

How this workbook can help you

This workbook will help you develop the skills you need to succeed in Cambridge IGCSE® or O Level Literature in English, or Cambridge IGCSE World Literature. It has been written for use alongside the *Cambridge IGCSE and O Level Literature in English Coursebook Second Edition*.

In this workbook you will find a rich variety of texts. These include poems and extracts from drama and prose fiction texts. Some of the texts in this workbook can also be found in the *Literature in English* coursebook, though the activities are different. You will also find a number of texts that are completely new, and which you may not have come across before.

The activities in this book ask the sorts of questions you need to ask as you analyse literary texts. There is a section of study support, with guidance on active learning, essay writing and further reading; then the rest of the workbook is divided into three main sections:

- Responding to poetry
- Responding to prose
- Responding to drama.

All three sections will help you develop and practise the skills you need for exploring and understanding texts – and communicating your responses effectively. Remember that in studying English literature you will make progress over time. If you work conscientiously through the activities in this workbook as well as those in the coursebook, they will help you to acquire the skills you need for success in this subject.

Cambridge IGCSE and O Level Literature in English Workbook

Support for your study

Active learning

If you are to get the most out of your English literature course, you need to build your confidence in expressing your personal response to the poems, plays and prose fiction you read.

There is no such thing as a ‘model answer’ in this subject. It is not your teacher’s role to provide you with prepared approaches to answering questions that might be set on the ideas, characters or settings you will encounter in the texts you study.

It is therefore important that you are an *active learner*. Here is a checklist to help you find out just how much of an active learner you are. Tick the column that applies to you.

Do I...?	Always	Sometimes	Never
prepare for lessons by reading ahead from set texts?			
re-read and review after lessons what I have studied in class?			
consult the dictionary – print or online – to look up unfamiliar words?			
make notes as I read?			
annotate copies of poems or pages from longer prose or drama texts?			
research set texts by reading about them on the internet or in library books?			
practise reading poems and extracts from longer texts aloud?			
consider other students’ views in order to confirm or challenge my own?			



Key Term

Annotate means to make notes providing brief explanations or comments.

If you have more ticks in the ‘Always’ column, well done! If any ticks appear in the ‘Sometimes’ or ‘Never’ columns, you should reflect on what you need to do to become a fully active learner.

Wider reading log

The more you read, the more you will find reading enjoyable. Over time you will discover hundreds of new words. These will be available to you for the rest of your life and in a very real sense become a part of who you are.

The *Literature in English* coursebook includes lists of texts that are often read by students of your age. Look out for the *Further reading* boxes in the coursebook for good suggestions. Teachers and others may also recommend books for you to read. You can find other ideas in newspapers, magazines and on radio and television.

Use the spaces below as a starting point to list the titles of texts you read outside lessons.

Poems

Poet	Title

Short stories and novels

Writer	Title

Plays

Playwright	Title

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Checklist for writing critical essays

Use the following checklist, and the mind map on the next page, to check whether you have considered all the important key points for writing an effective essay.

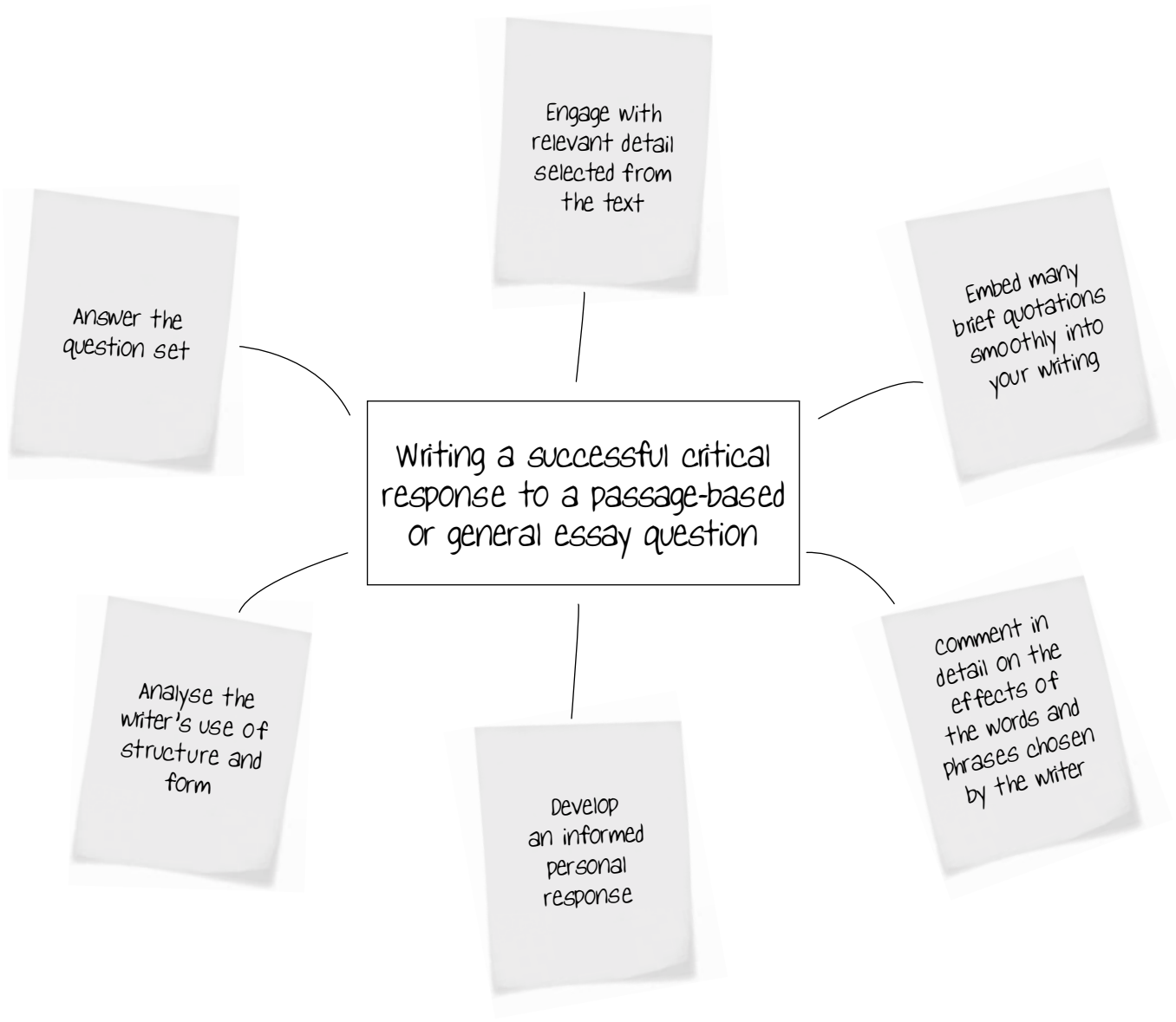
This checklist, and the mind map, can be used to help you plan and write any formal essays during your English literature course. If you use them regularly, you should become increasingly confident about writing essays.

Tick	Have I...?	Guidance
	made sure that all my points are focused on the actual question?	Don't write for a question you <i>wanted</i> to be set and may have prepared for. Make sure you answer the <i>actual</i> question. Leave out material that is not relevant to the question, even if it shows how good your understanding is.
	used paragraphs and connectives to make my argument clear to the reader?	Paragraphs and connectives help you to structure your essays effectively.
	used accurate spelling and punctuation?	Accurate use of English enables the reader to concentrate on the content of your essay without being distracted by errors.
	written in formal English?	Avoid informal English such as contractions (for example, <i>don't</i> , <i>can't</i> , <i>isn't</i>). Avoid slang or clichés (for example, <i>X was the 'elephant in the room'</i> ; <i>'Y was in an unhappy place'</i>).
	supported my points by using references to the text?	You need to substantiate your points by using evidence from the text. Otherwise your views are merely assertions.
	integrated quotations smoothly into my writing?	Quotations should be brief and contain only the word or phrase you wish to comment on as part of your analysis. Short quotations are easier to insert smoothly into the flow of your own writing. Remember always to use quotation marks.
	analysed structure?	In poetry questions and passage-based questions you can explore the structure of the printed poem or passage. In general essays you might be asked to explore aspects of characters, themes or settings at different stages of the text.
	analysed the language?	It is important to comment on the effects for a reader (or audience of a play) of any words or phrases that you quote. This is a key part of literary analysis.
	commented on form?	It needs to be clear from your essays that you are responding to texts written in particular genres: poems, plays or prose fiction.



Key Term

Substantiate means provide evidence from the text in order to persuade the reader that your arguments are valid.





A **ballad** is a poem (or song) which tells a story, written in simple stanzas, and making use of **refrain**.

A **refrain** is a line or lines that are repeated in poetry (or songs).

Responding to poetry

Exploring the use of sound in poetry

This poem is in the form of a **ballad**.

'O What is That Sound'

by W.H. Auden

O what is that sound which so thrills the ear
 Down in the valley drumming, drumming?
 Only the scarlet soldiers, dear,
 The soldiers coming.

O what is that light I see flashing so clear 5
 Over the distance brightly, brightly?
 Only the sun on their weapons, dear,
 As they step lightly.

O what are they doing with all that gear, 10
 What are they doing this morning, this morning?
 Only their usual manoeuvres, dear,
 Or perhaps a warning.

O why have they left the road down there, 15
 Why are they suddenly wheeling, wheeling?
 Perhaps a change in their orders, dear,
 Why are you kneeling?

O haven't they stopped for the doctor's care, 20
 Haven't they reined their horses, their horses?
 Why, they are none of them wounded, dear,
 None of these forces.

O is it the parson they want, with white hair,
 Is it the parson, is it, is it?
 No, they are passing his gateway, dear,
 Without a visit.

O it must be the farmer who lives so near. 25
 It must be the farmer, so cunning, so cunning?
 They have passed the farmyard already, dear,
 And now they are running.

O where are you going? Stay with me here!
 Were the vows you swore deceiving, deceiving? 30
 No, I promised to love you, dear,
 But I must be leaving.

O it's broken the lock and splintered the door,
 O it's the gate where they're turning, turning;
 Their boots are heavy on the floor 35
 And their eyes are burning.

Exploring 'O What is That Sound' by W.H. Auden

- 1 Read the poem on your own, and write down the meanings of the words listed below.

Look up the meaning of any other words you are not familiar with.

manoeuvres _____

reined _____

vows _____

deceiving _____

splintered _____

- 2 There are two voices in the poem.

Working in pairs, discuss who you think the two voices might belong to. Then allocate the lines in the poem to the two speakers.

With your partner, practise reading the poem aloud, each of you taking the role of one of the speakers.

- 3 Working on your own, write a summary of what you think is happening in all the stanzas except the final one. Include a brief comment on the content of each of stanzas 1–8.

1 _____

2 _____

3 _____

4 _____

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5 _____

6 _____

7 _____

8 _____

- 4** What impressions do you form of the speaker of the first two lines in stanzas 1–8? Begin with:

O what is that sound which o thrills the ear
 Down in the valley drumming, drumming?

Complete your answer in note form in the space below.

- 5** What evidence is there in the poem to suggest that the man is a deserter from the army?

Using the evidence in lines 29–36, what do you think of the man's actions?

6 The use of rhyme and repetition of words and lines are typical of the techniques found in ballads.

a What effects do you think the poet creates by using the following rhymes?

Lines	Rhyming words	Effect created
14 + 16	wheeling ... kneeling	
26 + 28	cunning ... running	
34 + 36	turning ... burning	

b Write down one example of a word or line from the poem that is repeated:

Comment on the effect the poet creates by using this repetition.

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Extension

- 1** Search online to find a clip of W.H. Auden reading his poem 'O What is That Sound'.

How does hearing this reading help you to appreciate more fully the meaning and language of the poem?

- 2** Find an online clip of the opening of the documentary film *Night Mail*, made in 1936. It begins with a reading of Auden's poem of the same name. The film is about the train carrying the post, travelling north across England from London up to Scotland. As you watch the clip, follow a printed copy of the poem, focusing on Auden's use of rhyme and repetition. This is the first stanza:

This is the Night Mail crossing the border,
 Bringing the cheque and the postal order,
 Letters for the rich, letters for the poor,
 The shop at the corner and the girl next door.
 Pulling up Beattock, a steady climb:
 The gradient's against her, but she's on time.
 Past cotton-grass and moorland boulder
 Shovelling white steam over her shoulder,
 Snorting noisily as she passes
 Silent miles of wind-bent grasses.

