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# SYLLABUS

Cambridge IGCSE<sup>®</sup>

World Literature

**0408**

For examination in June and November 2014

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# Contents

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1. Introduction.....	2
1.1 Why choose Cambridge?	
1.2 Why choose Cambridge IGCSE?	
1.3 Why choose Cambridge IGCSE World Literature?	
1.4 Cambridge International Certificate of Education (ICE)	
1.5 How can I find out more?	
2. Assessment at a glance.....	5
3. Syllabus aims and assessment objectives.....	6
3.1 Aims	
3.2 Assessment objectives	
3.3 Relationship between assessment objectives and components	
3.4 Grade descriptions	
4. Syllabus content.....	8
4.1 Component 1: Portfolio (coursework)	
4.2 Paper 2 Unseen	
4.3 Paper 3 Set Text	
5. Portfolio assessment.....	15
5.1 Marking and moderating assignments	
5.2 Resubmission of coursework and carrying forward of internally assessed marks	
5.3 Assessment criteria	
6. Appendix.....	23
6.1 Guided learning hours	
6.2 Recommended prior learning	
6.3 Progression	
6.4 Component codes	
6.5 Grading and reporting	
6.6 Access	
6.7 Support and resources	

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# 1. Introduction

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## 1.1 Why choose Cambridge?

University of Cambridge International Examinations is the world's largest provider of international education programmes and qualifications for 5 to 19 year olds. We are part of the University of Cambridge, trusted for excellence in education. Our qualifications are recognised by the world's universities and employers.

### Recognition

Every year, hundreds of thousands of learners gain the Cambridge qualifications they need to enter the world's universities.

Cambridge IGCSE® (International General Certificate of Secondary Education) is internationally recognised by schools, universities and employers as equivalent to UK GCSE. Learn more at [www.cie.org.uk/recognition](http://www.cie.org.uk/recognition)

### Excellence in education

We understand education. We work with over 9000 schools in over 160 countries who offer our programmes and qualifications. Understanding learners' needs around the world means listening carefully to our community of schools, and we are pleased that 98% of Cambridge schools say they would recommend us to other schools.

Our mission is to provide excellence in education, and our vision is that Cambridge learners become confident, responsible, innovative and engaged.

Cambridge programmes and qualifications help Cambridge learners to become:

- **confident** in working with information and ideas – their own and those of others
- **responsible** for themselves, responsive to and respectful of others
- **innovative** and equipped for new and future challenges
- **engaged** intellectually and socially, ready to make a difference.

### Support in the classroom

We provide a world-class support service for Cambridge teachers and exams officers. We offer a wide range of teacher materials to Cambridge schools, plus teacher training (online and face-to-face), expert advice and learner-support materials. Exams officers can trust in reliable, efficient administration of exams entry and excellent, personal support from our customer services. Learn more at [www.cie.org.uk/teachers](http://www.cie.org.uk/teachers)

### Not-for-profit, part of the University of Cambridge

We are a part of Cambridge Assessment, a department of the University of Cambridge and a not-for-profit organisation.

We invest constantly in research and development to improve our programmes and qualifications.

## 1.2 Why choose Cambridge IGCSE?

Cambridge IGCSE helps your school improve learners' performance. Learners develop not only knowledge and understanding, but also skills in creative thinking, enquiry and problem solving, helping them to perform well and prepare for the next stage of their education.

Cambridge IGCSE is the world's most popular international curriculum for 14 to 16 year olds, leading to globally recognised and valued Cambridge IGCSE qualifications. It is part of the Cambridge Secondary 2 stage.

Schools worldwide have helped develop Cambridge IGCSE, which provides an excellent preparation for Cambridge International AS and A Levels, Cambridge Pre-U, Cambridge AICE (Advanced International Certificate of Education) and other education programmes, such as the US Advanced Placement Program and the International Baccalaureate Diploma. Cambridge IGCSE incorporates the best in international education for learners at this level. It develops in line with changing needs, and we update and extend it regularly.

## 1.3 Why choose Cambridge IGCSE World Literature?

Cambridge IGCSE World Literature will be accepted by universities and employers as proof of real knowledge and understanding. Successful candidates gain lifelong skills, including the ability to:

- read, interpret and evaluate literary texts from different countries and cultures;
- develop an understanding of literal and implicit meaning, relevant contexts and of the deeper themes or attitudes that may be expressed;
- present an informed, personal response to literary texts they have studied;
- explore wider and universal issues and gain skills of empathy, promoting students' better understanding of themselves and of the world around them.

## 1.4 Cambridge International Certificate of Education (ICE)

Cambridge ICE is the group award of Cambridge IGCSE. It gives schools the opportunity to benefit from offering a broad and balanced curriculum by recognising the achievements of learners who pass examinations in at least seven subjects. Learners draw subjects from five subject groups, including two languages, and one subject from each of the other subject groups. The seventh subject can be taken from any of the five subject groups.

World Literature falls into Group II, Humanities and Social Sciences.

Learn more about Cambridge IGCSE and Cambridge ICE at [www.cie.org.uk/cambridgesecsecondary2](http://www.cie.org.uk/cambridgesecsecondary2)

## 1.5 How can I find out more?

### If you are already a Cambridge school

You can make entries for this qualification through your usual channels. If you have any questions, please contact us at **international@cie.org.uk**

### If you are not yet a Cambridge school

Learn about the benefits of becoming a Cambridge school at **www.cie.org.uk/startcambridge**.

Email us at **international@cie.org.uk** to find out how your organisation can become a Cambridge school.

## 2. Assessment at a glance

For the Cambridge IGCSE in world literature, candidates take three compulsory components: Portfolio, Paper 2 Unseen, Paper 3 Set Text.

Component	Assessment type	Duration	Weighting
Portfolio	Internally-assessed, and internally moderated by Centre. Externally moderated by Cambridge.	—	50%

**AND**

Component	Assessment type	Duration	Weighting
Paper 2 Unseen	Written examination	1 hour 15 minutes	25%

**AND**

Component	Assessment type	Duration	Weighting
Paper 3 Set Text	Written examination	1 hour 30 minutes	25%

### Availability

This syllabus is examined in the May/June examination series and the October/November examination series.

This syllabus is not available to private candidates.

### Combining this with other syllabuses

Candidates can combine this syllabus in an exam series with any other Cambridge syllabus except:

- syllabuses with the same title at the same level
- 0476 Cambridge International Level 1/Level 2 Certificate Literature (English)
- 0486 Cambridge IGCSE Literature (English)
- 0488 Cambridge IGCSE Literature (Spanish)
- 2010 Cambridge O Level Literature in English

Please note that Cambridge IGCSE, Cambridge International Level 1/Level 2 Certificates and Cambridge O Level syllabuses are at the same level.

## 3. Syllabus aims and assessment objectives

### 3.1 Aims

The syllabus aims, which are not listed in order of priority, are to encourage and develop candidates' ability to:

- enjoy the experience of reading world literature
- understand and respond to literary texts in different forms and from different countries and cultures
- communicate an informed personal response appropriately and effectively
- appreciate different ways in which writers achieve their effects
- experience literature's contribution to aesthetic, imaginative and intellectual growth
- explore the contribution of literature to an understanding of areas of human concern.

### 3.2 Assessment objectives

There are four assessment objectives (AOs). Candidates are assessed on their ability to demonstrate:

AO1: detailed knowledge of the content and form of literary texts drawn from different countries and cultures

AO2: engagement with writers' ideas and treatment of themes, and appreciation of how texts relate to wider contexts

AO3: recognition and appreciation of how writers create and shape meanings and effects

AO4: empathy, through re-creation of a character's voice and thoughts

### 3.3 Relationship between assessment objectives and components

	Component 1 Portfolio	Paper 2 Unseen	Paper 3 Set Text	% total qualification
AO1	15%	0	10%	25%
AO2	15%	12.5%	7.5%	35%
AO3	15%	12.5%	7.5%	35%
AO4	5%	0	0	5%

## 3.4 Grade descriptions

### Grade A

A Grade A candidate will have demonstrated the ability to:

- sustain a perceptive and convincing response with well-chosen detail of narrative and situation
- demonstrate clear critical/analytical understanding of the authors' intentions and the texts' deeper implications and the attitudes it displays
- make much well-selected reference to the texts
- respond sensitively and in detail to the way language works in the texts
- communicate a considered and reflective personal response to the texts.

### Grade C

A Grade C candidate will have demonstrated the ability to:

- make a reasonably sustained/extended response with detail of narrative and situation
- show understanding of the authors' intentions and some of the deeper implications and attitudes displayed in the texts
- show some thoroughness in use of text for support
- make some response to the way language works in the texts
- communicate an informed personal response to the texts.

### Grade F

A Grade F candidate will have demonstrated the ability to:

- make a few straightforward points in terms of narrative and situation
- show a few signs of understanding of the authors' intentions and the surface meanings of the texts
- make a little reference to the texts
- show evidence of a simple personal response to the texts.

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## 4. Syllabus content

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### 4.1 Component 1: Portfolio (coursework)

This component carries 50% of the assessment of the syllabus as a whole.

Candidates will submit a portfolio of **two written assignments AND one oral assignment**.

This component as a whole requires study of at least two different forms (poetry/prose/drama), with texts drawn from at least two countries/cultures.

The portfolio as a whole is marked out of 65: candidates will gain a mark out of 25 for each written assignment, and a mark out of 15 for the oral assignment.

The assignments are set by the teacher(s), and internally marked (and internally moderated where there is more than one set). They are subsequently externally moderated by Cambridge.

Assignments should usually follow a programme of study undertaken by a teaching group. Assignments may be completed at any stage during the course. It is advised that each candidate undertakes more than two written assignments during the course to provide a choice of work towards her/his portfolio, and that the teacher and the candidate discuss which are the best assignments to submit.

Candidates do not have to produce written assignments under timed examination-type conditions.

**Summary of the content of the coursework portfolio:**

Assignment	Total marks	Requirements
<b>1. Critical essay</b>	25	<ul style="list-style-type: none"> <li>800–1200 words (including quotations but not references/bibliography).</li> <li>Based on one text.*</li> <li>The text must <b>not</b> be on the examination (Paper 3) or the same text as for the empathic response (written assignment 2).</li> </ul> <p>(*In cases where a text is a selection of poems/short stories, the essay must cover at least two poems/stories.)</p>
<b>2. Empathic response</b>	25	<ul style="list-style-type: none"> <li>600–1000 words.</li> <li>Assumes the voice of one character in one prose or drama text.</li> <li>The task prescribes a particular moment in the text (which may be the end of the text).</li> <li>The text must <b>not</b> be on the examination (Paper 3) or the same text as for the critical essay (written assignment 1).</li> </ul>
<b>3. Oral response: recorded conversation</b>	15	<ul style="list-style-type: none"> <li>4–7 minutes.</li> <li>A conversation with the teacher on an aspect of the candidate's chosen text: EITHER the way a novelist or playwright presents a particular <b>character</b> OR the way their chosen writer (from prose, drama or poetry) presents a particular <b>theme</b>.</li> <li>Text <b>may</b> be an examination (Paper 3) set text or a text studied for one of the other coursework assignments.</li> <li>The conversation must be recorded.</li> </ul>

**In the portfolio as a whole there should be work on at least two different forms (poetry/prose/drama), and the texts should be from at least two different countries/cultures.**

See section 4.3 for the set texts for Paper 3.

**Written assignments (Assignments 1 and 2)**

- Each written assignment must be based on the study of one complete text of world literature. These texts should be equivalent in scope and demand to a set text on Paper 3.
- A written assignment above the upper limit (i.e. 1200 words for written assignment 1, 1000 words for written assignment 2) must not be submitted.
- The two written assignments must be based on different texts. These must not be by an author chosen for Paper 3, and should be drawn from different countries/cultures to that. (For Paper 3 texts, see Section 4.3 below.)
- If poetry or short stories are used for an assignment, candidates should cover a minimum of two poems or stories. Candidates are not required to compare poems or stories within the assignment, as it is assumed that the assignment is based on the study of a wider selection of poems or stories broadly equivalent to a poetry or short stories set text.
- Texts must not be simplified or abridged editions.
- Candidates within the same Centre do not have to submit assignments on the same texts.
- Assignment 2 must be an empathic response piece. Empathic assignments will test knowledge, understanding and response, but give candidates the opportunity to engage more imaginatively with a text by assuming a suitable 'voice' (i.e. a manner of speaking for a specific character).
- Assignments may be handwritten, typed or word processed. They must be securely fastened and clearly marked with the candidate's name, number and the Centre number.
- A completed Candidate Record Card must be included with each portfolio.
- The phrasing of each assignment's title must allow for assessment in relation to the relevant Assessment Objectives.

**Drafting written assignments**

- A general discussion on the progress of assignments is a natural part of the teacher/candidate relationship, as it is for other parts of the exam. In addition, if plans and first drafts are completed under teacher supervision, then teachers can be reassured of the authenticity of the final assignment.
- Teachers should not, however, mark, correct or edit draft assignment material; candidates can certainly draft and redraft work, but teachers should give only general guidance during this phase.

**Checking portfolios for authenticity**

- It is the Centre's responsibility to make sure all Coursework is the candidate's original work. Where appropriate, candidates should provide references to any secondary source material used, listing these at the end of the assignment.

**Oral Response: recorded conversation (Assignment 3)**

- In addition to their written coursework, candidates must submit **one** oral response: a recording of a conversation with the teacher on an aspect of a chosen text, lasting 4–7 minutes.
- This text may be an examination set text (Paper 3), a text studied for one of the written coursework assignments, or a totally different text.
- Candidates should not take texts into the oral.
- The conversation will be based on **either** the way a chosen writer presents a particular character **or** the way a chosen writer presents a particular theme.
- If shorter poems or short stories are being used, the oral response should deal with a minimum of two poems/short stories.
- Candidates should select their character/theme. They are encouraged to research their topic, using print and/or online resources as they work towards their personal response to the writing, but they will not be able to refer to any notes during their conversation.
- Examples of possible classroom activities as *preparation* for the oral response include drama-focused work and ‘hot seating’ (where a candidate adopts a character from a novel or play and is interviewed by others in the class) and small group discussion. But the ‘audience’ for the assessed conversation will be the teacher alone.
- An audio record of the conversation must be kept. (Where required for external moderation purposes, this will need to be available electronically – e.g. in an mp3 file format.) If the conversation is continuing after 7 minutes have elapsed, the recording should be stopped.
- Conversations which fail to adhere to the lower time limit of 4 minutes are unlikely to meet the higher bands of the assessment criteria.
- It should be remembered that this is not a test of spoken language skills; this is a *literature* examination, and the two strands of the assessment criteria relate to quality of understanding of the text and the degree of relevant substantiation.

**Assessment**

- There are separate sets of criteria for the assessment of the three different portfolio tasks. See Section 5.3 *Assessment criteria*.

**Feedback following external moderation**

- Centres will receive a brief report from the external moderator following the assessment of their candidates’ portfolios, usually at the same time as the final exam results.

**Examples of suitable texts for portfolio work**

Teachers wishing to include assignments which are not on texts in this list (or are not texts at an equivalent level by an author listed here) are required to obtain Cambridge's advance approval at the start of their course, by writing to the Product Manager for the syllabus giving details of the text(s) proposed and the text(s) being prepared for Paper 3.

**PROSE: examples of suitable texts for portfolio work**

Chimamanda Ngozie Adichie, *Purple Hibiscus* (Nigeria)

Alain-Fournier [Henri Albain Fournier], *The Lost Estate [Le Grand Meaulnes]* (France)

Willa Cather, *My Ántonia* (USA)

Tsitsi Dangarembga, *Nervous Conditions* (Zimbabwe)

Charles Dickens, *Great Expectations* (England)

Miles Franklin, *My Brilliant Career* (Australia)

Merle Hodge, *Crick Crack, Monkey* (Trinidad)

Witi Ihimaera, *The Whale Rider* (New Zealand)

Franz Kafka, *Metamorphosis* (Germany)

Naguib Mahfouz, *Midaq Alley* (Egypt)

Kamala Markandaya, *Nectar in a Sieve* (India)

Haruki Murakami, *The Elephant Vanishes: Stories* (Japan)

Alexander Pushkin and Leo Tolstoy, *Selected Stories* (Russia)

Shen Congwen, *Selected Stories* (China)

Teacher's own selection of 10–12 short stories within *Stories of Ourselves: The University of Cambridge International Examinations Anthology of Short Stories in English* (Australia, Barbados, Botswana etc.)

**POETRY: examples of suitable texts for portfolio work**

Anna Akhmatova, *Selected Poems* (Russia)

Simon Armitage (trans) *Sir Gawain and the Green Knight* (England)

Gustavo Adolfo Bécquer, *Selected Poems* (Spain)

Seamus Heaney, *Death of a Naturalist* (Northern Ireland)

Alfonsina Storni, *Selected Poems* (Argentina)

Rabindranath Tagore, *Selected Poems* (India)

Teacher's own selection of 12–15 poems within anthologies such as:

*Poetry from Pakistan: An Anthology* or *Songs of Ourselves: The Cambridge International Examinations Anthology of Poetry in English* (Australia, Canada, England, New Zealand etc.)

**DRAMA: examples of suitable texts for portfolio work**

Bertolt Brecht, *The Caucasian Chalk Circle* (Germany)

Lorraine Hansberry, *A Raisin in the Sun* (USA)

Henrik Ibsen, *A Doll's House* (Norway)

Federico Garcia Lorca, *The House of Bernarda Alba* (Spain)

Ngũgĩ wa Thiong'o and Ngũgĩ wa Miriĩ, *I Will Marry When I Want* (Kenya)

William Shakespeare, *Romeo and Juliet* (England)

Jean Tay, *Boom* (Singapore)

## 4.2 Paper 2 Unseen

### 1 hour 15 minutes

This component carries 25% of the assessment of the syllabus as a whole.

Candidates answer **one** question from a choice of two.

Each question asks candidates for a critical commentary on (and appreciation of) previously unseen writing printed on the question paper.

One question is based on a passage of literary prose (such as an extract from a novel or a short story); the other question is based on a poem, or extract of a poem. The material will be taken from writing either originally in English or in English translation.

There are no set texts for this paper.

Candidates are advised to spend around 20 minutes reading their selected question and planning their answer before starting to write.

## 4.3 Paper 3 Set Text

### 1 hour 30 minutes

This component carries 25% of the assessment of the syllabus as a whole.

Questions will be set on a range of prose and drama texts in English translation, or originally written in English. On each set text there will be two questions: one extract-based question and one general essay question. Each question carries the same number of marks.

The paper is divided into:

- Section A: extract-based questions
- Section B: essay questions.

Candidates answer **two** questions: one question from each section. They may answer both of their questions on the same set text, or on two different texts.

This is a 'closed books' paper: set texts may not be taken into the examination room.

Extract-based questions focus on one section of the text asking candidates to re-read a specific passage from the set text before answering. The passage will be printed on the question paper.

Essay questions require a more general approach to the set text as a whole, or a significant element/character within it.

All questions encourage an informed personal response and test the first three assessment objectives. This means that candidates will have to demonstrate:

- their personal response, sometimes directly (answering questions such as ‘What do you think?’, ‘What are your feelings about...?’) and sometimes by implication (such as ‘Explore the ways in which...’)
- their knowledge of the text through the use of close reference to detail and use of quotations from the text
- their understanding of characters, relationships, situations and themes
- their understanding of the writer’s intentions and methods.

Texts will normally be kept on the syllabus for three years (i.e. six assessment series).

Because there may be several different translations/editions available, a particular edition is usually nominated for a text. Centres are not obliged to use the nominated edition (unless this is stated to be a **specified** edition, e.g. in cases where differences between editions are known to be particularly significant), but it should be noted that it will be the one used as the basis for setting the passage printed on the question paper.

**The Paper 3 set texts for the examination in 2014 (June and November series) are:**

- \* Jean Anouilh *Antigone* (specified edition: translated by Barbara Bray from the French (Methuen))
- Anita Desai *Games at Twilight and Other Stories* (Penguin)
- \* Athol Fugard *‘Master Harold’... and the Boys* (Oxford)
- Henrik Ibsen *An Enemy of the People* (specified edition: translated by Robert Farquharson Sharp from the Norwegian)
- \*\* Selection from *Stories of Ourselves: The University of Cambridge International Examinations Anthology of Short Stories in English* (Cambridge University Press, ISBN 978-0-521-72791-4)  
The following ten stories:  
Alex la Guma, ‘The Lemon Orchard’  
V.S. Naipaul, ‘The Enemy’  
Bessie Head, ‘The Village Saint’  
Bernard MacLaverty, ‘Secrets’  
Borden Deal, ‘The Taste of Watermelon’  
Patricia Grace, ‘Journey’  
Morris Lurie, ‘My Greatest Ambition’  
Paule Marshall, ‘To Da-duh, In Memoriam’  
Amid Chaudhuri, ‘Real Time’  
Ahdaf Soueif, ‘Sandpiper’
- \* Yukio Mishima *The Sound of Waves* (specified edition: translated by Meredith Weatherby from the Japanese (Vintage))
- \* text will also be examined in 2015
- \*\* text will also be examined in 2015 and 2016

Candidates may answer their two questions on **one** text, **or** on **two** different texts.

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## 5. Portfolio assessment

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### 5.1 Marking and moderating assignments

As well as commenting on the overall quality of the portfolio, recorded on the Individual Candidate Record Card, teachers must mark each assignment, indicating strengths/weaknesses as appropriate, and providing a final comment, making clear reference to the assessment criteria.

**Each written assignment is to be marked out of a total of 25, and the Oral response is to be marked out of 15** in accordance with the criteria in 6.2. (The maximum mark possible for the component is therefore 65.)

If a candidate submits no assignment, a mark of zero must be recorded for the relevant assignment(s).

#### Internal Moderation

If several teachers in a Centre are involved in internal assessment, then the Centre must make sure that all candidates are assessed to a common standard in order to produce a reliable order of rank. Centre assessments will then be subject to external moderation.

#### External Moderation

External moderation of internal assessment is carried out by Cambridge and Cambridge must receive internally moderated marks for all candidates by 30 April for the May/June examination and by 31 October for the October/November examination. These marks may be submitted as described in the *Cambridge Administrative Guide*.

### 5.2 Resubmission of coursework and carrying forward of internally assessed marks

Information about resubmission of coursework and carrying forward of internally assessed marks can be found in the *Cambridge Administrative Guide*.

## 5.3 Assessment criteria

### Assignment 1: Critical essay

Band	Mark	Descriptors
Band 1	25 24 23	Answers in this band have all the qualities of Band 2 work, with further insight, sensitivity, individuality and flair. They show complete and sustained engagement with both text and task.
Band 2	22 21 20	<i>Sustains a perceptive and convincing personal response</i> <ul style="list-style-type: none"> <li>• shows a clear critical understanding of the text</li> <li>• responds sensitively and in detail to the way the writer achieves her/his effects</li> <li>• integrates much well-selected reference to the text</li> </ul>
Band 3	19 18 17	<i>Makes a well-developed and detailed personal response</i> <ul style="list-style-type: none"> <li>• shows a clear understanding of the text and some of its deeper implications</li> <li>• makes a developed response to the way the writer achieves her/his effects</li> <li>• supports with careful and relevant reference to the text</li> </ul>
Band 4	16 15 14	<i>Makes a reasonably developed personal response</i> <ul style="list-style-type: none"> <li>• shows understanding of the text and some of its deeper implications</li> <li>• makes some response to the way the writer uses language</li> <li>• shows some thoroughness in the use of supporting evidence from the text</li> </ul>
Band 5	13 12 11	<i>Begins to develop a personal response</i> <ul style="list-style-type: none"> <li>• shows some understanding of meaning</li> <li>• makes a little reference to the language of the text</li> <li>• uses some supporting textual detail</li> </ul>
Band 6	10 9 8	<i>Attempts to communicate a basic personal response</i> <ul style="list-style-type: none"> <li>• makes some relevant comments</li> <li>• shows a basic understanding of surface meaning of the text</li> <li>• makes a little supporting reference to the text</li> </ul>
Band 7	5 6 7	<i>Some evidence of simple personal response</i> <ul style="list-style-type: none"> <li>• makes a few straightforward comments</li> <li>• shows a few signs of understanding the surface meaning of the text</li> <li>• makes a little reference to the text</li> </ul>
Band 8	2 3 4	<i>Limited attempt to respond</i> <ul style="list-style-type: none"> <li>• shows some limited understanding of simple/literal meaning</li> </ul>
Below Band 8	0/0–1	No answer/Insufficient to meet the criteria for Band 8.

**Assignment 2: Empathic response**

(Note: 'voiceless' responses cannot achieve higher than Band 6.)

Band	Mark	Descriptors
Band 1	25 24 23	Answers in this band have all the qualities of Band 2 work, with further insight, sensitivity, individuality and flair. They sustain an entirely convincing voice.
Band 2	22 21 20	<i>Sustains a perceptive and convincing personal response</i> <ul style="list-style-type: none"> <li>shows a detailed appreciation of character, rooted in the text</li> <li>sustains an engagingly convincing voice</li> </ul>
Band 3	19 18 17	<i>Makes a well-developed and detailed personal response</i> <ul style="list-style-type: none"> <li>shows a clear understanding of character, rooted in the text</li> <li>sustains a largely authentic voice</li> </ul>
Band 4	16 15 14	<i>Makes a reasonably developed personal response</i> <ul style="list-style-type: none"> <li>shows understanding of character and text, including some of the deeper implications</li> <li>uses suitable features of expression</li> </ul>
Band 5	13 12 11	<i>Begins to develop a personal response</i> <ul style="list-style-type: none"> <li>shows some understanding of character and text</li> <li>begins to assume a voice appropriate to the character</li> </ul>
Band 6	10 9 8	<i>Attempts to communicate a basic personal response</i> <ul style="list-style-type: none"> <li>shows a basic understanding of character and text</li> </ul>
Band 7	7 6 5	<i>Some evidence of simple personal response</i> <ul style="list-style-type: none"> <li>shows a few signs of understanding of character's thoughts or feelings</li> </ul>
Band 8	4 3 2	<i>Limited attempt to respond</i> <ul style="list-style-type: none"> <li>shows some limited understanding of character's thoughts or feelings</li> </ul>
Below Band 8	0/0–1	No answer/Insufficient to meet the criteria for Band 8.

**Assignment 3: Oral response: recorded conversation**

Band	Mark	Descriptors
Band 1	15 14	<i>Demonstrates all the Band 2 qualities, together with insight, sensitivity, individuality and flair</i> <ul style="list-style-type: none"> <li>shows complete engagement with both text and task</li> </ul>
Band 2	13 12	<i>Sustains a perceptive and convincing response</i> <ul style="list-style-type: none"> <li>shows a detailed critical appreciation of how the writer presents character or theme/ideas</li> <li>integrates specific, well-selected references for support</li> </ul>
Band 3	11 10 9	<i>Makes a well-developed and detailed personal response</i> <ul style="list-style-type: none"> <li>shows a clear and sustained understanding of how the writer presents character or theme/ideas</li> <li>makes specific and relevant references for support</li> </ul>
Band 4	8 7 6	<i>Makes a reasonably developed personal response</i> <ul style="list-style-type: none"> <li>shows understanding of how the writer presents character or theme/ideas</li> <li>makes some appropriate use of textual evidence for support</li> </ul>
Band 5	5 4 3	<i>Begins to develop a personal response</i> <ul style="list-style-type: none"> <li>shows some understanding of character or theme/ideas</li> <li>uses some textual detail for support</li> </ul>
Band 6	2 1	<i>Attempts to communicate a basic personal response</i> <ul style="list-style-type: none"> <li>shows a basic understanding of character or theme/ideas</li> <li>makes a little reference to the text</li> </ul>
Below Band 6	0	<i>Does not meet the criteria for Band 6</i> <ul style="list-style-type: none"> <li>responses are very hesitant and/or digressive, showing a very limited understanding of task/text</li> </ul>

**World Literature  
Individual Candidate Record Card  
Cambridge IGCSE 0408**

**Please read the instructions printed overleaf and the General Coursework Regulations before completing this form.**

Centre Number					Centre Name		June/November	<b>2</b>	<b>0</b>	<b>1</b>	<b>4</b>
Candidate Number					Candidate Name		Teaching Group/Set				
					Author and Title of Text						
Assignment 1: Critical Essay								Mark (out of 25)			
Teacher's Comments (and internal moderator's further comments where applicable)											
Assignment 2: Empathic Response								Mark (out of 25)			
Teacher's Comments (and internal moderator's further comments where applicable)											
Assignment 3: Oral (Recorded Conversation)								Mark (out of 15)			
Teacher's Comments (and internal moderator's further comments where applicable)											
Text(s) studied for Paper 3											
Signature and date							TOTAL (OUT OF 65)				
							(to be transferred to Coursework Assessment Summary Form)				



### INSTRUCTIONS FOR COMPLETING INDIVIDUAL CANDIDATE RECORD CARD

1. Complete the information at the head of the form.
2. Mark the assignments according to instructions given in the Syllabus booklet.
3. Enter marks in the appropriate spaces. Complete all sections of the form.
4. **It is essential that the marks of candidates from different teaching groups within each Centre are moderated internally.** This means that the marks awarded to all candidates within a Centre must be brought to a common standard by the teacher responsible for co-ordinating the internal assessment (i.e. the internal moderator), and a single valid and reliable set of marks should be produced which reflects the relative attainment of all the candidates in the Coursework component at the Centre.
5. Transfer the marks to the Coursework Assessment Summary Form in accordance with the instructions provided on the back of that document.
6. Retain all Individual Candidate Record Cards and Coursework **which will be required for external moderation.** See also the instructions on the Coursework Assessment Summary Form.



UNIVERSITY *of* CAMBRIDGE  
International Examinations



**A. INSTRUCTIONS FOR COMPLETING COURSEWORK ASSESSMENT SUMMARY FORMS**

1. Complete the information at the head of the form.
2. List the candidates in an order which will allow ease of transfer of information to a computer-printed Coursework mark sheet MS1 at a later stage (i.e. in candidate index number order, where this is known; see item B.1 below). Show the teaching group or set for each candidate. The initials of the teacher may be used to indicate group or set.
3. Transfer each candidate's marks from her/his Individual Candidate Record Card to this form as follows:
  - (a) In the column headed 'Total Mark', enter the total mark awarded before internal moderation took place.
  - (b) In the column headed 'Internally Moderated Mark', enter the total mark awarded *after* internal moderation took place.
4. Both the teacher completing the form and the internal moderator (or moderators) should check the form and complete and sign the bottom portion.

**B. PROCEDURES FOR EXTERNAL MODERATION**

1. University of Cambridge International Examinations (Cambridge) sends a computer-printed Coursework mark sheet MS1 to each centre (in late March for the June examination and in early October for the November examination) showing the names and index numbers of each candidate. Transfer the total internally moderated mark for each candidate from the Coursework Assessment Summary Form to the computer-printed Coursework mark sheet MS1.
2. The top copy of the computer-printed Coursework mark sheet MS1 must be dispatched in the specially provided envelope to arrive as soon as possible at Cambridge but no later than 30 April for the June examination and 31 October for the November examination.
3. Cambridge will select a list of candidates whose work is required for external moderation. As soon as this list is received, send the candidates' work with the corresponding Individual Candidate Record Cards, this summary form and the second copy of the computer-printed mark sheet(s) (MS1), to Cambridge. Indicate the candidates who are in the sample by means of an asterisk (\*) against the candidates' names overleaf.
4. Cambridge reserves the right to ask for further samples of Coursework.



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## 6. Appendix

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### 6.1 Guided learning hours

Cambridge IGCSE syllabuses are designed on the assumption that candidates have about 130 guided learning hours per subject over the duration of the course. ('Guided learning hours' include direct teaching and any other supervised or directed study time. They do not include private study by the candidate.)

However, this figure is for guidance only, and the number of hours required may vary according to local curricular practice and the candidates' prior experience of the subject.

### 6.2 Recommended prior learning

We recommend that candidates who are beginning this course should have previously studied some creative writing (prose/poetry and/or drama) in the medium of English, whether in translation or not.

### 6.3 Progression

Cambridge IGCSE Certificates are general qualifications that enable candidates to progress either directly to employment, or to proceed to further qualifications.

Candidates who are awarded grades C to A\* in Cambridge IGCSE World Literature are well prepared to follow courses leading to Cambridge International AS and A Levels in English and/or other world literatures, or the equivalent.

### 6.4 Component codes

Because of local variations, in some cases component codes will be different in instructions about making entries for examinations and timetables from those printed in this syllabus, but the component names will be unchanged to make identification straightforward.

### 6.5 Grading and reporting

Cambridge IGCSE results are shown by one of the grades A\*, A, B, C, D, E, F or G indicating the standard achieved, Grade A\* being the highest and Grade G the lowest. 'Ungraded' indicates that the candidate's performance fell short of the standard required for Grade G. 'Ungraded' will be reported on the statement of results but not on the certificate.

Percentage uniform marks are also provided on each candidate's statement of results to supplement their grade for a syllabus. They are determined in this way:

- A candidate who obtains...
  - ... the minimum mark necessary for a Grade A\* obtains a percentage uniform mark of 90%.
  - ... the minimum mark necessary for a Grade A obtains a percentage uniform mark of 80%.
  - ... the minimum mark necessary for a Grade B obtains a percentage uniform mark of 70%.

- ... the minimum mark necessary for a Grade C obtains a percentage uniform mark of 60%.
- ... the minimum mark necessary for a Grade D obtains a percentage uniform mark of 50%.
- ... the minimum mark necessary for a Grade E obtains a percentage uniform mark of 40%.
- ... the minimum mark necessary for a Grade F obtains a percentage uniform mark of 30%.
- ... the minimum mark necessary for a Grade G obtains a percentage uniform mark of 20%.
- ... no marks receives a percentage uniform mark of 0%.

Candidates whose mark is none of the above receive a percentage mark in between those stated, according to the position of their mark in relation to the grade 'thresholds' (i.e. the minimum mark for obtaining a grade). For example, a candidate whose mark is halfway between the minimum for a Grade C and the minimum for a Grade D (and whose grade is therefore D) receives a percentage uniform mark of 55%.

The percentage uniform mark is stated at syllabus level only. It is not the same as the 'raw' mark obtained by the candidate, since it depends on the position of the grade thresholds (which may vary from one series to another and from one subject to another) and it has been turned into a percentage.

## 6.6 Access

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments and to demonstrate what they know and what they can do. For this reason, very few candidates will have a complete barrier to the assessment. Information on reasonable adjustments is found in the *Cambridge Handbook* which can be downloaded from the website [www.cie.org.uk](http://www.cie.org.uk)

Candidates who are unable to access part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award based on the parts of the assessment they have taken.

## 6.7 Support and resources

Copies of syllabuses, the most recent question papers and Principal Examiners' reports for teachers are on the Syllabus and Support Materials CD-ROM, which we send to all Cambridge International Schools. They are also on our public website – go to [www.cie.org.uk/igcse](http://www.cie.org.uk/igcse). Click the **Subjects** tab and choose your subject. For resources, click 'Resource List'.

You can use the 'Filter by' list to show all resources or only resources categorised as 'Endorsed by Cambridge'. Endorsed resources are written to align closely with the syllabus they support. They have been through a detailed quality-assurance process. As new resources are published, we review them against the syllabus and publish their details on the relevant resource list section of the website.

Additional syllabus-specific support is available from our secure Teacher Support website <http://teachers.cie.org.uk> which is available to teachers at registered Cambridge schools. It provides past question papers and examiner reports on previous examinations, as well as any extra resources such as schemes of work or examples of candidate responses. You can also find a range of subject communities on the Teacher Support website, where Cambridge teachers can share their own materials and join discussion groups.

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