A Level

English

Session: 1994
Type: Syllabus
Code: 9000

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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 — 1 ¼ 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 (Unseens 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.

Candidates must offer a minimum of two plays. They must answer Section A and 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 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.**

<table>
<thead>
<tr>
<th><strong>Prescribed Texts</strong></th>
<th><strong>Paper 9000/1. Shakespeare.</strong></th>
<th><strong>1995</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard II</td>
<td>Richard II</td>
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<tr>
<td>Hamlet</td>
<td>Hamlet</td>
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<tr>
<td>Antony and Cleopatra</td>
<td>The Comedy of Errors</td>
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<tr>
<td>The Merchant of Venice</td>
<td>Julius Caesar</td>
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<table>
<thead>
<tr>
<th><strong>1994</strong></th>
<th><strong>Paper 9000/2. Open Texts.</strong></th>
<th><strong>1995</strong></th>
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</thead>
<tbody>
<tr>
<td>Poetry</td>
<td>Poetry</td>
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<tr>
<td>U.A. Fanthorpe <em>Selected Poems</em> (Penguin)</td>
<td>Blake <em>Songs of Innocence and Experience</em> (Dover Pubs.)</td>
<td></td>
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<tr>
<td>Prose</td>
<td>Prose</td>
<td></td>
</tr>
<tr>
<td>Thackeray <em>Vanity Fair</em> (Penguin)</td>
<td>Thackeray <em>Vanity Fair</em> (Penguin)</td>
<td></td>
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<tr>
<td>Margaret Atwood <em>The Handmaid’s Tale</em> (Virago)</td>
<td>Thomas Hardy <em>The Return of the Native</em> (Macmillan)</td>
<td></td>
</tr>
<tr>
<td>Emily Bronte <em>Wuthering Heights</em> (Penguin)</td>
<td>Kazuo Ishiguro <em>The Remains of the Day</em></td>
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<tr>
<td>Drama</td>
<td>Drama</td>
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<tr>
<td>Marlowe <em>Edward II</em> (OUP)</td>
<td>Marlowe <em>Edward II</em> (OUP)</td>
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<tr>
<td>Etherege <em>The Man of Mode</em> (New Mermaid)</td>
<td>Etherege <em>The Man of Mode</em> (New Mermaid)</td>
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<tr>
<td>Brian Friel <em>Translations</em> (Faber)</td>
<td>Caryl Churchill <em>Top Girls</em> (Methuen) Royal Court Series</td>
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</tr>
<tr>
<td>Ibsen <em>Hedda Gabler</em> (Penguin)</td>
<td>Ibsen <em>Hedda Gabler</em> (Penguin)</td>
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</tbody>
</table>
### Paper 9000/3. Chaucer and Other Major Authors.

<table>
<thead>
<tr>
<th>1994</th>
<th>1995</th>
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</thead>
<tbody>
<tr>
<td>Chaucer <em>The Miller’s Prologue and Tale</em></td>
<td>Chaucer <em>The Miller’s Prologue and Tale</em></td>
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<tr>
<td>Gardner)</td>
<td>Gardner)</td>
</tr>
<tr>
<td>T.S. Eliot <em>Selected Poems</em> (Faber)</td>
<td>T.S. Eliot <em>Selected Poems</em> (Faber)</td>
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<tr>
<td>Jane Austen <em>Emma</em></td>
<td>Jane Austen <em>Emma</em></td>
</tr>
<tr>
<td>Conrad <em>Victory</em></td>
<td>Conrad <em>Victory</em></td>
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<tr>
<td>Fielding <em>Jonathan Wild</em></td>
<td>Bronte <em>Jane Eyre</em></td>
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<tr>
<td>Jonson <em>Volpone</em></td>
<td>Webster <em>The Duchess of Malfi</em> (New</td>
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<td></td>
<td>Mermaid)</td>
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<tr>
<td>Woolf <em>The Waves</em></td>
<td>Fitzgerald <em>Tender is the Night</em></td>
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<tr>
<td>Mermaid)</td>
<td>Regents Restoration Drama Series)</td>
</tr>
</tbody>
</table>

### Paper 9000/4. The Period c. 1720-1832.

<table>
<thead>
<tr>
<th>1994</th>
<th>1995</th>
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</thead>
<tbody>
<tr>
<td>Austen <em>Mansfield Park</em></td>
<td>Austen <em>Mansfield Park</em></td>
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<tr>
<td>Gittings, Heinemann)</td>
<td>Gittings, Heinemann)</td>
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<tr>
<td>Wordsworth and Coleridge <em>Lyrical Ballads</em></td>
<td>Wordsworth and Coleridge <em>Lyrical Ballads</em></td>
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<tr>
<td>(OUP)</td>
<td>(OUP)</td>
</tr>
<tr>
<td>Hogg *Private Memoirs AND Confessions of</td>
<td>Hogg *Private Memoirs AND Confessions of</td>
</tr>
<tr>
<td>a Justified Sinner* (OUP)</td>
<td>a Justified Sinner* (OUP)</td>
</tr>
<tr>
<td>Scott <em>The Heart of Midlothian</em></td>
<td>Scott <em>The Heart of Midlothian</em></td>
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<tr>
<td>Byron <em>Selected Poems</em> (ed. Skelton,</td>
<td>Byron <em>Selected Poems</em> (ed. Skelton,</td>
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<tr>
<td>Heinemann)</td>
<td>Heinemann)</td>
</tr>
<tr>
<td>Clare <em>Selected Poems and Prose</em> (OUP)</td>
<td>Clare <em>Selected Poems and Prose</em> (OUP)</td>
</tr>
<tr>
<td>Goldsmith <em>She Stoops to Conquer</em></td>
<td>Goldsmith <em>She Stoops to Conquer</em></td>
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### Paper 9000/5. Literature of the Victorian Age.

<table>
<thead>
<tr>
<th>1994</th>
<th>1995</th>
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<tbody>
<tr>
<td>Kate Chopin <em>The Awakening</em> (Penguin)</td>
<td>Kate Chopin <em>The Awakening</em> (Penguin)</td>
</tr>
<tr>
<td>Trollope <em>The Way We Live Now</em></td>
<td>Trollope <em>The Way We Live Now</em></td>
</tr>
<tr>
<td>Dickens <em>Bleak House</em></td>
<td>Dickens <em>Bleak House</em></td>
</tr>
<tr>
<td>Bronte <em>Shirley</em></td>
<td>Bronte <em>Shirley</em></td>
</tr>
<tr>
<td>Bernard Shaw *The Man of Destiny AND You</td>
<td>Bernard Shaw *The Man of Destiny AND You</td>
</tr>
<tr>
<td><em>Never Can Tell</em></td>
<td><em>Never Can Tell</em></td>
</tr>
<tr>
<td>E.B. Browning <em>Selected Poems</em> (Carcanet)</td>
<td>Emily Dickinson <em>Selected Poems</em> (ed.</td>
</tr>
<tr>
<td>Hardy *The Distracted Preacher and Other</td>
<td>Hughes, Faber)</td>
</tr>
<tr>
<td>Tales*</td>
<td>Browning <em>Men and Women</em></td>
</tr>
<tr>
<td>Tennyson <em>Selected Poems</em> (ed. Millgate,</td>
<td></td>
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<tr>
<td>OUP)*</td>
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<tr>
<td></td>
<td>Ibsen <em>The Wild Duck</em></td>
</tr>
</tbody>
</table>
PRESCRIBED TEXTS


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 (Carcanet)
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 (Carcanet)
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 Poliakovit 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)

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