



# A Level

## English Literature

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Session: 2000  
Type: Syllabus  
Code: 9000



**ENGLISH LITERATURE**  
**FOR EXAMINATION IN JUNE AND NOVEMBER 2000**

**Advanced Level (A) Syllabus**  
**Subject Number 9000**

### **Introduction**

The Advanced Level English Literature syllabus builds on the skills of reading, understanding and response developed in relation to all types of writing at KS4, together with the ability to construct and convey meaning in written language. These cognitive, analytical and affective skills, applied to material and situations of increased complexity, will effectively prepare candidates for further study or for the world of work.

This syllabus incorporates the Core for English Literature. Whilst it may be undertaken by candidates who have not studied English Literature as a discrete subject for GCSE, it is recommended that prior acquaintance with a wide range of literary texts precedes the study of English Literature at Advanced Level.

**Teachers should ensure that the selection of texts studied by each candidate across the components of the examination includes the mandatory core of one Shakespeare play plus one other drama text, one work of prose and one of poetry, all of which should have been originally written in English and at least one of which should have been written between 1370 and 1900.**

The compulsory paper, Paper 1 - Shakespeare and Other Authors, will ensure that the Shakespeare requirement is met. The text(s) chosen from Section 2 of this paper will provide one (at least) of the additional genre requirements (one prose work, one work of poetry and one of drama) which will necessarily have been written between 1370 and 1900.

If only one text is chosen from Section 2 and this is a **work of prose**, or if two are chosen and they are both prose works, then at least **one work of drama and at least one work of poetry** must be chosen on the other two components taken.

If only one text is chosen from Section 2 and this is a **work of drama**, or if two are chosen and they are both works of drama, then at least **one work of prose and at least one work of poetry** must be chosen on the other two components taken.

If only one text is chosen from Section 2 and this is a **work of poetry**, or if two are chosen and they are both works of poetry, then at least **one work of drama and at least one work of prose** must be chosen on the other two components taken.

If two texts are chosen from Section 2 and they are **one work of prose and one work of poetry**, then at least **one work of drama** must be chosen on the other two components taken.

If two texts are chosen from Section 2 and they are **one work of drama and one work of prose**, then at least **one work of poetry** must be chosen on the other two components taken.

If two texts are chosen from Section 2 and they are **one work of drama and one work of poetry**, then at least **one work of prose** must be chosen on the other two components taken.

The syllabus requires study of a minimum of eight texts (see details of coursework, page 8) and offers a number of route ways and different modes of assessment: open text, closed book, 'books in', comment and appreciation of passages, coursework, and discursive essays.

## **Exclusions**

In any one examination series, candidates may not in addition enter for any other examination at Advanced Supplementary or Advanced Level with the same certification title.

## **Aims**

To encourage:

- (i) an understanding of the nature and methods of literary study;
- (ii) the interdependent skills of reading, analysis and communication;
- (iii) an appreciation of, and an informed personal response to, English Literature;
- (iv) effective and appropriate communication.

## **Assessment Objectives**

Through study of at least:

- one work of prose
- and**
- one work of poetry
- and**
- one work of drama (other than Shakespeare)
- and**
- one play by Shakespeare

the first three of which should:

- all have been written originally in English
- include at least one written between 1370 and 1900
- be of sufficient substance and quality to merit serious consideration at Advanced Level

candidates will be required to demonstrate:

- (i) an ability to respond with understanding to texts of different types and periods;
- (ii) an understanding of the ways in which writers' choices of form, structure and language shape meanings;
- (iii) knowledge of the contexts in which literary works are written and understood;
- (iv) an ability to discuss their own and other readers' interpretations of texts;
- (v) an ability to produce informed, independent opinions and judgements;
- (vi) an ability to communicate clearly the knowledge, understanding and insight appropriate to literary study.

## Scheme of Assessment Summary

**Paper 1** (Compulsory) (3 hours) 33 1/3 %  
Shakespeare and Other Authors (pre-twentieth century) (books in)

**Paper 2** (3 hours) 33 1/3 %  
Eighteenth and Nineteenth Century Writing

**Paper 3** (3 hours) 33 1/3 %  
Twentieth Century Writing

**Paper 4<sup>1</sup>** (3 hours) 33 1/3 %  
Topic Paper (books in)

**Paper 5** (3 hours) 33 1/3 %  
Open Texts (books in)

**Paper 6<sup>1</sup>** 20% **plus Paper 7<sup>1</sup>** (1 hour) 13 1/3 %  
Coursework **plus** Comment and Appreciation (Set Text) (book in)

### Rules of Combination

Paper 1 **plus** any two of: 2, 3, 4, 5, 6+7  
Number of Route ways - 10

1+2+3  
1+2+4<sup>1</sup>  
1+2+5  
1+2+6+7<sup>1</sup>  
1+3+4<sup>1</sup>  
1+3+5  
1+3+6+7<sup>1</sup>  
1+4+5<sup>1</sup>  
1+4+6+7<sup>1</sup>  
1+5+6+7<sup>1</sup>

No alternative routes of assessment are available.

**A Special Paper (9421) will be set in English Literature. Candidates may be entered for the Special Paper whether or not they have been entered for the A level syllabus. For details see page 8.**

<sup>1</sup> Not available to Private Candidates.

## Specification Grid

The following grid indicates the relative weighting given to each Assessment Objective in each component. Objectives i, ii, v and vi are deemed to apply equally to all components. Objectives iii and iv apply in different degrees across the components as indicated. The combination of components taken by a candidate will ensure that all assessment objectives are met. It is not intended that every question in each component should enable candidates to meet each assessment objective equally.

Assessment Objective	Paper					
	1	2	3	4	5	6+7
i	✓	✓	✓	✓	✓	✓
ii	✓✓	✓✓	✓✓	✓✓	✓✓	✓✓
iii	✓✓	✓✓	✓✓	✓✓	✓	✓
iv	✓✓	✓	✓	✓	✓	✓
v	✓	✓	✓	✓	✓	✓
vi	✓	✓	✓	✓	✓	✓

### Scheme of Assessment Description

*Note: The editions of Chaucer and Shakespeare which will be used for paper-setting purposes will be those of Robinson (OUP) and of Alexander (Collins) respectively, unless otherwise stated. It is not intended, however, that these should be regarded as prescribed editions; candidates may use any edition for study, unless otherwise stated.*

#### **Paper 1 Shakespeare and Other Authors (pre-twentieth century)**

(3 hours) (books in)

Candidates will be required to answer one question on each of three different texts.

This compulsory paper will be divided into two sections - (1) *Shakespeare* and (2) *Other pre-twentieth century Authors* - and candidates must answer at least one question from each section. Three questions are provided for each text, one involving appreciation of the literary qualities of a passage taken from the text, the other two being discursive essays. All questions carry equal marks.

The texts which candidates have studied should be taken into the examination room and may contain underlining, highlighting or brief marginal annotation within text. Extensive annotation made out of class and amounting to aides-memoire for essays, and the use of dictionaries or other notes will not be permitted.

All three questions require candidates to demonstrate a response showing understanding of the text and an informed independent opinion, and to communicate these clearly and appropriately (Assessment Objectives i, v and vi). Questions on the relation of textual parts to their wholes, on the effective use of narrative methods, and on the style and language of texts are designed to allow the candidates to show understanding of the ways in which writers' choices of form, structure and language shape meanings, and also some knowledge of the contexts in which literary works are written and understood (Assessment Objectives ii and iii). Candidates' work should be informed by some understanding of the ways in which other readers have interpreted the texts (Assessment Objective iv).

Candidates will be assessed on their knowledge of texts, their imaginative and personal responses to them, as well as the ability to organise and present information, ideas and arguments clearly and logically, taking into account their use of grammar, punctuation and spelling.

**For examination in June and November 2000**

*Section 1*

William Shakespeare *As You Like It*  
 William Shakespeare *Othello*  
 William Shakespeare *Richard III*  
 William Shakespeare *The Tempest*

*Section 2*

Aphra Behn *The Rover* (Methuen Student Editions)  
 Emily Bronte *The Tenant of Wildfell Hall*  
 Geoffrey Chaucer *The Nun's Priest's Tale*  
 Geoffrey Chaucer *The Pardoner's Prologue and Tale*  
 Charles Dickens *Great Expectations*  
 Andrew Marvell in *Metaphysical Poets*, ed. Gardner (Penguin)  
 John Milton *Comus and Lycidas*  
 John Webster *The Duchess of Malfi*

**Paper 2 Eighteenth and Nineteenth Century Writing** (3 hours)

Candidates will be required to answer one question on each of three different texts drawn from the period 1700-1900. Texts will **not** be allowed in the examination room. Candidates/Centres will make their own choice of texts from the syllabus, **bearing in mind the requirements of the Core** (see *Introduction*, page 2).

On each text an essay question and a passage-based question will be set. The questions will be designed to assess candidates' understanding of the relationship between form and meaning in literary texts (Assessment Objective ii) and their knowledge of the contexts in which those texts are written and understood (Assessment Objective iii), as well as the more general skills of analysis and communication identified in Assessment Objectives i, v, and vi. Candidates will be assessed on their knowledge of texts, their imaginative and personal responses to them, as well as the ability to organise and present information, ideas and arguments clearly and logically, taking into account their use of grammar, punctuation and spelling.

**For examination in June and November 2000**

Jane Austen *Pride and Prejudice*  
 William Blake *Songs of Innocence and Experience*  
 George Eliot *The Mill on the Floss*  
 George Farquhar *The Beaux' Stratagem*  
 Henry Fielding *Joseph Andrews*  
 Thomas Hardy *Tess of the D'Urbervilles*  
 Nathaniel Hawthorne *The Scarlet Letter*  
 John Keats *Lyric Poems* (Dover)  
 Alexander Pope *The Rape of the Lock*  
 George Bernard Shaw *Mrs Warren's Profession*  
 Jonathan Swift *Gulliver's Travels*

**Paper 3 Twentieth Century Writing** (3 hours)

Candidates will be required to answer one question on each of three different texts drawn from the period 1900 to the present day. British as well as North American, African, and Caribbean texts, and others originally written in English, will be included. Texts will **not** be allowed in the examination room. Candidates/Centres will make their own choice of texts from the syllabus, **bearing in mind the requirements of the Core** (see *Introduction*, page 2).

On each text an essay question and a passage-based question will be set. The questions will be designed to assess candidates' understanding of the relationship between form and meaning in literary texts (Assessment Objective ii) and their knowledge of the contexts in which those texts are written and understood (Assessment Objective iii), as well as the more general skills of analysis and communication identified in Assessment Objectives i, v, and vi. Candidates will be assessed on their knowledge of texts, their imaginative and personal responses to them, as well as the ability to organise and present information, ideas and arguments clearly and logically, taking into account their use of grammar, punctuation and spelling.

**For examination in June and November 2000**

Pat Barker	<i>Regeneration</i>
Caryl Churchill	<i>Top Girls</i>
T. S. Eliot	<i>Selected Poems</i> (up to and including 'The Hollow Men')
Athol Fugard	<i>Township Plays</i>
James Joyce	<i>Dubliners</i>
Philip Larkin	<i>The Whitsun Weddings</i>
D.H. Lawrence	<i>Women in Love</i>
Graham Swift	<i>Last Orders</i>
Derek Walcott	<i>Selected Poetry</i>
Tennessee Williams	<i>A Streetcar Named Desire</i>
Virginia Woolf	<i>To The Lighthouse</i>

**Paper 4 Topic Paper<sup>1</sup>** (3 hours) (books in)

Candidates will answer two questions on one topic area. This paper offers candidates the opportunity to explore a topic in detail through three texts. It aims to develop candidates' understanding of the range of literary forms (Assessment Objective ii) and their knowledge of the context in which literary works are written and understood (Assessment Objective iii).

Centres must choose one topic from the list below and study the topic through three complete texts of their own choice, **bearing in mind the requirements of the Core** (see *Introduction*, page 2). Before starting to teach the texts these must be approved by OCR by submitting an Outline Proposal Form which must be returned by 1 February in the academic year prior to examination. There will be one compulsory question on a passage related to each topic area and two essay titles of which candidates must answer one. The passage-based question will enable candidates to show their skills in analysing and responding to unseen material; they will also be required to relate the passage to the context of their chosen topic. In the essay questions candidates will explore central aspects of their topic by discussing the specific texts they have studied. Candidates will be assessed on their knowledge of the topic, their imaginative and personal responses to it, as well as the ability to organise and present information, ideas and arguments clearly and logically, taking into account their use of grammar, punctuation and spelling.

The texts which candidates have studied should be taken into the examination room and may contain underlining, highlighting or brief marginal annotation within text. Extensive annotation made out of class amounting to aides-memoire for essays, and the use of dictionaries or other notes will not be permitted.

**For examination in June and November 2000** the following topics are set:

**Biography and Autobiography**  
**Satire**

**The Gothic Tradition**  
**Travel Writing**

**The Industrial Novel**  
**Post-Colonial Literature**



**Paper 5 Open Texts** (3 hours) (books in)

Candidates will be required to answer one question on each of three different texts. Questions will direct candidates to examine in detail a passage or passages from each set text, discussing them, where appropriate, in the context of the whole work. Questions may invite candidates to compare and/or contrast two passages from the same text. Candidates/Centres will make their own choice of texts from the syllabus, **bearing in mind the requirements of the Core** (see *Introduction*, page 2).

This paper will give candidates the opportunity to meet all the Assessment Objectives, in particular Assessment Objective ii (demonstrating an understanding of the ways in which writers' choices of form, structure and language express meaning), and Assessment Objective iv (demonstrating an ability to discuss their own and other readers' interpretation of texts). Candidates will be assessed on their knowledge of texts, their imaginative and personal responses to them, as well as the ability to organise and present information, ideas and arguments clearly and logically, taking into account their use of grammar, punctuation and spelling.

The texts which candidates have studied should be taken into the examination room and may contain underlining, highlighting or brief marginal annotation within text. Extensive annotation made out of class amounting to aides-memoire for essays, and the use of dictionaries or other notes will not be permitted.

**For examination in June and November 2000**

Alan Ayckbourn	<i>The Norman Conquests Trilogy</i> (Penguin)
Charlotte Bronte	<i>Villette</i> (Everyman)
S.T. Coleridge	<i>Poems</i> (Everyman's Poetry)
Emily Dickinson	<i>Poems</i> (Everyman's Poetry)
Thomas Hardy	<i>The Mayor of Casterbridge</i> (Wordsworth)
David Hare	<i>Racing Demon</i> (Faber)
Kazuo Ishiguro	<i>The Remains of the Day</i> (Faber)
Harold Pinter	<i>The Homecoming</i> (Methuen)
W. B. Yeats	<i>Selected Poetry</i> (ed. Jeffares, Pan)

**Paper 6 Coursework<sup>1</sup>****and Paper 7 Comment and Appreciation<sup>1</sup>** (Set Text) (1 hour) (book in)

For **Paper 6**, Coursework, Centres must submit proposals for a course comprising at least two texts before starting the work. Detailed guidelines on the preparation and assessment of coursework tasks should be taken into account in planning the course (see Appendix 1). Centres should consider the opportunities for response to texts afforded by this mode of assessment. Centres can choose to set texts and tasks for their candidates which complement their individual interests and enthusiasms in literature **bearing in mind the requirements of the Core** (see *Introduction*, page 2). For Centres wishing to offer an A level course comprising 8 texts in total, one of the two texts offered for coursework may be a text already being studied elsewhere. In consultation with their teachers, candidates can be given the opportunity to design tasks in which they demonstrate their knowledge, understanding, and informed personal response to their chosen texts. Coursework should maximise candidates' opportunities for reflection, development, and refinement of ideas. Carefully designed tasks will enable candidates to explore literature widely and in depth, allowing, for example, the comparative study of two or more texts or writers. Candidates will be assessed on their knowledge of texts, their imaginative and personal responses to them, as well as the ability to organise and present information, ideas and arguments clearly and logically, taking into account their use of grammar, punctuation and spelling. Coursework must reach the Centre's designated Moderator by 30 April.

For candidates wishing to re-take this component in November, the deadline to be observed will be 30 October. At least one piece of coursework must be a new task if the candidate wishes to resubmit. Otherwise, the June Paper 6 mark will be carried forward.

For Paper 7, candidates will be required to answer one question on one text from the list below. The Paper will offer one passage for comment and appreciation on each text. Candidates will be assessed on their knowledge of texts, their imaginative and personal responses to them, as well as the ability to organise and present information, ideas and arguments clearly and logically, taking into account their use of grammar, punctuation and spelling. The text which candidates have studied should be taken into the examination room and may contain underlining, highlighting or brief marginal annotation within text. Extensive annotation made out of class amounting to aides-memoire for essays, and the use of dictionaries or other notes will not be permitted.

**For examination in June and November 2000**

Judith Baxter ed.	<i>Four Women Poets</i> (CUP): Liz Lochhead and Carol Ann Duffy
Louis de Bernieres	<i>Captain Corelli's Mandolin</i>
Wilkie Collins	<i>The Woman in White</i>
H. Gardner ed.	<i>Metaphysical Poetry</i> (Penguin): John Donne
T.S.Eliot	<i>Murder in the Cathedral</i>
F. Scott Fitzgerald	<i>The Great Gatsby</i>
Arthur Miller	<i>The Crucible</i>
Toni Morrison	<i>Beloved</i>
Willy Russell	<i>Educating Rita</i>
J.M. Synge	<i>The Playboy of the Western World</i>
William Wordsworth	<i>Favorite Poems</i> (Dover)

*1 Not available to Private Candidates*

***Special Paper 9421***

Candidates will be required to answer three questions in all: **one** from Section 1 and **two** from Section 2. Questions will carry equal marks.

Candidates will be assessed on their knowledge of texts, their imaginative and personal responses to them, as well as the ability to organise and present information, ideas and arguments clearly and logically, taking into account their use of grammar, punctuation and spelling.

*Section 1: Practical Criticism.* This section will contain unprepared passages of literary prose and verse for exposition, comment or comparison. The passages may be drawn from any period of English Literature after 1300. Candidates may choose either the prose or the verse passage.

*Section 2:* Questions will be set on literary topics and themes of general interest in the study of English Literature from Chaucer to the present day. Questions on particular aspects of the work of Chaucer and Shakespeare will be included. The remaining questions will not be based on the work of individual writers but will allow candidates to write specifically on their own reading. Candidates will be asked to discuss issues which might arise from any of the various literary genres - drama, lyrical poetry, the novel, for instance - without necessarily restricting their attention to a specified literary period.

Such questions will be pointed towards reading outside the A Level syllabus, and will encourage the candidate to relate what has been learned by detailed study of prescribed texts to a wider critical appreciation of Literature.

The texts which candidates have studied should be taken into the examination room and may contain underlining, highlighting or brief marginal annotation within text. Extensive annotation made out of class, and amounting to aides-memoire for essays and the use of dictionaries or other notes will not be permitted.

**Award Rules**

The final grade awarded will be determined by the aggregate of the marks for the three constituent components.

***Supplementary Materials***

The following are available on application:

Coursework (Paper 6) Guidelines  
Specimen Papers  
Past papers (see Publications Order Form)

***Related Syllabuses***

Modular Advanced Level and Advanced Supplementary Level English Literature  
Advanced Level English Language  
Advanced Level English  
Advanced Level and Advanced Supplementary Level General Studies  
Advanced Level Media Studies

## COURSEWORK GUIDELINES

### SCHOOL ASSESSED COURSEWORK Literary Texts (Paper 6)

#### Registration of Centres

Centres wishing to present candidates for this coursework option must obtain an Outline Proposal Form from OCR before the work begins and on it supply the following details:

- (a) texts to be studied with details of texts chosen on other Papers;
- (b) a list of sample questions, covering the possible styles of approach to be adopted in the Centre;
- (c) a statement of arrangements for final internal moderation of candidates' folders in time for work to be sent to the Moderator before the deadline for the assessment session.

#### Coursework Requirements

- (a) Each candidate's folder is to contain at least **two essays**, with a minimum folder length of 3,000 words including quotations and a maximum folder length of 5,000 words excluding quotations.
- (b) Candidates must submit evidence of the detailed study of **two texts**.

#### Preparation of Coursework

- (a) Titles

Centres are reminded that the titles on which candidates write are of the utmost importance in coursework. A properly framed title is of great assistance to candidates as much in pointing out a positive direction for the discussion as in precluding unnecessary rambling of any kind. Judicious framing of titles, to demand personal response or to relate to particular productions for instance, can also curb any tendency towards over-reliance on study notes publications, which always severely disadvantages candidates.

It is in the candidates' interests for all titles to be approved by the teacher before any writing takes place. The list of sample titles submitted to OCR by the Centre on registering for the paper will have clarified the nature of the usual assignments to be set.

*However, it is good policy to submit titles where there is doubt about the acceptability of the work.*

- (b) Drafting

Once an essay has been marked it may **not** be re-written. Once the candidate has started writing, discussion of the work and how it is proceeding are a natural part of the relationship between teacher and student in coursework as in preparation for other forms of examination. However, **anything which savours of marking, correcting or editing of draft material by the teacher moves into the realm of improper practice. The comment must not constitute the correction.**

**(c) Use of Secondary Sources**

Candidates will need explicit direction about the positive use of proper critical works and about what uses are unacceptable. Any reference to these in essays must be properly acknowledged, with footnotes and bibliographies appended.

**(d) Written Expression**

Effective communication is essential in work submitted for an examination in Literature. Assignments should be written in an appropriate register. Candidates must be assessed on their knowledge of texts, their imaginative and personal responses to them, as well as the ability to organise and present information, ideas and arguments clearly and logically, taking into account their use of grammar, punctuation and spelling.

**Presentation of Coursework Folder**

**(a)** Written work for each candidate must be contained in a plain limp folder with the Centre number and the candidate's examination number and name in the top right-hand corner.

**(b)** The following declaration of authenticity must be made known to candidates at the start of the course. Copies will be provided by OCR, in the final term, and must be signed by the candidate and attached to the front of the folder.

'I certify that this piece of work is my own unaided work and that I have read and understood the OCR 'Notice to Candidates' concerning coursework and project work. Any quotations from the work of others have been acknowledged by quotation marks, with page references and sources included in the bibliography. Signed.....'

**(c)** Centres are asked to provide a contents sheet in each candidate's folder.

**(d)** Work should appear in the folder in chronological order.

**(e)** Each essay must be dated by the candidate when it is handed in.

**(f)** Each piece of work presented must show evidence of having been marked by the teacher. The final overall mark for the folder must be accompanied by written comments making clear how the mark has been arrived at. A form will be supplied for this purpose. Alternatively, Centres may photocopy the specimen form printed at the end of this syllabus.

**Moderation by OCR**

**(a)** Centres will be given instructions about how to choose the sample along with the name and address of the Moderator. A further sample may be requested at any stage of the moderation process.

**(b)** Details of candidates with special difficulties must be notified to OCR, not the Moderator.

**Re-sitting**

Candidates re-sitting Paper 6 may carry forward their previous mark for one examination session only, or may submit a folder containing at least one completely new essay on a new task. Essays must **NOT** be rewritten.

## The Enjoyment of Coursework

No-one needs to be told about the enjoyment derived from coursework. The response from candidates is often enthusiastic and they generally show a high degree of commitment to the work. It can be deeply disappointing if these welcome responses turn out to be the very causes of candidates doing less well than expected through their spending so much time on coursework that other areas of the course are neglected. A just balance can bring both increased pleasure in, and reward for, the work done.

## Summary of Coursework Procedures

- (1) Centres must receive OCR's approval for a coursework plan before the work begins. The following points must be clearly specified in the plan:
  - (a) texts
  - (b) sample titles
  - (c) notes on presentation of work for assessment
  - (d) description of internal moderation procedure to be followed
  - (e) details of other papers chosen.
- (2) Throughout the course, bear in mind the importance of titles for candidates' written work and obtain advice from the Subject Officer at OCR if in doubt.
- (3) Each piece of work in each folder must be dated and be seen to have been assessed by the teacher.
- (4) Typed or word-processed work must bear the teacher's signature, confirming its authenticity. Candidates may (and should) redraft essays; but once an essay is written on by the teacher it may not be rewritten by the candidate.
- (5) At the end of the course, ensure that each candidate has:
  - (a) enclosed a contents sheet in his/her folder
  - (b) signed the declaration of authenticity
  - (c) clearly marked the folder with the Centre number, candidate's name and index number
  - (d) conformed to the rubric.
- (6) Centres must carry out final internal moderation of candidates' folders to establish a reliable rank order.
- (7) Each folder must be awarded a final overall mark in accordance with the grade criteria and should bear a comment indicating the reasons for the marks awarded.
- (8) Centres must complete and send mark sheet(s) and the work of a sample of candidates to the Moderator.

## Dishonest Practice in Coursework

OCR has been confronted recently by disturbing examples of dishonest practice in coursework whereby candidates submit, without the use of quotation marks or any other sign of acknowledgement, significant quantities of material taken directly from critical works as though it was their own work. OCR therefore feels it necessary to set out, unequivocally, its attitude towards such practice which it regards as comparable with pre-meditated cheating in written papers by the introduction of notes into the examination room or extensive copying from another candidate.

Coursework options exist to enable candidates to study works of special interest to them, to read more widely both original and critical works and to write under more relaxed conditions, free from the time constraints of other papers. It is natural, even educationally desirable, that candidates should absorb ideas from critical works on the texts about which they are writing - just as they often incorporate ideas suggested by the teacher or emerging from class discussion in their answers on the set book papers. But, in any course work option we are assessing the candidate's own work - not the unacknowledged writing of others.

The gulf between using the work of others to develop and modify one's own judgements and simply submitting the work of others as though not only the concepts but the actual wording are one's own may seem narrow but it is deep and clearly defined and it is the responsibility of the teacher(s) in the Centre to ensure that pupils remain on the right side of that gulf. (The acknowledged use of quotation, either as the starting point of discussion or as the conclusion to which a candidate's own discussion has led is, of course, a different and perfectly acceptable practice). **Quotations must be given in quotation marks and footnoted. It is not sufficient simply to add a bibliography to an essay containing otherwise unacknowledged quotations from secondary sources.**

Where OCR does find that a candidate is guilty of dishonest practice which has either not been spotted or has been condoned by the teacher(s), the following action will be taken:

- (a) all the work from the Centre will be called in to determine the extent of the dishonest practice;
- (b) OCR, through its Awarding Committee, reserves the right to cancel the mark for that component and/or to withhold a grade in the subject;
- (c) where the practice in any one Centre proves to be widespread and/or where it occurs on more than one occasion, OCR reserves the right to withhold right of entry for coursework from that Centre.

### **Titles**

**The essay title is important, however short or long the piece of work:** productive ones direct and specify without narrowing; weaker ones are so loose as to prompt no reactive impulse at all. Poor essay titles on the novel and drama can lead into summary and mere plot rehearsal, while those on poets invite unconnected poem-by-poem analyses. Contemporary writers, in what seems a kind of patronising hero-worship, are dealt with much less rigorously than the classics.

Productive titles are accessible to as wide a range of candidates as possible yet also challenge them to demonstrate their command of the skills to be tested at Advanced Level, as set out in the Core and this syllabus.

## CRITERIA FOR THE MARKING OF COURSEWORK

### Literary Texts (Paper 6)

A	76-100
B	64-75
C	52-63
D	40-51
E	28-39
N	16-27
U	0-15

The descriptions below are intended to guide teachers in the assessment of work and it is not expected that any candidate should achieve all the criteria for the award of any particular grade. What does need to be kept clearly in mind throughout - and rewarded - is evidence of that informed personal response, and of the enjoyment and appreciation of literature attendant upon it, which lie at the heart of the study of English Literature at Advanced Level.

#### GRADE A

The candidate has made evident his/her excellence by:

- being precisely aware of the nature of the statement made by a work of literature;
- expressing a freshly personal, yet soundly based, response to literature;
- writing a coherent discussion, whatever its strategies;
- seeing the whole of the text in the part and the part in the whole, moving between the two in discussion with assurance;
- discriminating what is not important and what is important to understanding and appreciation of the literary work under discussion;
- blending reference to the text into the turn of phrase, or at least carrying it with ease within the flow of the discussion;
- taking issue, if required by the argument, with the question and with critical dicta;
- bringing a relatively mature critical vocabulary to bear on the subject under discussion;
- revealing understanding of genre and awareness of the contribution of style and structure to literary effect;
- showing appreciation of the pressure of historical context upon the work studied and of the work studied upon historical context.



**GRADE B**

The candidate has exhibited proficiency in:

- showing understanding of the nature of the statement made by a work of literature;
- articulating an informed personal response to the literature studied;
- being capable of framing a sound argument and of conducting an intelligent discussion;
- revealing insight into the work studied and grasp of its general significance;
- being able to recognise the distinctive qualities of the work studied;
- writing in an articulate and lucid manner;
- supporting argument and points in discussion by judiciously selected reference;
- responding to the challenge of the question;
- making constructive use of such literary criticism as is cited;
- making some sound use of literary critical terminology;
- writing appreciatively of the author's style and stance and of the structure of the work;
- showing some awareness of historical circumstances.

**GRADE C**

The candidate has shown competence in:

- being able to interpret the statement made by a work of literature;
- revealing at least the beginnings of an informed personal response to the texts studied;
- demonstrating an ability to frame an argument or discussion raising general issues;
- showing appreciation of theme and character in the literature studied;
- writing clearly in a style which is technically sound;
- supporting argument by reference to relevant parts of the text;
- recognising and responding to at least some of the implications of the question;
- displaying a measure of understanding of any literary criticism to which reference is made;
- making sensible use of any literary critical terminology which may be employed;
- showing incipient appreciation of a writer's style and of the structure of the work;
- revealing a degree of awareness, however slight, of historical context.

**GRADE D**

The candidate has revealed some measure of competence in:

- showing awareness that works of imaginative literature require different interpretation from that afforded to literal statement;
- drawing upon sound basic knowledge of the texts to support the immediate point of issue;
- attempting intermittently to state a personal response to the work studied;
- constructing a solid, though possibly inflexible, argument;
- following a line of inquiry germane to the question;
- communicating in a simple style, effective enough for the task in hand;
- showing understanding of at least some of any critical terminology employed;
- revealing, from time to time, the beginnings of awareness of the writer's style and its effects.

**GRADE E**

The candidate has demonstrated:

- awareness, however slight, that works of imaginative literature require different interpretation from that afforded to literal statement;
- factually accurate knowledge of the substance of the work (story, theme and character);
- an attempt to state a response to the work studied and a view of it, probably based on borrowed opinions;
- a coherent argument, perhaps falling back on assertion and implication;
- ability to make plain statement, employing syntax and spelling which is largely adequate to the task in hand;
- presentation from the text material which has some bearing on the question;
- some shape which begins to amount to an argument, at least by implication;
- occasional use of the most basic terms in the vocabulary of literary criticism.

**GRADE N**

The candidate has shown:

- a simple interpretation, often limited by too literal-minded a view of imaginative literature;
- some knowledge, although limited and sometimes factually inaccurate, of the substance of the work (story, theme and character);
- a view of the work studied, even though based on little or partially misinterpreted evidence;
- some ability to frame an answer, albeit fragmentary and lacking coherence;
- a struggle to make clear statement and make syntax and spelling serve the required purpose;
- limited understanding of the drift of the question;
- some material which may have a bearing on the question.

## TOPIC PAPER (Paper 4)

### Syllabus Description

Centres must choose one topic from the list below and study three texts of their own choice. Before starting to teach the texts these must be approved by OCR. A form will be supplied for the purpose. There will be one compulsory question on a passage related to each topic and two essay titles of which candidates must answer one. The texts which the candidates have studied should be taken into the examination room and may contain brief marginal annotation or underlining. Extensive annotation and the use of dictionaries or other notes will not be permitted. For 2000 the following will be set:

Biography and Autobiography  
The Gothic Tradition  
The Industrial Novel  
Post-Colonial Literature  
Satire  
Travel Writing

### Rationale

The Topic Paper offers an innovative approach to teaching and assessing A level English Literature. Within the bounds set by the topic areas, Centres will be able to choose the material they wish to teach and they will be encouraged to look beyond the established canon of set texts. In doing so, they will be able either to broaden the traditional concept of literary study or to centre their teaching, as at present, on close study of texts. They should, in either case, be aware that the aim of the Topic Paper is to develop candidates' understanding of the range of literary forms **via the topic** chosen.

### The Questions

In the paper as a whole candidates will be required to refer in detail to their chosen texts. The related passage question will encourage candidates to apply the skills of close reading and analysis to a passage or passages of text relevant to the topic. The question will be framed in such a way as to give candidates the opportunity to explore the passage both on its own literary terms and in the context of the appropriate topic. The essay questions will normally offer candidates the opportunity to deal with more than one of the texts they have studied. Wherever relevant, an understanding of the cultural or historical background will be expected in candidates' answers.

### Choice of Texts

**Bearing in mind the requirements of the Core** (see *Introduction*, page 2), Centres may choose texts from prose, poetry or drama for their chosen topic area. Wider reading in an anthology is recommended. Non-fictional writing may be studied where appropriate. The texts chosen should be sufficiently varied to give candidates some sense of the range and breadth of the area. Single author studies will not normally be approved.

### ***Biography and Autobiography***

Biographical and autobiographical writing in any form may be studied. Candidates should consider general issues of this area, such as the connections between fictional and non-fictional (auto)biography; the ethics of biography; literary uses of (auto)biography.

The following are examples of suitable texts:

Maya Angelou	<i>I Know Why the Caged Bird Sings</i>
John Aubrey	<i>Brief Lives</i>
Vera Brittain	<i>Testament of Youth</i>
W.H. Davies	<i>The Autobiography of a Super-Tramp</i>
Elizabeth Gaskell	<i>Life of Charlotte Bronte</i>
Edmund Gosse	<i>Father and Son</i>
Robert Graves	<i>Goodbye to All That</i>
John Mortimer	<i>A Voyage Round My Father</i>
Edwin Muir	<i>The Story and the Fable</i> (later revised as <i>An Autobiography</i> )
Lytton Strachey	<i>Eminent Victorians</i>
Flora Thompson	<i>Lark Rise to Candleford</i>
Edith Wharton	<i>A Backward Glance</i>
William Wordsworth	<i>The Prelude</i>

### ***The Gothic Tradition***

'The Gothic' may be both a tendency or feature within texts or their shaping force. Candidates should consider the ways in which Gothic might be defined.

The following are examples of suitable texts:

Charlotte Bronte	<i>Jane Eyre</i>
Emily Bronte	<i>Wuthering Heights</i>
Angela Carter	<i>Nights at the Circus; The Bloody Chamber</i>
Ronald Firbank	<i>Valmouth</i>
M.R. James	<i>Ghost Stories</i>
Matthew 'Monk' Lewis	<i>The Monk</i>
Charles Maturin	<i>Melmoth the Wanderer</i>
Thomas Love Peacock	<i>Nightmare Abbey</i>
Mervyn Peake	<i>Gormenghast; Titus Groan; Titus Alone</i>
Edgar Allan Poe	<i>Tales of Mystery and Imagination</i>
Anne Radcliffe	<i>The Mysteries of Udolpho</i>
Robert Louis Stevenson	<i>Dr Jekyll and Mr Hyde</i>
Bram Stoker	<i>Dracula</i>
Emma Tennant	<i>Hotel De Dream</i>

### ***The Industrial Novel***

Candidates should look at the distinguishing preoccupations and literary methods of the industrial novel with some consideration of its origins and development, focusing on the particular relationship between theme and form.

The following are examples of suitable texts:

Arnold Bennett	<i>Anna of the Five Towns</i>
Charlotte Bronte	<i>Shirley</i>
Charles Dickens	<i>Hard Times</i>
Benjamin Disraeli	<i>Coningsby</i>
Elizabeth Gaskell	<i>North and South; Mary Barton</i>
Winifred Holtby	<i>South Riding</i>
D.H. Lawrence	<i>The Rainbow</i>
David Lodge	<i>Nice Work</i>

### ***Post-Colonial Literature***

Literature from or about countries formerly under colonial rule which has been written after independence and expresses a particular sense of identity.

The following are examples of suitable texts:

Adams & Durham	<i>Writing from South Africa (CUP)</i>
Ayi Kwei Armah	<i>The Beautiful Ones are Not Yet Born</i>
Andre Brink	<i>A Dry White Season</i>
J.M.Coetzee	<i>The Secret Life of Michael K; Waiting for the Barbarians</i>
Athol Fugard	<i>Township Plays</i>
Holmstrom & Hayhoe	<i>Writing from India (CUP)</i>
Keri Hulme	<i>The Bone People</i>
Philip Jeyaretnam	<i>Abraham's Promise</i>
Ruth Praver Jhabvala	<i>Heat and Dust</i>
Shirley Geok-lin Lim	<i>Among the White Moonfaces</i>
Rian Malan	<i>My Traitor's Heart</i>
Wendy Morgan	<i>Writing from Australia (CUP)</i>
O'Sullivan ed.	<i>An Anthology of Twentieth Century New Zealand Poetry (OUP)</i>
Paul Scott	<i>Staying On</i>

**Satire**

Any writing which is intended to attack private or public injustice or to mock institutions or traditions may be studied, as long as the attack is couched in terms of satire.

The following are examples of suitable texts:

Margaret Atwood	<i>The Handmaid's Tale</i>
Caryl Churchill	<i>Serious Money</i>
John Dryden	<i>Absalom and Achitophel</i>
Stella Gibbons	<i>Cold Comfort Farm</i>
Joseph Heller	<i>Catch 22</i>
Ben Jonson	<i>The Alchemist</i>
David Lodge	<i>Paradise News; Small World</i>
James Reeves ed.	<i>A Vein of Mockery</i>
Jonathan Swift	<i>A Modest Proposal</i>
Evelyn Waugh	<i>Scoop; Decline and Fall</i>

**Travel Writing**

Writing about actual or imagined travel may be studied. Candidates should consider how writers create a sense of place and evoke the strangeness of strange places, the moral and political fables that writers have drawn from narratives of travel, and the use of the journey as a metaphor for personal development.

The following are examples of suitable texts:

Bill Bryson	<i>Notes from a Small Island</i>
Bruce Chatwin	<i>In Patagonia</i>
Mary Kingsley	<i>Travels in West Africa</i>
Jan Morris	<i>Last Letters from Hav</i>
Eric Newby	<i>Traveller's Tales</i>
Michael Palin	<i>Full Circle</i>
Jonathan Raban	<i>Coasting</i>
Paul Theroux	<i>The Patagonia Express</i>
Sir Laurens Van der Post	<i>Venture to the Interior</i>
<i>The Oxford Book of Travel Verse</i>	

## POETRY TEXTS

Passage-based questions will be set from the following:

**Paper 1: Shakespeare and Other Authors (pre-20th Century)**

**Andrew Marvell: in Helen Gardner, ed., *Metaphysical Poets***

A Dialogue between The Resolved Soul, and Created Pleasure  
 A Dialogue Between the Soul and Body  
 The Nymph Complaining for the Death of her Faun  
 The Picture of Little T.C. in a Prospect of Flowers  
 The Mower to the Glo-Worms  
 The Garden  
 An Horatian Ode upon Cromwel's Return from Ireland

On a Drop of Dew  
 The Coronet  
 To His Coy Mistress  
 The Fair Singer  
 The Definition of Love  
 Eyes and Tears  
 Bermudas

**Paper 2: 18th and 19th Century Writing**

**William Blake: *Songs of Innocence and Experience***

all 46 poems

**John Keats: *Lyric Poems* (Dover)**

Sonnet: 'To one who has been long in city pent'  
 Sonnet: On first looking into Chapman's Homer  
 Sonnet: 'Happy is England! ...'  
 Isabella; or, the Pot of Basil  
 The Eve of St Agnes  
 Ode to a Nightingale  
 Ode on a Grecian Urn  
 Ode to Psyche  
 To Autumn  
 Ode on Melancholy

Hymn to Apollo  
 La Belle Dame sans Merci  
 Ode on Indolence  
 Sonnet: On the Sea  
 Sonnet: 'When I have fears....'  
 Sonnet: To Homer  
 Sonnet: To Sleep  
 Sonnet: 'Bright star, would I were...'  
 Sonnet: On seeing the Elgin Marbles  
 To J H Reynolds Esq.

**Paper 3: 20th Century Writing**

**T.S Eliot, from *Selected Poems*:**

The Love Song of J. Alfred Prufrock  
 Portrait of a Lady  
 Preludes  
 Rhapsody on a Windy Night  
 Gerontion  
 Burbank with a Baedeker: Bleistein with a Cigar  
 Sweeney Erect  
 A Cooking Egg

The Hippopotamus  
 Whispers of Immortality  
 Mr Eliot's Sunday Morning Service  
 Sweeney Among the Nightingales  
 The Waste Land  
 The Hollow Men



**Derek Walcott: *Selected Poetry*** (Heinemann)from *IN A GREEN NIGHT*

The Harbour  
 To a Painter in England  
 Ruins of a Great House  
 Tales of the Islands: Chapter III  
 Tales of the Islands: Chapter X  
 A Careful Passion  
 Castiliane  
 A Lesson for this Sunday  
 Allegre  
 Conqueror

from *THE CASTAWAY*

The Castaway  
 The Swamp  
 The Flock  
 The Whale, His Bulwark  
 Missing the Sea  
 The Almond Trees  
 Veranda  
 Lampfall

from *THE GULF*

Ebb  
 Hawk  
 Mass Man  
 Landfall, Grenada  
 Homecoming: Anse La Raye  
 Cold Spring Harbour  
 Love in the Valley  
 Nearing Forty  
 The Walk

from *SEA GRAPES*

The Virgins  
 Adam's Song  
 Parades, Parades  
 The Wind in the Dooryard  
 The Bright Field  
 Dark August  
 Sea Canes  
 Oddjob, a Bull Terrier  
 Earth  
 To Return to the Trees

**Paper 5 : Open Texts**

**S T Coleridge, *Poems*** (Everyman's Poetry) ISBN 046 087 8263. All the poems should be studied.

**Emily Dickinson, *Poems*** (Everyman's Poetry) ISBN 046 087 8956. All the poems should be studied.

**W B Yeats: *Selected Poems* (ed. Jeffares)**from *CROSSWAYS* (1889)

Down by the Salley Gardens

from *THE ROSE* (1893)

To the Rose upon the Rood of Time

The Lake Isle of Innisfree

The Pity of Love

The Sorrow of Love

When you are Old

To Ireland in the Coming Times

from *THE WIND AMONG THE REEDS* (1899)

The Host of the Air

The Song of Wandering Aengus

He Remembers Forgotten Beauty

The Cap and the Bells

from *THE GREEN HELMET AND OTHER  
POEMS* (1910)

No Second Troy

from *RESPONSIBILITIES* (1914)To a Wealthy Man Who Promised a Second  
Subscription to the Dublin Municipal Gallery if it  
were Proved the People Wanted Pictures

September 1913

To a Child Dancing in the Wind

A Coat

from *THE WILD SWANS AT COOLE* (1919)

The Wild Swans at Coole

In Memory of Major Robert Gregory

An Irish Airman Foresees his Death

The Fisherman

Broken Dreams

The Phases of the Moon

from *MICHAEL ROBARTES AND THE DANCER*  
(1921)

Easter 1916

The Second Coming

A Prayer for my Daughter

from *THE TOWER* (1928)

Sailing to Byzantium

The Tower

Meditations in Time of Civil War:

Ancestral Houses

My House

My Table

My Descendants

The Road at my Door

The Stare's Nest by my Window

See Phantoms of Hatred and of the

Heart's Fullness and of the Coming Emptiness

Leda and the Swan

Among School Children

from *THE WINDING STAIR AND OTHER  
POEMS* (1933)In Memory of Eva Gore-Booth and Con  
Markiewicz

Death

A Dialogue of Self and Soul

Coole Park 1929

Coole Park and Ballylee 1931

Byzantium

from *A FULL MOON IN MARCH* (1935)

Parnell's Funeral

from *LAST POEMS* (1936-1939)

Lapis Lazuli

An Acre of Grass

What Then?

Beautiful Lofty Things

The Great Day

The Municipal Gallery Revisited

The Statues

Long-legged Fly

The Circus Animals' Desertion

Under Ben Bulbin

**INTERNAL ASSESSMENT FORM  
GENERAL CERTIFICATE OF EDUCATION  
A LEVEL**

Centre Name				Centre Number				
Candidate Name								
Syllabus Code	9	0	0	0	Syllabus Title	ENGLISH LITERATURE		
Component Number	0	6	Component Title	COURSEWORK				

Overall Folder Grade and Mark (out of 100)
General Comments (Please refer to specific aspects of the work which support the mark awarded.)

Signature of Teacher Assessor	Date
Signature of Course Tutor (where applicable, following internal moderation)	Date



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ASSESSMENT  
COUNCIL

## ERRATUM NOTICE

### **AS and A Level English Literature (UCLES)**

**Syllabus Codes 4481/1, 8445/1, 9000/1, 9003/1**

### **Syllabus for examination in the year 2000**

The author of the novel *The Tenant of Wildfell Hall*, set for the first time on this syllabus, should read **Anne Bronte**.



## NOTICE TO CENTRES

### OCR A/AS English Literature – syllabuses 9000, 9505

#### PAPERS 9000/5, 4485 – Open Texts

No specified editions are prescribed for set texts on these papers. However, by custom and practice, line/page/chapter references to nominated editions have been incorporated into questions, for additional guidance and clarification.

The overall rubric for the papers reminds candidates that, *“The page references given are to certain specified editions. Where these are different from the edition you have been using, your teacher will give you the page reference to your own edition.”*

- (i) Centres are reminded of the provision in the rubric for teachers to advise candidates of appropriate page references, where necessary. The examination paper may be opened up to 15 minutes before the examination in order that teachers may check page references.**

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It has been drawn to the attention of OCR that, in the case of a number of ‘nominated’ texts, revised editions have now been published in which pagination differs from that in the editions used by examiners.

- (ii) For both of these papers for June 2000, additional details will be sent separately to Centres giving details of questions and page references for texts where OCR is aware that differing editions are extant.**

Any enquiries about this notice should be addressed to the Qualifications Manager for English, Dr Paul Norgate.