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Eswatini General Certificate of Secondary Education



Examinations Council of Eswatini

LITERATURE IN ENGLISH  
SYLLABUS  
Subject Code : 6875

For Examinations in 2024 - 2026

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## ESWATINI GENERAL CERTIFICATE OF SECONDARY EDUCATION

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### Broad Guidelines

The Ministry of Education is committed, in accordance with the National Policy Statement on Education, to provide a Curriculum and Assessment System (Form 4 and Form 5) so that at the completion of secondary education, learners will:

- be equipped to meet the changing needs of the Nation, and
- have attained internationally acceptable standards.

### Eswatini's National Education Policy Directives

EGCSE syllabuses for studies in Form 4 and Form 5 will individually, and collectively, enable learners to develop **essential skills** and provide a broad **learning experience** which:

- inculcates values and attitudes as well as knowledge and understanding,
- encourages respect for human rights and freedom of speech,
- respects the values and beliefs of others, relating to issues of gender, culture and religion,
- develops desirable attitudes and behaviour towards the environment,
- provides insight and understanding of global issues which affect quality of life in Eswatini and elsewhere, e.g., the AIDS pandemic; global warming; maldistribution of wealth; and technological advances.

### The National Curriculum for Form 4 and Form 5

Learners will be given opportunities to develop **essential skills** which will overlap across the entire range of subjects studied. These skills are listed below.

- Communication and language skills
- Numeracy skills: mathematical ideas, techniques and applications
- Problem-solving skills
- Technological awareness and applications
- Critical thinking skills
- Work and study skills
- Independent learning
- Working with others

To develop these skills, learners must offer **five compulsory subjects** and at least **three elective subjects** chosen from one or more Field of Study.

### Compulsory Subjects

- SiSwati – either First Language or Second Language
- English Language
- Mathematics
- Science
- Religious Education

### Fields of Study

- Agriculture Field of Study
- Business Studies Field of Study
- Home Economics Field of Study
- Social Sciences and Humanities Field of Study
- Technical Field of Study

## INTRODUCTION

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The Eswatini General Certificate of Secondary Education (EGCSE) syllabuses are designed as two-year courses for examination in Form 5. The Literature in English syllabus recognises that the majority of learners in Eswatini are reading literature in a second language and their proficiency in the language may be at different levels. The syllabus assumes that learners have been through a Junior Secondary programme of studying literature. Learners' needs and the strategies available to teachers may vary greatly from area to area and within any class; but in all cases the Literature in English Syllabus must encourage appreciation of works of art, making learners realise the importance of aesthetics in understanding human behaviour in all its diversity. Suggested resource materials can be located in the teaching syllabus document.

All EGCSE syllabuses follow a general pattern. The main sections are:

Aims  
Assessment Objectives  
Assessment  
Curriculum Content

Literature in English is an elective subject and falls into the Social Sciences and Humanities Field of Study which includes: Development Studies, French, Geography, History, and Religious Education.

The rationale to teach Literature in English is as follows:

- promote a culture of reading;
- equip learners with a functional literacy in English;
- help and encourage learners to develop reading and critical skills;
- open learners' minds to ways of life beyond their immediate environment;
- assist learners to develop personally and socially.

## AIMS

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The aims of the syllabus are the same for all learners. The aims are set out below and describe the educational purposes of a course in Literature in English for the EGCSE Examination. They are not listed in order of priority.

The aims are to enable learners to:

1. enjoy the experience of reading;
2. understand and respond to literary texts in different forms and from different periods and cultures including their own;
3. communicate an informed personal response appropriately and effectively;
4. appreciate different ways in which writers achieve their effects;
5. experience literature's contribution to aesthetic, imaginative and intellectual growth;
6. explore the contribution of literature to an understanding of areas of human concern;
7. form a sound base of appropriate linguistic and literary analytical skills for purposes of further study and employment.

While the approach aims at a higher level of proficiency in the reading of literature, the teaching methodology acknowledges that the majority of learners in Eswatini are reading literature in a second language. Learners are faced with the following challenges:

- appreciating a text in a language that is not their own.
- appreciating unfamiliar historical, social and cultural contexts.
- displaying appropriate linguistic and literary analytical skills.

In view of the above, the teaching of Literature in English should ensure: a holistic appreciation of literature, including the language aspect; learners' appreciation of the historical, social and cultural backgrounds of the texts studied; and an inclusion, in the syllabus, of local texts.

## ASSESSMENT OBJECTIVES

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A description of the Assessment Objectives (AO) in Literature in English follows:

Learners should be able to:

- A01** show detailed knowledge of the content of literary texts in the three main forms (drama, poetry, and prose), supported by reference to the text;
- A02** show that they understand the meanings of literary texts and their contexts, and explore texts beyond surface meanings to show a deeper awareness of ideas and attitudes;
- A03** recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects;
- A04** communicate a sensitive and informed personal response to literary texts.

### Specification Grid

Paper	Assessment Objectives			
	A01	A02	A03	A04
1	✓	✓	✓	✓
2	✓	✓	✓	✓

### Previous Study

We recommend that learners starting this course should have studied an English curriculum at lower secondary level.

## ASSESSMENT

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### Scheme of Assessment

**All papers are compulsory.** Candidates must enter for Papers 1 (Set Texts: Closed Books) and 2 (Unseen Text) and are eligible for the award of Grades A\* to G.

A description of each paper follows.

#### **Paper 1 Set Texts: Closed Books** (2 hours 15 minutes) total 60 marks

The paper consists of three sections. Section A: drama, Section B: poetry, and Section C: prose. **Candidates must answer one question from each section.**

Candidates must answer at least **one** passage-based question and at least **one** essay or 'empathic' question. All questions carry equal marks.

On each set text there will be a choice of three questions:

For each poetry text, there will be one passage-based question, and two essay questions.

For each drama and prose text, there will be one passage-based question, one essay question, and one 'empathic' question.

All questions will encourage an informed personal response, and are designed to test all the Assessment Objectives. In practical terms this means that candidates will be asked to demonstrate:

- a personal response: sometimes directly (for example, 'What do you think?', 'What are your feelings about...?') and sometimes by implication (for example 'Explore the ways in which...');
- knowledge of the text through the use of close reference to details and use of quotations from it;
- understanding of characters, their roles, relationships, situations and themes;
- appreciation of the writer's techniques, methods, and language use.

Empathic tasks (sometimes known as 'empathetic' or 'creative response' tasks) address the same Assessment Objectives as the essay and passage-based questions. They are intended to test knowledge, understanding and response; but they give the candidate the opportunity to engage more imaginatively with the text, by the assumption of a suitable 'voice', i.e. manner of speaking, for the character concerned.

This is a closed book paper and so candidates may **NOT** take their set texts into the examination room. For the passage-based questions, the passage is printed on the question paper.

This paper will be weighted at 70% of the final total available marks.

#### **Paper 2 Unseen Text** (1 hour 20 minutes) total 20 marks

The paper consists of two questions, each requiring a critical commentary and appreciation of previously unseen writing printed on the question paper.

One of the questions will be based on a literary prose passage (for example, an extract from a novel or short story); the other question will be based on a poem or an extract of a poem.

Candidates must answer **one** question.

It is recommended that candidates spend about 20 minutes reading the question paper and planning their answer. This is included in the time allowed for the paper.

This paper will be weighted at 30% of the final total available marks.

**Weighting of Papers**

<b>Paper</b>	<b>Weighting</b>
1	70%
2	30%

## CURRICULUM CONTENT

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Details of the curriculum content are provided below. The first column indicates what all learners should be able to do. The second column indicates additional competencies required of learners aiming for Grades A\* to C.

Learners should be able to demonstrate an appreciation of texts and themes in ways which may range from straightforward knowledge of content and surface meaning to the communication of an informed personal response.

Learners should study in detail individual texts in the three main literary forms of drama, poetry and prose.

Details of the set texts are provided in the Appendix to this syllabus.

The total recommended teaching time for this syllabus is about 130 guided learning hours, but this is for guidance only.

Assessment Objective	All learners should be able to:	In addition learners aiming for Grades A* to C should be able to:
A01	<ul style="list-style-type: none"><li>recall content, narrate</li><li>summarise</li><li>paraphrase</li><li>select relevant detail</li></ul>	<ul style="list-style-type: none"><li>employ basic critical terminology</li><li>integrate opposite quotation and comment</li></ul>
A02	<ul style="list-style-type: none"><li>detect theme</li><li>draw inferences</li><li>articulate and discuss feelings and attitudes of characters</li></ul>	<ul style="list-style-type: none"><li>analyse plot, characterisation</li><li>make connections</li><li>evaluate</li><li>interpret</li></ul>
A03	<ul style="list-style-type: none"><li>distinguish characters' viewpoints</li><li>comment on plot, characterisation</li><li>demonstrate some awareness of the ways in which writers achieve their effects</li></ul>	<ul style="list-style-type: none"><li>explore themes, character motivation</li><li>discuss the ways in which writers achieve their effects, including dramatic techniques and poetic language, form and use of imagery.</li></ul>
A04	<ul style="list-style-type: none"><li>state opinions</li></ul>	<ul style="list-style-type: none"><li>communicate a considered personal response</li></ul>



## **GRADE DESCRIPTIONS**

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The scheme of assessment is intended to encourage positive achievement by all candidates. Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by awarded grades. The grade awarded will depend on the extent to which the candidate has met the assessment objectives overall. Candidates are awarded grades holistically based on a 'best fit' approach and may display weaknesses in one aspect of the examination which are balanced out by strengths in their performance overall.

Criteria for the standard of achievement likely to have been shown by candidates awarded Grades A, C and F are shown below.

### **Grade A candidates 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 author's intentions and the text's deeper implications and the attitudes it displays;
- make much well selected reference to the text;
- respond sensitively and in detail to the way language works in the text;
- communicate a considered and reflective personal response to the text.

### **Grade C candidates will have demonstrated the ability to:**

- make a reasonably sustained/extended response with detail of narrative and situation;
- show understanding of the author's intentions and some of the text's deeper implications and the attitudes it displays;
- show some thoroughness in use of the text for support;
- communicate an informed personal response to the text.

### **Grade F candidates 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 author's intentions and the surface meanings of the text;
- make a little reference to the text;
- show evidence of a simple personal response to the text.

## APPENDIX: SET TEXTS

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The following set texts will apply for Examinations in 2024-2026.

Candidates must answer on at least three different texts that include: drama, poetry, and prose. Unless otherwise indicated, candidates may use any edition of the set text, provided it is not an abridgement or simplified version.

### Section A: drama

- J. B. Priestley *An Inspector Calls*
- William Shakespeare *Twelfth Night*
- Lorraine Hansberry *A Raisin in the Sun*

### Section B: poetry

- Jack Hydes (ed.) *Touched With Fire*

The following fifteen poems from Section B are to be studied:

- |                         |   |
|-------------------------|---|
| 1. John Gurney:         | 'The Porpoises'                             |
| 2. Michael Schmidt:     | 'The Pond'                                  |
| 3. Roger McGough:       | 'The Fallen Birdman'                        |
| 4. Thomas Hardy:        | 'The Voice'                                 |
| 5. Mervyn Morris:       | 'Little Boy Crying'                         |
| 6. Charles Causley:     | 'Nursery Rhyme of Innocence and Experience' |
| 7. William Shakespeare: | 'Sonnet 116'                                |
| 8. Robert Frost:        | 'Two Look at Two'                           |
| 9. Philip Larkin:       | 'Church Going'                              |
| 10. Abioseh Nicol:      | 'Easter Morning – The African Intellectual' |
| 11. John Betjeman:      | 'In Westminster Abbey'                      |
| 12. William Blake:      | 'London'                                    |
| 13. Seamus Heaney:      | 'Summer 1969'                               |
| 14. Anonymous:          | 'Lyke-Wake Dirge'                           |
| 15. W. H. Auden:        | 'Musée des Beaux Arts'                      |

- Brian Walter and Felicity Wood (eds.) *Groundwork: An Introduction to Reading and Writing about Poetry*

The following fifteen poems are to be studied:

- |                              |                                       |
|------------------------------|---------------------------------------|
| 1. Shimmer Chinodya:         | 'African Grass'                       |
| 2. Alfred Tennyson:          | 'Break, Break, Break'                 |
| 3. Mbuyiseni Oswald Mtshali: | 'The Song of Sunrise'                 |
| 4. Fazel Johennesse:         | 'The African Pot'                     |
| 5. Jennifer Davids:          | 'A Poem for my Mother'                |
| 6. Thomas Hardy:             | 'At Tea'                              |
| 7. Federico Garcia Lorca:    | 'Song'                                |
| 8. Ezra Pound:               | 'The River Merchant's wife: a letter' |
| 9. Anonymous: Ireland:       | 'Roddy M'Corley'                      |
| 10. James Shirley:           | 'Death the Leveller'                  |
| 11. Gloria Fuertes:          | 'Climbing'                            |
| 12. William Blake:           | 'The Echoing Green'                   |
| 13. William Wordsworth:      | 'To Toussaint L'ouverture'            |
| 14. Mazisi Kunene:           | 'First Day after the War'             |
| 15. Sipho Sepamla:           | 'The Blues is You in Me'              |

- Elise Varga (ed.) *Unbroken Chains: An Anthology of Poetry*

1. William Shakespeare:	<b>1</b> 'From Fairest Creatures We Desire Increase'
2. William Shakespeare:	<b>2</b> 'When forty winters shall ...'
3. William Shakespeare:	<b>118</b> 'Like as to make our appetites ...'
4. William Shakespeare:	<b>129</b> 'The expense of spirit in a waste ...'
5. William Shakespeare:	<b>141</b> 'In faith, I do not love thee with...'
6. Elizabeth Browning:	<b>43</b> 'How do I love thee'
7. Anonymous:	'The Wife of Usher's Well'
8. Jofre Rocha:	'Poem of Return'
9. Cecil Day-Lewis:	'A Hard Frost'
10. William Wordsworth:	'It is a beauteous evening, calm and free'
11. Stephen Spender:	'The Truly Great'
12. Chris Van Wyk:	'In Detention'
13. Rupert Brooke:	'The Dead'
14. Seamus Heany:	'The Early Purges'
15. Brian Patten:	'Sometimes it Happens'

### Section C: prose

- Harper Lee *To Kill a Mockingbird*
- Chinua Achebe *Things Fall Apart*
- Barrie Wade (ed.) *Into the Wind: Contemporary Stories in English*

The following twelve stories are to be studied:

1. Alex La Guma:	'The Lemon Orchard'
2. Jean Rhys:	'Let Them Call it Jazz'
3. Patrick O'Brian:	'Samphire'
4. Jan Mark:	'Feet'
5. Doris Lessing:	'A Woman on a Roof'
6. Roald Dahl:	'The Hitch-hiker'
7. Liam O'Flaherty:	'The Sniper'
8. Doris Lessing:	'Flight'
9. Frank O'Connor:	'My Oedipus Complex'
10. Jan Needle:	'A Sense of Shame'
11. Dorothy M Johnson:	'A Man Called Horse'
12. Cyprian Ekwensi	'A Stranger from Lagos'



P. O. Box 1394, MBABANE  
Tel: (+268) 2417 8000  
Fax: (+268) 2416 2862  
Email: [registrar@examsCouncil.org.sz](mailto:registrar@examsCouncil.org.sz)  
Website: [www.examsCouncil.org.sz](http://www.examsCouncil.org.sz)

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