



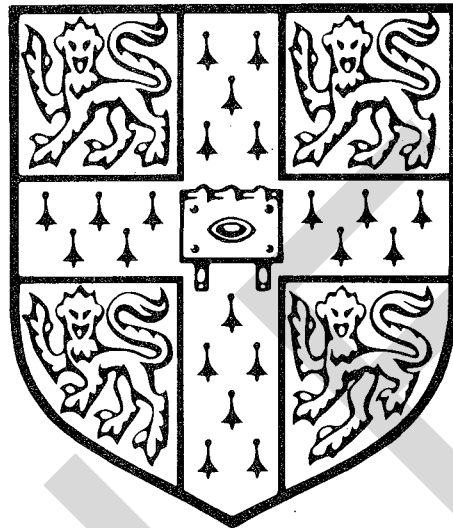
A Level

English

Session: 1994
Type: Syllabus
Code: 9000

SS1 (UK) 1994/5

University of Cambridge
Local Examinations Syndicate



**ENGLISH SUBJECTS
GENERAL STUDIES**

Examination Syllabuses for 1994 and 1995
(UK Centres only)

ENGLISH
Advanced Level (A) Syllabus
Subject Number 9000

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.

AIMS

To encourage an enjoyment and appreciation of English Literature based on an informed personal response and to extend this appreciation where it has already been acquired. To stimulate effective and appropriate communication in speech and writing.

OBJECTIVES

- 1 *Knowledge* – of the content of the books and where appropriate of the personal and historical circumstances in which they were written;
- 2 *Understanding* – extending from simple factual comprehension to a broader conception of the nature and significance of literary texts;
- 3 *Analysis* – the ability to recognise and describe literary effects and to comment precisely on the use of language;
- 4 *Judgement* – the capacity to make judgements of value based on close reading;
- 5 *Sense of the Past and Tradition* – the ability to see a literary work in its historical context as well as that of the present day;
- 6 *Expression* – the ability to write organised and cogent essays on literary subjects.

SCHEME OF EXAMINATION

Candidates will be required to offer for examination a minimum of six texts including the Shakespeare Paper, at least one poetry text and at least one example of a genre other than poetry.

The Content statement has certain implications:

- (i) Candidates may not be entered for Papers 1 (or 12 & 13), 3, 7 or Papers 1 (or 12 & 13), 2, 7 as these combinations fail to meet the requirement of a minimum of six texts to be studied.
- (ii) Papers 7 and 8 and Papers 6 and 11 will be timetabled for the same session. Candidates may not be entered for both papers in either pair.

Set texts are allowed in the examination in Papers 2, 8 and 11. No texts are permitted in the examination room in Paper 1 or Papers 3-7, and 12.

Candidates for Paper 9000/0 may take into the examination about half-a-dozen texts of their choice; these may include a complete Shakespeare and Chaucer. Critical works are excluded.

Papers 1-8, 11 & 12 will be available in November.

Candidates in November will carry forward their June mark for Papers 10 & 13.

Eleven papers (9000/1-8, 10-13) and a Special Paper (9000/0) will be set as under. Candidates must offer Paper 1 or Papers 12 & 13 (Shakespeare) plus any two others – except the combinations given in (i) and (ii) above.

Papers 1-8 and 11 – 3 hours. Paper 12 – 1¼ hours.

9000/1	Shakespeare
9000/2	Open Texts
9000/3	Chaucer and Other Major Authors
9000/4	The Period c. 1720-1832
9000/5	Literature of the Victorian Age
9000/6	Literature c. 1900 - c. 1960
9000/7	Comment and Appreciation (Unseen only)
9000/8	Comment and Appreciation (Unseen and set texts)
9000/10	School Assessment
9000/11	Contemporary Writing
9000/12,13	Shakespeare Examination and Coursework.

PAPER 9000/1. *SHAKESPEARE.¹

Candidates must offer a minimum of two plays. They must answer Section A and¹ two questions from Section B.

Section A. 40 marks (2 × 20). Questions requiring explanation, comment and appreciation on passages from the plays prescribed. Two passages from each play will be set, and candidates must answer on **two** of these, one from each of two plays.

Section B. 60 marks (2 × 30). Alternative questions on the significance, subject-matter and dramatic qualities of each of the plays prescribed. Candidates must answer on **two** of these, each from a different play.

PAPER 9000/2. OPEN TEXTS. Candidates will be required to answer three questions, each on a different text, chosen from at least two Sections. **All texts are allowed in the examination.**

PAPER 9000/3. *CHAUCER AND OTHER MAJOR AUTHORS.

Candidates will be required to offer a Chaucer text and any two of the other prescribed texts. Part I 40 marks (2 × 20) Questions requiring comment and appreciation on passages from the works prescribed. In this part, candidates will be required to answer on the Chaucer text and on one other text.

N.B. Paraphrase will no longer form part of this question.

Part II 60 marks (2 × 30) Alternative essay questions will be set on all texts. Candidates may choose freely provided that at least three texts, including the Chaucer, are covered in the whole paper.

N.B. Candidates are required to answer on two different texts in Part II.

To answer the questions on Chaucer satisfactorily, it is necessary to have read the original text.

PAPER 9000/4. THE PERIOD c. 1720-1832.

Candidates must answer four questions, each on a different text.

PAPER 9000/5. LITERATURE OF THE VICTORIAN AGE.

Candidates must answer four questions, each on a different text.

PAPER 9000/6. LITERATURE c. 1900-1960

Candidates must answer four questions, each on a different text.

PAPER 9000/7. COMMENT AND APPRECIATION (Unseen passages only).

Four questions will be set, of which candidates must answer **any two**. Each question will be based on a passage or passages of prose or poetry or drama. There may be a single passage for comment or more than one passage for comment and comparison. Questions may contain alternative sections. The intention of the questions is to test the candidate's ability to read literature critically, to organise response to unseen passages and to present that response as clearly and directly as possible. The questions will be of a kind to allow the candidate's sensibility full play, and be not limited merely to comprehension or paraphrase. Some questions may offer the opportunity for 'imaginative' response. The passages will be attributed to authors by name with either the dates of the author or the date of the passage. Knowledge of the literary or historical background, or of other works by the named author, is not expected in answers on this paper.

Prose, poetry and drama from before 1550 will not be set.

PAPER 9000/8. COMMENT AND APPRECIATION (Unseen and set texts).

The paper will be divided into two sections. Candidates will be required to answer one question from Section A and two questions from Section B, each on a different text. All questions carry equal marks.

Section A. Questions on unprepared material: three passages will be set.

Section B. Questions on passages selected from prepared texts. **All texts are allowed in the examination.**

PAPER 9000/10. SCHOOL ASSESSMENT (Summer only).

Schools wishing to submit proposals for consideration must send them to the Syndicate for moderation **before starting the course**. Guidelines are available on request. Candidates who re-enter for the examination in November carry forward their mark for this paper from June. Coursework must be available for moderation by 30 April in the year of examination.

* See note on editions on p. 4.

¹ See also Papers 9000/12, 13.

PAPER 9000/11. CONTEMPORARY WRITING.

Candidates must answer four questions, each on a different text.

All texts are allowed in the examination.

PAPERS 9000/12,13. SHAKESPEARE EXAMINATION AND COURSEWORK.

Prescribed texts are the same as for Paper 9000/1.

Paper 9000/12 40 marks (2 x 20). As Section A above.

Paper 9000/13 60 marks. School Assessed Coursework on the significance, subject matter and dramatic qualities of at least **two** of the plays prescribed.

Centres wishing to present candidates for this option must apply to the Syndicate for further details and complete the necessary formalities **before starting the course.**

Special Paper

PAPER 9000/0 (3 hours) will be divided into two parts, as shown below; candidates will be required to answer three questions in all, **one** from Part I and **two** from Part II.

The examiners are looking for a good knowledge of texts, imaginative and personal responses to them, as well as the ability to present considered, personal and relevant answers in clear, readable English.

Part I. 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.

Part II. 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.

PRESCRIBED TEXTS

PAPER 9000/1. SHAKESPEARE.

1994

Richard II
Hamlet
Antony and Cleopatra
The Merchant of Venice

1995

Richard II
Hamlet
The Comedy of Errors
Julius Caesar

PAPER 9000/2. OPEN TEXTS.

1994

Poetry
Pope *The Rape of the Lock* (Selected Poetry & Prose, ed. A. Sowerby, Routledge)
G.M. Hopkins *Selected Poems* (Penguin)
W.H. Auden *Selected Poems* (ed. Mendelson, Faber)
U.A. Fanthorpe *Selected Poems* (Penguin)

Prose
Daniel Defoe *Roxana* (Penguin)
Thackeray *Vanity Fair* (Penguin)
Margaret Atwood *The Handmaid's Tale* (Virago)
Emily Bronte *Wuthering Heights* (Penguin)

Drama
Marlowe *Edward II* (OUP)
Etherege *The Man of Mode* (New Mermaid)
Brian Friel *Translations* (Faber)
Ibsen *Hedda Gabler* (Penguin)

1995

Poetry
Pope *The Rape of the Lock* (Selected Poetry & Prose, ed. A. Sowerby, Routledge)
G.M. Hopkins *Selected Poems* (Penguin)
Chaucer *The Clerk's Tale* (ed. J. Winny, CUP)
Blake *Songs of Innocence and Experience* (Dover Pubs.)

Prose
Daniel Defoe *Roxana* (Penguin)
Thackeray *Vanity Fair* (Penguin)
Thomas Hardy *The Return of the Native* (Macmillan)
Kazuo Ishiguro *The Remains of the Day*

Drama
Marlowe *Edward II* (OUP)
Etherege *The Man of Mode* (New Mermaid)
Caryl Churchill *Top Girls* (Methuen) Royal Court Series
Ibsen *Ghosts* (Penguin)

PAPER 9000/3. CHAUCER AND OTHER MAJOR AUTHORS.

1994

Chaucer *The Miller's Prologue and Tale*
 John Donne *Metaphysical Poets* (ed. Gardner)
 T.S. Eliot *Selected Poems* (Faber)
 Jane Austen *Emma*
 Conrad *Victory*
 Fielding *Jonathan Wild*
 Jonson *Volpone*

Woolf *The Waves*
 Wycherley *The Country Wife* (New Mermaid)

1995

Chaucer *The Miller's Prologue and Tale*
 John Donne *Metaphysical Poets* (ed. Gardner)
 T.S. Eliot *Selected Poems* (Faber)
 Jane Austen *Emma*
 Conrad *Victory*
 Bronte *Jane Eyre*
 Webster *The Duchess of Malfi* (New Mermaid)
 Fitzgerald *Tender is the Night*
 Congreve *The Way of the World* (ed. Lynch, Regents Restoration Drama Series)

PAPER 9000/4. THE PERIOD c.1720-1832.

1994

Austen *Mansfield Park*
 Keats *Selected Poems and Letters* (ed. Gittings, Heinemann)
 Wordsworth and Coleridge *Lyrical Ballads* (OUP)
 Hogg *Private Memoirs AND Confessions of a Justified Sinner* (OUP)
 Scott *The Heart of Midlothian*
 Byron *Selected Poems* (ed. Skelton, Heinemann)
 Clare *Selected Poems and Prose* (OUP)
 Goldsmith *She Stoops to Conquer*

1995

Austen *Mansfield Park*
 Keats *Selected Poems and Letters* (ed. Gittings, Heinemann)
 Wordsworth and Coleridge *Lyrical Ballads* (OUP)
 Hogg *Private Memoirs AND Confessions of a Justified Sinner* (OUP)
 Scott *The Heart of Midlothian*
 Byron *Selected Poems* (ed. Skelton, Heinemann)
 Clare *Selected Poems and Prose* (OUP)
 Goldsmith *She Stoops to Conquer*

PAPER 9000/5. LITERATURE OF THE VICTORIAN AGE.

1994

Kate Chopin *The Awakening* (Penguin)
 Trollope *The Way We Live Now*
 Dickens *Bleak House*
 Bronte *Shirley*
 Bernard Shaw *The Man of Destiny AND You Never Can Tell*
 E.B. Browning *Selected Poems* (Carcenet)
 Hardy *The Distracted Preacher and Other Tales*
 Tennyson *Selected Poems* (ed. Millgate, OUP)

1995

Kate Chopin *The Awakening* (Penguin)
 Trollope *The Way We Live Now*
 Dickens *Bleak House*
 Bronte *Shirley*
 Bernard Shaw *The Man of Destiny AND You Never Can Tell*
 Emily Dickinson *Selected Poems* (ed. Hughes, Faber)
 Browning *Men and Women*

Ibsen *The Wild Duck*

PRESCRIBED TEXTS

PAPER 9000/6. LITERATURE C. 1900-1960.

1994

Joyce *Portrait of the Artist as a Young Man*
 Wharton *The House of Mirth*
 Poetry of the Thirties (ed. R. Skelton – Penguin)
 Rattigan *The Browning Version* AND *The Winslow Boy* (in *Plays: One*, Methuen Drama Series)
 George Lamming *In the Castle of My Skin*
 E. Bowen *The Death of the Heart*
 Thom Gunn *Selected Poems* (Faber) AND
 Ted Hughes *Hawk in the Rain*
 Kipling *Short Stories Volume 2* (Penguin)
 Ngugi *A Grain of Wheat*
 Wesker *Trilogy*

1995

Joyce *Portrait of the Artist as a Young Man*
 Wharton *The House of Mirth*
 Poetry of the Thirties (ed. R. Skelton – Penguin)
 Rattigan *The Browning Version* AND *The Winslow Boy* (in *Plays: One*, Methuen Drama Series)
 George Lamming *In the Castle of My Skin*
 Chinua Achebe *Things Fall Apart*
 Arthur Miller *All My Sons* AND *A View from the Bridge* (Penguin)
 Jean Anouilh *Becket* AND *The Lark* (Methuen)
 Antonia White *Frost in May* (Virago)
 Robert Graves *Poems* (Penguin)

PAPER 9000/8. COMMENT AND APPRECIATION. (Unseen and set texts).

1994

Christina Stead *The Man Who Loved Children* (Penguin)
 Norman Nicholson *Selected Poems* (Faber)
 Austen *Pride and Prejudice*
 Chaucer *The Wife of Bath's Prologue and Tale*
 C. Rossetti *Selected Poems* (Carc Janet)
 Milton *Samson Agonistes*
 Jonson *Every Man in His Humour* (New Mermaid)
 Heaney *Selected Poems 1965-1987* (Faber)
 Paul Scott *The Jewel in the Crown*

1995

Christina Stead *The Man Who Loved Children* (Penguin)
 Norman Nicholson *Selected Poems* (Faber)
 Lawrence *Selected Stories* (Penguin)
 Chaucer *The Merchant's Tale*
 Milton *Paradise Lost IX and X* (OUP)
 Austen *Sense and Sensibility*
 Middleton *Women Beware Women* (New Mermaid)
 Elizabeth Jennings *Selected Poems* (Carc Janet)
 Molly Keane *Time after Time* (Virago)

PAPER 9000/11. CONTEMPORARY WRITING.

1994

Peter Ackroyd *Hawksmoor* (Abacus)
 Toni Morrison *Song of Solomon* (Picador)
 Earl Lovelace *The Dragon Can't Dance* (Longman Caribbean Series)
 Ngugi *Devil on the Cross* (Heinemann African Writers)
 The Heinemann Book of African Poetry in English (selected by Ademale Maja-Pearce)
 Charles Tomlinson *Selected Poems*
 Stephen Poliakoff *Hitting Town* AND *City Sugar* (in *Plays: One*, Methuen Drama Series)
 Atwood *Surfacing* (Virago)
 Raymond Carver *Stories* (Pan)
 Barnes *A History of the World in 10½ Chapters*
 Kingston *The Woman Warrior* (Contemporary Women Poets, Bloodaxe)

1995

Peter Ackroyd *Hawksmoor* (Abacus)
 Toni Morrison *Song of Solomon* (Picador)
 Earl Lovelace *The Dragon Can't Dance* (Longman Caribbean Series)
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