

Cambridge Pre-U Teacher Guide

Cambridge International Level 3
Pre-U Certificate in
LITERATURE IN ENGLISH

Cambridge
Pre-U

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Teacher Guide

Literature in English (9765)

Cambridge International Level 3
Pre-U Certificate in Literature in English (Principal)

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Cambridge International Level 3 Pre-U Certificate

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The Teacher Guide to Cambridge Pre-U Literature in English is intended to offer useful additional material to that provided in the syllabus, with ideas for teaching and course planning.

At a later date, annotated exemplar candidate work will be available, together with standards exemplification. In the meantime, a Trialling Report is available for teachers with examples of candidates' responses to the first sample papers and examiners' comments.

Additionally, teachers are reminded of the Pre-U online community pages on the website where new material for Literature will be posted and opportunities offered for exchanging ideas with other teachers.

Sincere thanks to all those who have contributed directly and indirectly to the production of this Teacher Guide.

General Introduction

Cambridge Pre-U is a qualification designed to:

- Inspire, challenge and reward candidates.
- Allow teachers to play to their strengths and share their passion for the subject.

Cambridge Pre-U aims to offer a coherent qualification framework with a clear focus on candidates' preparation for entry into Higher Education. It is underpinned by a clear set of educational aims:

- Encouraging the development of well-informed, open- and independent-minded individuals.
- Promoting deep understanding through subject specialisation, with a depth and rigour appropriate to progression to higher education.
- Helping learners to acquire skills of close critical reading, problem-solving, critical thinking, creativity, independent learning and effective communication.
- Recognising the wide range of individual talents and interests.
- Promoting an international outlook and cross-cultural awareness.

Cambridge Pre-U syllabuses are not modular. Their linear approach provides coherence and makes full use of teaching and study time, thus offering stretch and challenge to all. They offer schools the opportunity to reclaim a term currently lost in the UK to revision and examination. It is estimated that 15 – 20 percent of the total course time can be 'reclaimed' in this way.

In addition, by seeking to resist fragmentation, the syllabuses also aim to provide intellectual coherence and conceptual progression, promoting the identification and exploration of connections between aspects of a subject.

Cambridge Pre-U is not aimed solely at the very top of the ability range, but rather provides a platform for all candidates who aim to progress to higher education to develop and realise their potential. Cambridge Pre-U will stretch candidates of the highest ability, while ensuring that other candidates are assured of an intellectually stimulating and coherent course.

Linear courses are, of their very nature, more challenging because they

- allow more teaching and learning time, which itself provides room to go further or deeper in a subject
- allow a subject to be taught in a more integrated and coherent way
- break out of a 'retake culture'.

The experience of schools that require GCE candidates to take all modular exams at the end of two years is that the greater room for teaching more than offsets any apparent advantage gained through retaking modules.

Introductory Comment on Literature in English

Literature is a subject ideally suited to the Cambridge Pre-U approach. The greater maturity of candidates at the end of a two-year course perceptibly enhances their response to texts and the development of a good critical writing style. Studying the subject in linear rather than modular fashion means that by the time of the final examinations and submission of the Personal Investigation, candidates can easily demonstrate through the quality of their perceptions and their writing style that they have benefited from uninterrupted, focused study.

The extra teaching and learning time gained by working towards a final assessment at the end of a two-year course means depth and coherence of study as well as the opportunity to pursue areas of greatest interest throughout the course. Candidates and teachers will appreciate the pleasures of having time for wide reading and also of reading texts at increasing levels of depth and sophistication as the course progresses.

There is also time to allow a full introductory course at the beginning of the two years, setting the tone of full preparation for, and development of, study of texts and their contexts.

A Note for Parents and Candidates

Candidates and their parents will, particularly at the beginning of the Cambridge Pre-U course, be familiar with modular specifications. This may, understandably, make them anxious about the apparent demands of linear syllabuses. It is important to reassure them in the following ways:

- Their school or college English departments have chosen the new syllabus enthusiastically because they believe it is best for their candidates
- The grading of Cambridge Pre-U is in line with the key boundaries at A Level, so that a candidate who would have gained a particular A Level grade should gain a similar one at Pre-U, though the greater refinement of the A grade itself will allow for clearer discrimination and appropriate reward of outstanding candidates
- Up to Curriculum 2000, the majority of A Level syllabuses and specifications were linear; this is therefore a tried and tested approach to learning and assessment
- Universities have demonstrated their appreciation of the demands of Cambridge Pre-U and will approach applicants who have undertaken Pre-U courses with full awareness of their experience and appropriate recognition of their achievement.

Aims of the Syllabus

The aims statements express succinctly what the syllabus aspires to:

- A critical and informed response to writing in a range of forms, styles and contexts
- The use of knowledge and understanding of individual texts to explore comparisons and connections between texts, informed by an appreciation of the traditions of English literature
- An understanding and appreciation of the ways in which writers use form, structure and language to shape meaning and effect
- Confident, independent, reflective engagement with a range of texts, leading to effective expression of responses to texts in speech and writing
- The use of critical concepts and terminology with understanding and discrimination
- Reflection on learners' own responses to texts, informed by other readers' interpretations, with an awareness of the contexts in which texts were written and the significance of cultural and historical influences upon readers and writers
- A habit of critical thinking.

It is important to remember that the Aims of the Syllabus express more broadly what teachers want for their candidates in this subject; the Assessment Objectives which follow are the realisation of these aims into a form which allows assessment.

Assessment Objectives

AO1	Demonstrate competence in the discipline of literary studies through clear written expression, using appropriate terminology and concepts to analyse literary texts
AO2	Demonstrate detailed critical understanding of the ways in which form, structure and language shape meanings in literary texts
AO3a	Make connections between part and whole texts and between different interpretations of texts within a coherent and informed response to literature
AO3b	Make connections between part and whole text, between different interpretations of texts, and between whole texts, within a coherent and informed response to literature
AO4	Explore the significance of the contexts in which literary texts are written and received

What they mean

AO1 emphasises the general literary competence which is expected in this subject at a pre-university level, a competence which focuses on the candidate's ability to communicate as well as to think and analyse. 'Appropriate terminology and concepts' does not necessarily imply a technical vocabulary associated with some branches of literary theory, though Centres may wish to explore these during the course.

A02 is for some teachers the most central of all the Assessment Objectives, since it is focused on the detail of form, structure and language as shapers of meaning in texts, words in unique combinations chosen by the writer and interpreted by the reader. In Drama, form and structure are also communicated in ways other than words on a page, and may be appreciated by an audience as well as a reader.

A03 is about connections: within the text and intertextually. An awareness of different interpretations and responses to the same text is an essential aspect of approach to literature, part of what 'informs' a response. There is never a single meaning, never a single right answer in this subject. Candidates must often take account of other perspectives and other interpretations in order to refine their own individual responses. In Papers 1, 2 and 3, these A03 connections are within texts; in Paper 4, the connections also include comparisons between whole texts, thus the a and b subdivisions of the Assessment Objective.

A04 emphasises context, a word with multiple implications: the context of the text itself, its writer's other works, life and times; the work of the writer's contemporaries too; literary movements; even the gender of the writer and, of course, of the reader. The literary, cultural, social and historical contexts of the work are not only informing of the work when it was written but are also counterpointed against the reception of the work today.

It is not necessary for a candidate in the examination to append irrelevant, undigested contextual material as if ticking a box marked 'context'. Almost any sentence from a good critical essay reveals an underlying appreciation of the context of the work under discussion: a coherent and integrated approach to all relevant material is one of the higher-level essay skills in this subject. It would, for example, be impossible to write a good critical essay on Alexander Pope's poetry without having some appreciation of eighteenth century satire. As teachers will appreciate, the contextual element in a candidate's work is often notable because the candidate does not make any mistakes that suggest context is NOT understood.

A useful shorthand mnemonic for these objectives might be: literary **competence, criticism, connection** and **context**.

Relationship of Assessment Objectives to Components

	Paper 1	Paper 2	Paper 3	Paper 4
A01	25%	25%	25%	25%
A02	25%	25%	25%	25%
A03a	25%	25%	25%	–
A03b	–	–	–	25%
A04	25%	25%	25%	25%

All Assessment Objectives are equally weighted, and all are considered holistically in assessing each essay. We hope that teachers will find this holistic approach refreshingly straightforward to understand and work with.

The Examination Papers

Between them, the four papers test all the skills necessary for confident entry into Higher Education, as well as engaging candidates in a wealth of challenging reading.

Papers 1 and 2 deal specifically and in detail with texts of poetry, prose and drama; not as examples to illustrate a topic which supposedly unites them by theme, but as literary works in their own right, with their own integrity and arising from their own particular contexts. Paper 3 tests the skills of close critical reading of poetry, fictional and non-fictional prose and drama extracts; and comparison and contrast of any of these forms. By the time they have finished the course, candidates will feel confident about commenting on unseen works in all genres, from any period from the Renaissance to the present day. Paper 4 is a coursework paper, a Personal Investigation comparing at least two authors, and referring to at least two others, allowing candidates to develop and deepen their own interests and enthusiasms. Improving and enhancing critical writing skills throughout the course will provide an invaluable springboard for any further study in this or any other essay-based subject.

Paper 1: Poetry and Prose (2 hours)

This is a paper for which candidates read poetry and prose works from a wide range of possibilities and ultimately answer two essay questions, equally weighted. There will be a choice of two alternatives on each text. Candidates need to answer on one pre-1900 and one post-1900 text, but otherwise Centres have free choice.

The texts on offer for 2010, 2011 and 2012 include traditional favourites such as Chaucer, Marvell, Pope and Elizabeth Barrett Browning in the pre-1900 poetry and Defoe, Austen, Eliot and Hardy in the prose. Post-1900 works offer Eliot, Bishop, Plath and Walcott as poetry choices, with Wharton, Lawrence, Woolf and Coetzee in the Prose section.

It is inevitable that teachers will have their preferences, often based on their own expertise and interests and the very sound rationale that study of particular works will enrich the experience of their candidates and introduce important literary approaches. However, flexible design for the whole course is an important consideration, with the topics for the Drama texts and Personal Investigation having an effect on the overall conception.

Wider reading is also an important aim of the course, and further or related primary works are suggested to enhance candidates' appreciation of their 'set' texts, in addition to critical works. The candidate studying *The Mill on the Floss*, for example, could be encouraged to read further novels by George Eliot, such as *Middlemarch*, *Adam Bede* or *Daniel Deronda*, as teachers will certainly appreciate, but also other Victorian or 'coming of age' novels.

Candidates are expected to know their texts in depth and detail in order to be able to answer any question set in the final examination. Appreciation of the social, cultural and literary contexts of each work will be expected, so understanding of the methods and effects of the writing is enhanced by contextual awareness. To give an example: if poetry by Andrew Marvell has been studied, an appreciation of what 'Metaphysical' means when applied to a group of poets, and some knowledge of the works of others in this genre, will be helpful, as will some understanding of the cultural and historical milieu in which he lived.

AO2 refers to the form, structure and language of individual works, and it is important that in this paper candidates are fully confident of the ways that their chosen authors have structured and expressed their ideas, whether in poetry or prose form. (Equally, in the Drama paper, appreciation of dramatic qualities is essential.) They should also be able to use an appropriate critical vocabulary to express their ideas.

Studying two texts in detail here will also help towards preparation for Paper 3, the unseen Comment and Analysis paper, as well as the Personal Investigation.

Focuses for study

Teachers will be familiar with essential features such as themes and concerns, form and structure, language features such as imagery and diction (including recurrent patterns of imagery); mood and tone. Characterisation in the novel at this level should always be studied in the context of the themes and structure of the work as a whole. The relationship of the work to other works and its general context as defined in the assessment objectives also provide important grounding.

Teaching time

The suggested year plans on pages 48–51 suggest two hours a week for half a term as a base line for study of a text. But, as all teachers know, some texts can be read and discussed in full detail in class whereas others such as novels need a broader-brush approach with detailed local textual analysis. The novel cannot be read in class as a poem or play can, and individual reading and study has to be built into the teaching programme.

Examination skills

This is a closed book examination and candidates will need to be able to quote and refer in detail up to the standard required for full substantiation of their points. They will need a bank of useful brief quotations to interweave into the fabric of their argument as it progresses. We would all like candidates to know their set works so well that the right quotation for the point being made springs naturally to mind and pen at the apt moment. Realistically, some candidates may need to collate and learn useful source material from which to refer under exam conditions. Quotations should not be lengthy and unwieldy – often two or three words are enough to illustrate a point precisely, and indirect reference can often be as telling as direct quotation. Structured peer review in lesson time might be useful, with candidates evaluating each others' work in relation to the published mark criteria.

General advice on essay writing can be found on page 26 of this Teacher Guide.

Section A	Section B
<p>Poetry</p> <p><u>Pre-1900</u> Geoffrey Chaucer – <i>The Wife of Bath’s Prologue and Tale</i> Andrew Marvell – Selection listed in Appendix 1 Alexander Pope – <i>The Rape of the Lock</i> Elizabeth Barrett Browning – Selection listed in Appendix 1</p> <p><u>Post-1900</u> T. S. Eliot – <i>Selected Poems (Faber)</i> Selection listed in Appendix 1 Elizabeth Bishop – Selection listed in Appendix 1 Sylvia Plath – <i>Ariel</i> Derek Walcott – Selection listed in Appendix 1</p>	<p>Prose</p> <p><u>Pre-1900</u> Daniel Defoe – <i>Moll Flanders</i> Jane Austen – <i>Persuasion</i> George Eliot – <i>The Mill on the Floss</i> Thomas Hardy – <i>The Return of the Native</i></p> <p><u>Post-1900</u> Edith Wharton – <i>The Age of Innocence</i> D. H. Lawrence – <i>The Rainbow</i> J. M. Coetzee – <i>Disgrace</i> Virginia Woolf – <i>Mrs Dalloway</i></p>

Paper 1: Resources

See also the comment later on general resources.

Some useful websites which include bibliographies:

<http://www.unc.edu/depts/chaucer/chworks.htm>

<http://academics.vmi.edu/english/chau-bib.html>

http://www.poetry-archive.com/m/marvell_andrew_bibliography.html

<http://www.luminarium.org/sevenlit/marvell/marvbio.htm>

<http://ezinearticles.com/?English-Literature:-Alexander-Pope---The-Rape-of-the-Lock&id=296299>

<http://www.ipl.org/div/litcrit/bin/litcrit.out.pl?au=pop-22>

<http://www.literaryhistory.com/19thC/BROWNING.htm>

http://www.poetry-archive.com/b/browning_elizabeth_barrett_bibliography.html

http://www.poetry-archive.com/e/eliot_t_s_bibliography.html

<http://www.literaryhistory.com/20thC/EliotTS.htm>

<http://www.literaryhistory.com/20thC/Bishop.htm>

<http://projects.vassar.edu/bishop/bibliography.php>

<http://www.sylviaplath.de/>

<http://www.literaryhistory.com/20thC/Plath.htm>

<http://www.kirjasto.sci.fi/walcott.htm>

<http://english.emory.edu/Bahri/Walcott.html>

<http://www.bibliomania.com/0/0/17/frameset.html> (Defoe)

<http://www.sparknotes.com/lit/mollflanders/>

<http://www.pemberley.com/janeinfo/janebblg.html>

<http://www.victorianweb.org/previctorian/austen/austenov.html>

<http://www.victorianweb.org/authors/eliot/index.html>

<http://www.sparknotes.com/lit/millontheffloss/>

<http://www.sparknotes.com/lit/returnofnative/>

<http://www.victorianweb.org/authors/hardy/index.html>

<http://www.wsu.edu/~campbelld/wharton/compbib.htm>

<http://www.enotes.com/age-innocence/bibliography-further-reading>

<http://www.bibliomania.com/0/0/32/frameset.html>

http://www.poetry-archive.com/l/lawrence_d_h_bibliography.html

http://www.virginiawoolfsociety.co.uk/vw_links.htm

<http://www.utoronto.ca/IVWS/bib.html>

<http://www.kirjasto.sci.fi/coetzee.htm>

http://nobelprize.org/nobel_prizes/literature/laureates/2003/coetzee-bibl.html

Paper 2: Drama (2 hours)

Candidates will answer two essay questions, each on a different text; one of these must be on a Shakespeare play from Section A, the other from a choice of plays in Section B. The texts for 2010, 11 and 12 are *Coriolanus*, *As You Like It*, *King Lear* and *The Tempest* in Section A (Shakespeare) and plays by Webster, Wycherley, Pinter and Friel in Section B.

The two questions set on each text will be an essay and a passage-based question; candidates must answer at least one passage-based question.

AO2 refers to the form, structure and language of individual works, and it is important that in this paper candidates are fully confident of the ways that their chosen authors have structured and expressed their ideas in dramatic form. They should also be able to use an appropriate critical vocabulary to express their ideas.

Answering a passage-based question still demands full knowledge of the rest of the text, and reference will be made to the whole text in the passage-based questions. In addition, the skills of close critical analysis of dramatic dialogue, with an appreciation of dramatic methods appropriate to the chosen texts, will be necessary, as well as an ability to relate the part to the whole and to see the whole in its parts. Shakespeare and Webster also use verse forms as well as prose, and this too needs consideration in answering the passage-based questions.

Focuses for study

Teachers will be familiar with essential features such as themes and concerns; form and structure; language features such as imagery and diction (including recurrent patterns of imagery); mood and tone. Awareness of dramatic effects is also important. Characterisation in dramatic works at this level should always be studied in the context of the themes and structure of the work as a whole. The relationship of the work to other works and its general context as defined in the assessment objectives also provide important grounding.

Teaching time

The suggested year plans on pages 48–51 suggest two hours a week for half a term as a base line for study of a text. But, as all teachers know, some texts can be read and discussed in full detail in class whereas others such as Shakespeare plays take longer. Watching performances of plays, on DVD or in the theatre, considerably enhances candidates' appreciation of non-verbal dramatic elements as well as different possible interpretations, and should be incorporated into the course. There are so many available versions of Shakespeare plays on DVD that close critical analysis of differences can be extremely rewarding, though time-consuming, as teachers will be aware.

Examination skills

This is a closed book examination and candidates will need to be able to quote and refer in detail up to the standard required for full substantiation of their points. They will need a bank of useful brief quotations to interweave into the fabric of their argument as it progresses. As with Paper 1, we would all like candidates to know their set works so well that the right quotation for the point being

made springs naturally to mind and pen at the apt moment. Realistically, some candidates may need to collate and learn useful source material from which to refer under exam conditions. Quotations should not be lengthy and unwieldy – often two or three words are enough to illustrate a point precisely, and indirect reference can often be as telling as direct quotation.

Work undertaken on dramatic methods and effects will also contribute towards preparation for Paper 3, the Comment and Analysis paper and the Personal Investigation.

Section A	Section B
William Shakespeare – <i>Coriolanus</i> William Shakespeare – <i>As You Like It</i> William Shakespeare – <i>King Lear</i> William Shakespeare – <i>The Tempest</i>	John Webster – <i>The White Devil</i> William Wycherley – <i>The Country Wife</i> Harold Pinter – <i>The Room</i> and <i>The Dumb Waiter</i> Brian Friel – <i>Dancing at Lughnasa</i>

Paper 2: Resources

See also the comment later on general resources.

There is a wealth of useful material on Shakespeare.

Rex Gibson, *Teaching Shakespeare*, Cambridge University Press (0521577888) is helpful.

Some useful websites which include bibliographies:

<http://www.worldshakesbib.org/>

<http://www.asu.edu/lib/resources/db/wldshake.htm>

<http://www.library.mun.ca/guides/wsb.php>

http://web.cn.edu/kwheeler/documents/Shakespeare_Research.pdf

<http://www.enotes.com/the-white-devil/bibliography-further-reading>

<http://www.bartleby.com/216/0700.html>

<http://www.nwe.ufl.edu/~pcraddoc/wychbibl.htm>

<http://www.questia.com/library/music-and-performing-arts/william-wycherley.jsp>

http://www.nobelprize.org/nobel_prizes/literature/laureates/2005/pinter-bibl.html

http://www.litweb.net/biography/240/Harold_Pinter.html

<http://www.eng.umu.se/lughnasa/brian.htm>

<http://www.enotes.com/dancing-lughnasa/>

Paper 3: Comment and Analysis (Unseen)

Many experienced teachers, at both university and Pre-U level, believe that close critical reading is the pre-eminent skill for the study of English Literature and is indeed a central life skill. An ability to analyse thoughtfully from the outset material never seen before enhances all acts of reading, for a range of subjects, not just English Literature. Pre-U is offering the opportunity to foreground this skill fully.

Preparation for Unseen Comment and Analysis

The preparation for this paper should continue throughout the course, giving candidates the confidence to tackle unseen passages of poetry, prose and drama. A continuous programme of close critical analysis and appreciation is suggested in the year plan on page 48. Only by constant practice and a thorough grounding in works written at different periods will candidates reach the point where they literally feel that anything is possible for them to analyse in a self-assured and expert manner. They will also approach new set texts in a critical spirit from the outset and be able to use their practical criticism skills with increasing confidence as the course progresses.

Candidates will be expected to make use of secondary Comment and Analysis texts through the course to acquire a thorough grounding in these skills and a reading list is appended. At least two must be selected from these lists though Centres can select their own after prior approval from CIE. These are not directly tested in any way in the examination, but are for background, acquisition of critical terminology and approaches, homework exercises and other uses which the teacher may find helpful.

Recreative Response

Although not directly tested in the examination paper, practice in recreative response is helpful for full understanding of a writer's style and concerns. As such it is helpful for the set text papers too. Recreative response involves an approach to literature which is less analytical than affective and imaginative, engaging sensitivity to language effects through emulation rather than critical analysis. Experience has shown that candidates who find critical writing difficult can sometimes respond very effectively in this way. Teachers often find new talent in candidates working in this mode and can be surprised by candidates whose abilities they thought they knew.

Recreative work may be of value to all literature candidates, enhancing their appreciation of writers' techniques in poetry, prose and drama. The self-assessment involved in commenting on their own work, as well as contributing to comments on their fellow classmates' work, is very valuable and can be incorporated into teaching programmes from the beginning of the course.

A recreative response to a poem or extract from a prose or drama work involves two distinct parts: writing the imaginative response – trying to recreate its methods and effects; and then writing a critical commentary on what has been written – discussing difficulties encountered and insights gained into the writer's techniques.

However, in practice, some critical analysis of the piece is essential before the recreative work can be attempted; thus there are really three stages for the candidate:

- 1 Look closely at the passage, analyse it briefly and make some notes of stylistic effects that you want to try to emulate; don't spend too long on this part.
- 2 Write your version.
- 3 Comment on what you found difficult and what insights you gained into the original.

The first part is planning and the second and third form the basis of the answer.

Teaching Hints for Recreative Response Work

A wide range of poetry, prose and drama is essential for practice. Not all extracts or poems are suitable, and care should be taken in choosing material. Set texts being studied for Papers 2 and 3 will both provide material for practice of this skill and appreciation of the set writer's style, but new material should be used as well. Writing which has distinctive features of style is particularly appropriate.

Some suggestions for practice work follow, but teachers will readily find appropriate material:

Poems:

Ted Hughes: animal poems. Choose another animal and write in the same style.

Dana Gioia: *Money*. Write in the same style on love.

Thomas Hardy: *Snow in the suburbs*. Choose another season and create similar stylistic effects.

Drama:

Oscar Wilde: *The Importance of Being Earnest*. Add another section of dialogue to a chosen scene.

Samuel Beckett: *Waiting for Godot*. Take one of the sequences between Vladimir and Estragon and imitate its style in another dialogue.

Bernard Shaw: *Arms and the Man*. Paying particular attention to use of stage directions, write a further dialogue between Petkoff and Sergei on the futility of war.

Prose:

James Joyce: *Ulysses*. Continuation in the same style (care will be needed in the choice of an extract here). This could be very useful for candidates reading Woolf.

Henry Fielding: *Tom Jones*. Continuation of an adventure in the same style.

Nelson Mandela: *Long Walk to Freedom*. Continuation of autobiographical writing.

Teaching time

An hour a week throughout the two-year course is suggested for Paper 3 practice, since the skills of close critical reading underpin the whole course. The work can be organized to complement set text and other work. Regular written practice is essential. If timetabling permits, different teachers should contribute to the programme, so that plurality of interpretative possibilities is maintained.

Paper 3 resources (many of which are generally useful for Papers 1, 2 and 4)

In spite of our best efforts, teachers may find that one or more of the following have gone out of print.

[Toner, H. and Whittome, E. 2004. *English Language and Literature AS Level*, CUP (ISBN 978-0521533379) Designed for CIE's AS Level syllabus, it has some useful guidance for early in the course, or for those candidates who need more grounding, for whatever reason.]

Abbs, P. & Richardson, J. *The Forms of Narrative: A Practical Guide*, CUP (0521371597)

Abbs, P. & Richardson, J. *The Forms of Poetry: A Practical Guide*, CUP (0521371600)

Baldick, C. 2004. *The Concise Dictionary of Literary Terms*, OUP (ISBN 9780198608837)

Barry, P. *Beginning Theory: An Introduction to Literary and Cultural Theory* (07 1906 2683)

Bennett, A. & Royle, N. 2004. *An Introduction to Literary Criticism and Theory*, Longman (ISBN 978-0582822955)

Brown, J. & Gifford, T. *Teaching A Level English Literature: A Student Centred Approach* (041501641X)

Brumfit, C. J. & Carter, R. A. ed, *Literature and Language Teaching*, OUP (ISBN 978-0198314431)

Croft, S. & Cross, H. 2000. *Literature, Criticism and Style*, OUP (ISBN 978-0198314738)

Culler, J. *Literary Theory: A Very Short Introduction* (0-19-285383-x)

Dias, P. & Hayhoe, M. *Developing Response to Poetry*, OUP (0335158331)

Eaglestone, R. *Doing English*, Routledge (0 415 28423 6)

Eagleton, T. *Literary Theory – An Introduction*, Basil Blackwell (0631132597)

Greenall, S. & Swan, M. *Effective Reading: Reading Skills for Advanced Students*, CUP (978-0521317597)

Hackman, S. & Marshall, B. *Into Literature: A Bridging Course to Advanced Study*, Hodder and Stoughton (0340647)

Jacobs, R. *A Beginner's Guide to Critical Reading*, Routledge (0 415 23468 9)

Keith, G. & Shuttleworth, J. *Living Language: Original Writing*, Hodder and Stoughton (0340730803)

Lee, V. J. *English Literature in Schools*, OUP (0335152467)

Lennard, J. *The Poetry Handbook*, OUP (0198711492)

Lodge, D. 1992. *The Art of Fiction*, Penguin (ISBN 978-0140174922)

Mayne, A. & Shuttleworth, J. 1986. *Considering Drama*, Hodder and Stoughton (ISBN 978-0340381946)

Mayne, A. & Shuttleworth, J. 1976. *Considering Prose*, Hodder and Stoughton (ISBN 978-0340325759)

McRae, J. & Vethamani, M. *Now Read On*, Routledge (0-415-18217-4)

McRae, J. & Boardman, R. *Reading Between the Lines: Integrated Language and Literature Activities*, CUP (0521277906, 0521277892)

Montgomery et al. *Ways of Reading*, Routledge (0 415 05320 X)

Moon, B. 1999. *Literary Terms: A Practical Glossary*, English & Media Centre (ISBN 978-0814130087)

Peet, M. & Robinson, D. *Leading Questions: A Course in Literary Appreciation*, Nelson (017432379)

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Widdowson, P. *Literature*, Routledge (0 415 16914 3)

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Paper 4: Personal Investigation

The Personal Investigation is an individual project for each candidate which will culminate in an essay of 3000 to 3500 words, representing the particular interests and enthusiasms of that candidate. Although the whole class may have shared a general area (for example a period, authors and texts) and done background work together, the title of the essay will be individual to each candidate.

The essay will involve significant comparisons between two authors, with at least two subsidiary texts as well, and will represent an important piece of project work. Exploration may be by genre, period, theme or other appropriate concept.

The emphasis on the individual area of interest and the individual title, together with the insistence upon properly researched work following accepted academic conventions, will be an excellent preparation for the demands of university-level work.

Proposals for each candidate's area of study, set texts and title must be submitted to CIE for approval, and ultimately the essay will be marked externally. However, a class may share a general area – a period, theme, author and texts – and conduct background work together before each candidate settles on an individual title.

The following suggestions for areas of study are included in the syllabus with a variety of useful texts:

- *Approaches to War*
- *Post-1960 Poetry*
- *The Early English Novel*
- *The Gothic Novel*
- *Political Drama*
- *Literature of Place*
- *Post Colonial Literature in English*

Our experience thus far is that teachers already have a wealth of other ideas for suitable areas of study.

Guidance for Centres – Advice from a Teacher/Moderator

Getting Started

Early on in planning, Centres will need to take a strategic view about exactly how they want to teach for this paper. There is a clear choice between allowing candidates free range across any texts that they find interesting or teaching a topic area (a list is suggested in the syllabus) and then allowing candidates to make choices within that area. Centres should be wary of limiting text range too much as that can mean that all of the work comes out as quite similar. Even if the books chosen are the same, titles should be distinct, in order to allow individuality of exploration. There is a temptation, too, to teach all the texts that candidates can choose from, and this is counter to the spirit of the syllabus which states that 'the title and scope of the Personal Investigation must be individual to the candidates.' The vital thing is that Centres find a way for teaching this unit that suits their own particular needs. As the final marking will be done by CIE, it is important to remember, too, that much of the stress often associated with the latter phases of course work is automatically avoided.

The Proposal

What is vital is that the choices for Candidates' proposals are firmly centred on literary study, with the prime focus firmly on the exploration of how literary texts create meaning.

The ultimate success of the Personal Investigation will very much depend on getting the proposal right in the first place. Too many texts and there will be a temptation to go for coverage not depth; too few, and there will not be enough to sustain and develop a variety of comparisons. Above all, the candidates need to remember that their obligation is to work from literary detail towards the big ideas, not to try and come up with an argument and then make the detail fit. The checking of proposals by CIE will, of course, help to ensure that the scope (two primary texts, two secondary texts) and thrust of a piece fulfils syllabus requirements, but it is the exchange between teachers and candidates which will really ensure that these investigations offer stretch and challenge to candidates, whatever their ability.

Centres will find it best if candidates phrase their proposal (at least to themselves) in terms of a question. Thus, 'How do Hartley and McEwan present the shattering of childhood innocence in *The Go-Between* and *Atonement*?' gives the candidate something to worry at through the word 'present' whereas the title 'The shattering of childhood innocence in *The Go-Between* and *Atonement*' could be an invitation to narrative. [Supporting texts for this topic might include *The Age of Innocence* (James), *The Little Friend* (Tartt) or *The Doves of Venus* (Manning)].

Within the topic *Approaches to War* a candidate could usefully ask the question: 'How have writers presented love in a time of war?' They could then go on to take the topic across texts separated by time (from *Troilus and Cressida* to *The Kite Runner*) or focus on one period with perhaps Waugh's *Brideshead Revisited* paired up with *Atonement* and supported by reference to the *Sword of Honour Trilogy* and *The English Patient*.

The statement – the final title of the piece – may well emerge later in the course of the thinking and note-making. In other words, the initial area of interest expressed by the candidate does not have to nail the exact words of the proposal down, because that limits the scope of 'investigation' that rightly should emerge from the process. Centres will want to guide candidates towards including a 'trigger' word in the question/title: 'effect', 'present', 'dramatise', 'structure', 'narrative voice', etc., will all help to ensure that the candidate remains focused on literary matters of how writers use language, structure and form to create meaning and work upon their readers/audiences. Although candidates will, of course, want to seek out different interpretations of works and look at relevant critical debate, they need to remember that all of this is an adjunct to their personal response, not a replacement for it. It is a light to help illuminate, not a lamp-post to lean on. It follows therefore that synthesis of others' views, no matter how competent, will not be highly rewarded.

As teachers are not allowed to intervene once the process of writing has begun, the groundwork needs to be very carefully laid. Departmental planning will have to allow for a couple of individual tutorial meetings with each candidate, one for a kicking round of ideas for the proposal, another where the candidate presents a draft of the proposal in advance and then has to defend the proposal to ensure that it is robust enough and offers enough challenge. Vetting by CIE will, of course, also act as an added security to both Centres and candidates. Precautions such as these will help to ensure that candidates do not waste time or drift hopelessly later on in the process whilst teachers imagine that they are getting on with the job.

The Writing Process

For many candidates, the Personal Investigation will be their first foray into writing a dissertation style, formal academic essay. They need to be very clear, therefore, that the purpose of the piece is to provide an overarching argument supported by close textual reference. They need to be reminded that the syllabus requires them to make 'significant comparisons' between the texts, and this should be the basis of their planning. In other words, it is not good enough to consider one text, then another: comparisons must be made throughout. By definition, this juggling of four texts will involve candidates in complex writing skills which will stretch even the most able and help to guard against plagiarism.

Teachers can help with this before candidates begin to write by ensuring that they have a suitable vocabulary for this type of discourse. Some candidates will intuit what is required; others may need to be formally taught how to put together an extended argument by either addition (moreover, furthermore, firstly, secondly, thirdly, etc.) or by difference (on the other hand, in contrast, similarly, etc.). Candidates should also be told exactly what is meant by 'the conventions of academic writing in a literary subject' (setting up of quotations, for example) possibly by being given a style sheet, and be taught how to set up references.

Candidates should constantly ask themselves whether an examiner would be able to deduce *from each and every paragraph of the essay* exactly what the task is that they are attempting.

Candidates will (they always do) complain that the word limit is too constraining. Often this means that they do not realize that they have included too much background information, either contextual or theoretical. The best candidates will punch home points about their texts from the very first sentence rather than providing justifying background paragraphs. Similarly, if a candidate has done a good job of arguing a case, there should be little need for lengthy conclusions of the 'In this essay I have shown...' type. Often candidates who feel constrained have not focused the topic clearly or fail to see that editing their work might lead to greater clarity of approach. Experience shows that much of the best work at this level is actually well within the word limit. Churchill, Eliot and Twain are all credited with the line "If I had had more time I would have written less", and the point is relevant to the Personal Investigation: the process of editing should be as time-consuming and focused as the process of writing. Centres will need to be conscious, therefore, of a need to allow time for this second phase to take place, possibly setting up interim deadlines to ensure that candidates are not simply leaving everything to the last moment.

Personal Investigation Administration and Guidelines

We know from discussion at INSET sessions that teachers have detailed queries about the administration of the Personal Investigation and hope the following guidelines will prove useful.

The Personal Investigation in a Pre-University context

Cambridge Pre-U is specially designed to prepare candidates for the demands of university courses and its emphases reflect this aim. It is worth remembering that some five or six months after candidates present their Pre-U Personal Investigations in English and other subjects, they are likely to be writing university essays employing all the same skills, but without the guidance of a teacher; relying upon their own personal resources, many of which have been developed or consolidated during the Pre-U. All the practice they have gained during this time – in analysis, evaluation, reading widely and critically, gathering relevant material, shaping it appropriately, expressing it clearly and cogently and properly acknowledging those sources they have drawn on – will ensure their success at university essay writing.

The Personal Investigation in a Pre-U Diploma context

Not all Centres will be aiming for the Diploma at the outset. However, two of its core elements - the Global Perspectives course and Independent Research Report - are intended to be taught as successive one-year courses and can be pursued independently of the full Diploma. Global Perspectives demands a 1500 word essay and a 15-minute presentation as well as assessing critical analysis skills through a short examination. The Independent Research Report is a 4500–5000 word written report. Both of these Pre-U core elements will help to develop the research and presentation skills so useful for subject-based Personal Investigations in year two of the subject course. The Independent Research Report could focus upon an area of interest generated by one of the Principal subjects taken by the candidate.

By the time candidates come to prepare and present their Personal Investigation in English therefore, they could already have had the experience of developing the skills required through the Global Perspectives course to prepare them for writing a lengthy, structured project essay suitable for internal or external assessment. They will take this competence and a concomitant confidence in their own abilities into the next stage of their subject work.

The Personal Investigation in its syllabus context

In English, the Personal Investigation is one of four papers, each weighted equally, and each contributing to the development of the full range of skills in the subject at Pre-U level. Work on the other three papers will also contribute significantly to the skills required for coursework. Papers 1 and 2 work on the close analysis, interpretation and evaluation of texts; essay practice for these papers focuses particularly on choice of relevant material and appropriate presentation of ideas in a structured manner, with apt illustration, to answer a particular focused question. Paper 3 continues the theme of close critical analysis, but also incorporates the theory and practice of comparative writing, which will be essential in the Personal Investigation.

Two other recommended areas of work which will aid the writing of the Personal Investigation are, firstly, the recommended Introductory course at the beginning of the first Pre-U year (which there has never been time for in modular syllabuses) and secondly, the course on scholarly writing and its conventions. Both these courses encourage individuality and confidence and are in themselves excellent preparation for the demands of university work.

Avoidance of plagiarism

Universities and schools have rightly been concerned by the relative ease with which candidates can obtain material from the internet and other sources which can be used illegitimately in the place of personal thought, response and expression. The following reminders and suggestions are made in the knowledge that the majority of Centres already have their own procedures for dealing with the problem.

- The Cambridge Pre-U course has, by the time candidates are writing the Personal Investigation, developed individual response and writing skills to a high degree. Confident candidates do not try to pass off someone else's work as their own.
- Teachers help candidates to formulate unique and individual essay titles to reflect their interests, they assist in the resolution of problems at an early stage (see below) and they have discussed assessment criteria with candidates.
- The requirement to compare two main texts and to include comment on at least two others in a specific essay title makes plagiarism very difficult.
- CIE is itself involved in the vetting of titles and in the marking of the Personal Investigation – a departure from current A Level practice and one which contributes to avoidance of plagiarism.
- Most Centres already have a culture in which plagiarism is seriously discouraged, with appropriate measures to suit their particular circumstances.

What teachers can do

- Teach appropriate courses from which candidates can choose areas of study.
- Offer detailed guidance on selection of appropriate material and further reading from a wide range of suitable texts.
- Give individual guidance to each candidate on the choice and wording of the Personal Investigation essay title – this will in turn be vetted by CIE.
- Give individual guidance on the early resolution of conceptual and practical problems, reminding each candidate of matters such as structure, balance and the importance of good introductions and conclusions. Essay plans in bullet points or lists can be looked at as they do not constitute 'writing' (defined as connected prose paragraphs); particular attention can be paid to the sections of the main body of the essay. It is suggested that at least two individual sessions for each candidate is given, with the participation of more than one member of staff.
- Have realistic target dates to keep candidates on course for completion.
- Draw candidates' attention to the importance of the declaration they will be required to make about the work being their own.
- Feel confident, in the light of these measures, about countersigning candidates' work.

What teachers cannot do

- Check and correct early versions of the essay or the completed task.
- Give detailed advice on how to improve the work once writing has begun, either to individuals or groups.
- Contribute any writing at all to the candidate's essay.

A word on drafts

Much has been made in GCSE and A Level courses of the 'first draft' and whether or not it can be marked by the teacher. What is this 'first draft'? The use of the word processor means that work is constantly being revised once the candidate begins to write, with, for example, words and phrases substituted, paragraphs moved, extra sentences included, new quotations added, and so on. This particular section of the Teacher Guide has been redrafted constantly as the writer has proceeded. If every change constitutes a new draft, there are hundreds on these pages alone!

If planning has been managed thoroughly, the first draft, so called, will be very similar to the final submission. Relatively few adjustments – perhaps final improvement of localised expression, adjustment of illustrative reference and a last fine-tuning of the introduction and conclusion – will be necessary. Intervention by the teacher during these later stages is not permitted and should not be necessary.

Good preparation throughout the course should ensure that each candidate has the skills and experience to write an investigation which is genuinely personal and which the teacher can confidently countersign.

In a very few cases, teachers may find, upon reading an essay before countersigning it, that a candidate has entirely failed to follow her or his detailed plan and has failed to answer the agreed question. Under these very exceptional circumstances, and after consultation with the Head of Department and other colleagues, a teacher may allow a candidate to rewrite the essay. The candidate must be reminded again of all the principles of the Personal Investigation.

A note to this effect signed by the Head of Department should be appended to the Teacher's counter-signature of the work. It must be stressed that these are very exceptional circumstances and should not prejudice the principle of fairness to all.

Resources

Rylance, R. and Simons, J. (ed), *Literature in Context*, Palgrave (0 33 80391 4)
The Cambridge Contexts in Literature series (CUP) includes volumes on The Gothic Tradition, Satire, Post-Colonial Literature, Twentieth Century British Drama and many others.

We look forward to receiving teachers' recommendations for resources for this and other papers on the Pre-U online community website.

General Resources

Teachers will be aware of some of the critical series produced with advanced candidates in mind. These may provide a range of critical essays, including older material; others focus upon one text within a series of monographs. The more 'established' a text is, the more readily critical material will be found. Some teachers like the challenge of including newer texts for which as yet little critical material is available; it is certainly stimulating to class discussion and productive of original essays!

Teachers and candidates should beware of the many 'study guide' and 'study note' formulae which can be simplistic and reductive. However, it is important to remember that the acquisition of close critical-reading skills, which lies at the heart of this course, will make it easier for candidates to be discriminating about the value of what they read. The following offer useful critical material on a wide range of texts.

- The Palgrave Macmillan Casebook and New Casebook series
- Cambridge Introductions to Literature (CUP)
- Cambridge Contexts in Literature
- Penguin Critical Studies
- Longman Critical Essays

Teachers' other recommendations will again be very welcome.

Use of the Internet

Teachers and candidates are encouraged to use the internet during this course because it provides a wealth of useful material. However, with any use of the internet must go a critical approach, as not all of the material available is of equal quality.

To help your candidates to use the internet critically the following website is highly recommended: www.vts.intute.ac.uk/he/tutorial/english

This website was created by The Intute Virtual Training Suite, which is run by the Institute for Learning and Research Technology at the University of Bristol and funded by the Higher Education funding councils of England, Scotland and Wales. Two of the most useful sections of the site are those that deal with 'How to search the internet effectively' and 'Judge which websites are worth using' – essential for any research candidate at this level. Candidates should be made aware that entries on Wikipedia, for example, are very uneven – some detailed and quite scholarly, others much less so.

The more practice candidates have in the skills of close reading and analysis, the more perceptive they will be about the value of website comments and essays.

Essay Writing Guidance

Teachers will of course have their own methodology for teaching essay writing and the following are offered merely as suggestions based upon the experience of marking exam essays and coursework. We hope teachers and candidates will find some of the ideas helpful.

Organisation

In order to write a good essay of whatever length, a clear plan is needed, with a structure that helps to convince the reader of the argument being developed.

Under examination conditions, for Papers 1, 2 and 3, some candidates are capable of organising material very effectively without a written plan; others would benefit from quickly jotting down the outline of their arguments before proceeding. Individuals differ considerably in this respect and should do what has been proven during the course to be most effective for them.

Papers 1 and 2 ask focused questions on particular books. In Paper 3, the comparison question is compulsory and candidates will need to structure their comparisons carefully.

Alternative methods for Paper 3 comparisons

An example of two poems is used to illustrate the principle. It will be noted that the introduction and conclusion are the same; it is the handling of the main body of the essay that differs. Teachers will need to advise candidates which method will work best for them. The most important point is that candidates feel completely confident in what they are doing.

Method 1:

- An introduction, with reference in general terms to both poems – perhaps to a similar theme or subject matter.
- The main body of the essay is organised thematically with a topic for each paragraph that refers to both poems and compares from the outset (for example imagery, tone, prosody).
- A conclusion which sums up the comparative argument.

The advantage of this more sophisticated method is that the whole essay is relevant to the question of comparison; its main disadvantage is that some candidates find the continuously interweaving reference to both poems confusing and the essay structure becomes muddled. For these candidates method 2 may be advisable.

Method 2:

- An introduction, with reference in general terms to both poems – perhaps to a similar theme or subject matter.
- The first paragraph of the essay deals with the first poem, referring to all its elements of language, imagery, tone, etc. The next paragraph deals with the second poem, comparing with the first poem as it goes and, from that point on, the essay is entirely comparative.
- A conclusion which sums up the comparative argument.

The advantage of this method is that the candidate feels confident that they have the material under control, dealing with one and then the other, making comparative interpretations and evaluations only as they get into the second poem. The disadvantage of this method is that candidates might forget to compare and write two almost separate mini-analyses with very little comparison. In this case the point of the question will have been lost and their marks will suffer accordingly.

For Paper 4, the Personal Investigation, a careful plan is essential, with particular emphasis on the different stages of the essay. A 3000–3500 word essay is made up of a number of distinct sections and candidates should be reminded of this if they feel daunted by the word length. For some it will be very helpful to work closely on each section individually before linking them up.

Integrating note-taking and planning in longer essays

In spite of the great advantages of the computer in cutting, pasting and helping with an ‘outline view’, some writers find the following ‘low-tech’ approaches helpful.

- Use index cards – one to note each idea or quotation. You can use coloured cards for the main points and white cards for supporting points and illustrations. You can shuffle and reshuffle them to achieve the best order for the argument.
- Make circle, spider or ‘brain plan’ diagrams of ideas leading to other ideas on a page. This helps a free flow of ideas in the early stages, but is not helpful later for organisation into the linear form of an essay.
- A reverse outline can be helpful in the later stages. Candidates read their essays and make a summarising note in the margin every time they make a new point. They can soon spot problems such as repetition of points, or paragraphs that don’t seem to say anything.

Use of textual reference

Arguments should be supported wherever possible by close textual reference, in both exam essays and coursework. Quotations do not need to be lengthy and indeed a few well chosen words integrated into the sentence are often the most effective means of conducting the argument. Quoting more than two lines of a poem, for example, can suggest that focus on a precise point is being lost.

Use of critical reference

If reference is made to critics, then their words and ideas should be properly acknowledged (see page 28). Merely quoting a critic is not particularly helpful; candidates should say whether they agree or not and why; they can add further ideas of their own to show that they are thinking analytically.

A common pitfall

One of the most common weaknesses in essay organisation is the use of a structure in which the essay follows the structure of the source material. It is not necessary, and can very easily lead to running through the plot and coming close to a retelling of the story. In the case of a Shakespeare play, an essay could run as follows: In Act 1, this happens. Then, in Act 2, this happens. Then, in Act 3 this happens. Then, oh dear, I haven’t got time now to discuss Acts 4 and 5. Many a Shakespeare essay gets no further than material from Act 3. In a poetry question, the essay follows the stanza arrangement: In stanza 1, we see this; in Stanza 2 we see that.

Sometimes it is relevant to an essay question to trace the development of a particular character through the course of the novel or play. Or, in a poem, the development of the thought may be mirrored by developing imagery or a change of tone. This might make a linear approach more valid. Often, though, points would be best organised on a topic basis. A good example, using a couple of paragraphs from a *Hamlet* essay – one organised on plot lines, the other on topic lines – can be found online on the University of Toronto website at:

<http://www.utoronto.ca/ucwriting/handouts.html>

Candidates will be able to see clearly the relative effectiveness of the two different approaches. Two other useful university websites with advice on essay writing are detailed below, but teachers and candidates will find many others:

www.mdx.ac.uk/www/STUDY/MarkGuid.htm

www.English.bham.ac.uk/staff/tom/teaching/howto/essay.htm

The Cambridge Pre-U Global Perspectives Teacher Guide contains a very useful glossary of terms, many of which are relevant to writing literary essays.

Scholarly reference and footnotes – Personal Investigation

Candidates are expected to acknowledge all primary and secondary sources used for their Personal Investigations.

- Primary sources are the original literary texts being studied and exclude, by definition, translated or abridged texts.
- Secondary sources refer to works of criticism or commentary and include adaptations of literary texts in both print and non-print forms, such as films; critical reviews; biographies; essays; lectures.
- Every reference must be acknowledged in a footnote. Word processors are very helpful in this process as they number footnotes and organise page layout automatically. Footnotes are more convenient for the reader than end-notes, though the final decision on this aspect of the layout will be left to the candidate, depending on the number and length of the footnotes required. Footnotes should include the page reference and the author's name as well as the work referred to.
- The Bibliography must include every primary and secondary source referred to and should not include any works *not* referred to in the essay. It should be logically arranged so that works of the same type are grouped together, for example, books, magazine articles, films, newspaper reviews, and so on. The author, title, publisher, and ISBN number must be clearly signalled.

Marking and Mark Schemes

Each component will be marked holistically, using the mark bands as follows. Examples of indicative content are given for each paper to show the general guidelines afforded to markers. Fuller details of each can be found on the Pre-U website.

There is NOT a detailed question-specific mark scheme which suggests a modelled right answer. Candidates are free to pursue individual insights using whatever strategies are appropriate provided that it is relevant to the question and they are following an argument through. Teachers will see that the indicative content suggested offers a broad, open approach and includes the sentence 'No one particular line is required.'

The question-specific notes describe the area covered by the question and define its key elements as they relate to the AOs. Candidates may answer the question from a wide variety of different angles, using different emphases, and arguing different points of view. There is no one required answer and the notes are not exhaustive. However, candidates must answer the question set and not their own question, and the question-specific notes provide the parameters within which markers may expect the discussion to roam.

Paper 1: Poetry and Prose

25 marks per question, total mark – 50

Assessment Objectives 1, 2, 3a and 4 are addressed in this paper.

Level 1 0–1 marks

Some response to the question

- Some response to text(s) with some limited textual support; an argument may be begun but undeveloped, may not be sustained; expression will convey some basic ideas but may be incoherent at times.
- Possibly a little evidence of understanding of the roles of form, structure and language in shaping meaning in works of poetry and prose.
- Occasional relation of part of text to whole where relevant; little or no evidence of connections made between different interpretations of texts.
- A little or no evidence of awareness of the significance of literary/social/cultural context.

Level 2 2–5 marks

A basic, mostly relevant response to the question

- Advances an appropriate, if occasionally limited, response to text(s) making reference to the text to support key points; generally clear written expression employing some critical terminology, conveying ideas within some structure.
- Comments appropriately on elements of the roles of form, structure and language in shaping meaning in works of poetry and prose.

- Able to relate part of text to whole, occasional evidence of connections made between different interpretations of texts.
- Some consideration of literary/social/cultural context which may be simplistic at times.

Level 3 6–10 marks

A competent, relevant response to the question

- Advances an appropriate response to text(s) making reference to the text to support key points; clear written expression employing some critical terminology, conveying ideas within a structured argument.
- Critical discussion of the roles of form, structure and language in shaping meaning in works of poetry and prose.
- Relates part of text to whole; appropriate reference made to connections between different interpretations of texts.
- Some relevant consideration of literary/social/cultural context.

Level 4 11–15 marks

A proficient response to the question

- Thoughtful, personal response to text(s) with textual response, both general and detailed; clear expression and appropriate use of critical terminology, conveying complex ideas with effective organisation.
- Confident critical discussion of the roles of form, structure and language in shaping meaning in works of poetry and prose.
- Relates part of text to whole, where relevant, in a coherent argument; critical comment, where appropriate, on different interpretations of texts.
- Some apt consideration of literary/social/cultural context where appropriate.

Level 5 16–20 marks

A very good, focused response to the question

- Thoughtful, personal response to text(s) with textual support, both general and detailed and possibly some original ideas; fluent concise expression, competent use of critical terminology, conveying some complex ideas, well organised.
- Assured critical analysis of the roles of form, structure and language in shaping meaning in works of poetry and prose.
- Relates part of text to whole, where relevant, in fluid manner, and may make insightful connections between texts; discussion, where appropriate of different interpretations of texts.
- Consideration of literary/social/cultural context integrated into the argument.

Level 6 21–25 marks**A sophisticated response to the question**

- Exceptionally insightful, personal, original, point of view presented in an argument seamlessly interwoven with textual support; eloquent expression, employing critical terminology with skill, complex ideas succinctly organised.
- Perceptive and subtle exploration of the roles of form, structure and language in shaping meaning in works of poetry and prose, elucidating debates with tightly analysed evidence.
- Relates part to whole, where relevant, in a seamless manner and may make illuminating comparisons between texts where appropriate; sharply focused analysis and discussion of different interpretations of texts; relevant critical debate where appropriate.
- Well-informed discussion of the significance of literary/social/cultural context where appropriate.

A sample poetry question with indicative content

'Though she has been identified as a feminist poet, Plath presents a traditional image of women in Ariel.'

How far do you agree with this view? You should refer closely to at least **three** poems from Ariel, with wider reference as appropriate.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text and using direct and indirect quotation to support points in discussing how far Plath presents a traditional image of women in this collection. They may consider what 'feminist' and 'traditional' images of women are, and use appropriate poems to support their discussion, which should engage clearly with the possibility of a range of differing views but articulate a personal viewpoint clearly. The question 'how far?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Poems about daughterhood, marriage, motherhood and independence may all be relevant. No one particular focus is required.

AO2 – use the evidence of form, structure and language to discuss the meaning of the poems chosen and their significance to the discussion. Employ detailed analysis of form, structure and language in the chosen poems to support the argument. Consider the effect of language and imagery relating to the female, whether 'feminist', 'traditional' or something else.

AO3a – relate the chosen poems to each other and to the methods and effects of the collection as a whole. May also relate the discussion briefly to other poems by Plath. May argue that Plath's approach to feminine issues is essentially feminist; on the other hand may argue that the poems about marriage, pregnancy, motherhood and daughterhood are based on traditional relationships, but much will depend upon the poems chosen for close discussion. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the literary, social and cultural contexts of the poems in this collection; the tensions between women's traditional role in the home and with children, and their autonomy as active, independent and creative individuals. Reference may be made to Plath's death by suicide, the place of this collection, with its particular emphases, in her body of work; and to other female poets of the time.

A sample prose question with indicative content

Discuss Austen's use of different settings and their significance in *Persuasion*.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text and using direct and indirect quotation to support points in discussing settings and their significance, giving examples of specific settings. These will probably include at least the main contrasts between country scenes and the scenes set in Lyme and Bath, but may also include those between different houses, possibly between indoors and outdoors, between informal and formal social gatherings. No one particular focus is required.

AO2 – discuss the role of settings in the novel as a whole – the ways in which they are used to create patterns of theme, language and mood, the ways in which language is used to evoke their significance, the ways in which theme is presented and strengthened through setting, the ways in which characters are defined by setting or react to it, consideration of whether setting might be seen to affect characters and their actions.

AO3a – relate part to whole in relating examples to one another, and in relating specific examples to general patterns in the novel; may also relate *Persuasion* to other Austen novel(s) where a similar effect is created to illuminate this argument. Consider how far settings do create the main pattern/framework of meaning of the novel, and how far they are incidental or decorative; consider how far settings are integral to episodes in the novel. May argue that they are central to the novels' schema, may argue that they are peripheral to the presentation of theme or character, may argue that they have been too little considered in readings of Austen's works and that her presentation of landscape and cityscape repays further inspection. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of different settings – the connotations of a trip to Bath as against the social significance of a country seat – the contemporary cultural significance of the characters' relationship to nature and the countryside; may touch on the contemporary literary topic of romantic writing raised by Anne and Benwick; the ways in which a frame of mind conducive to Romanticism is related to the seaside setting of Lyme.

Paper 2: Drama**25 marks per question, total mark – 50****Assessment Objectives 1, 2, 3a and 4 are addressed in this paper.****Level 1 0–1 marks****Some response to the question**

- Some response to text(s) with some limited textual support; argument may be begun but undeveloped, may not be sustained; expression will convey some basic ideas but may be incoherent at times.
- Little or no evidence of understanding of the roles of form, structure and language in shaping meaning in works of drama.
- Occasional relation of part to whole in passage questions; little or no evidence of connections made between different interpretations of texts.
- A little or no evidence of awareness of the significance of literary/social/cultural context.

Level 2 2–5 marks**A basic, mostly relevant response to the question**

- Advances an appropriate, if occasionally limited, response to text(s) making reference to the text to support key points; generally clear written expression employing some critical terminology, conveying ideas within some structure.
- Comments appropriately on elements of the roles of form, structure and language in shaping meaning in works of drama.
- Able to relate part of text to whole in passage questions; occasional evidence of connections made between different interpretations of texts.
- Some consideration of literary/social/cultural context which may be simplistic at times.

Level 3 6–10 marks**A competent, relevant response to the question**

- Advances an appropriate response to text(s) making reference to the text to support key points; clear written expression employing some critical terminology, conveying ideas within a structured argument.
- Critical discussion of the roles of form, structure and language in shaping meaning in works of drama.
- Relates part of text to whole in passage questions; appropriate reference made to connections between different interpretations of texts.
- Some relevant consideration of literary/social/cultural context.

Level 4 11–15 marks

A proficient response to the question

- Thoughtful, personal response to text(s) with textual response, both general and detailed; clear expression and appropriate use of critical terminology, conveying complex ideas with effective organisation.
- Confident critical discussion of the roles of form, structure and language in shaping meaning in works of drama.
- Relates part of text to whole in passage questions in a coherent argument; critical comment, where appropriate, on different interpretations of texts.
- Some apt consideration of literary/social/cultural context where appropriate.

Level 5 16–20 marks

A very good, focused response to the question

- Thoughtful, personal response to text(s) with textual support, both general and detailed and possibly some original ideas; fluent concise expression, competent use of critical terminology, conveying some complex ideas, well organised.
- Assured critical analysis of the roles of form, structure and language in shaping meaning in works of drama.
- Relates part of text to whole in passage questions in fluid manner, and may make insightful connections between texts; discussion, where appropriate, of different interpretations of texts.
- Consideration of literary/social/cultural context integrated into the argument.

Level 6 21–25 marks

A sophisticated response to the question

- Exceptionally insightful, personal, original, point of view presented in an argument seamlessly interwoven with textual support; eloquent expression, employing critical terminology with skill, complex ideas succinctly organised.
- Perceptive and subtle exploration of the roles of form, structure and language in shaping meaning in works of drama, elucidating debates with tightly analysed evidence.
- Relates part to whole in a seamless manner in passage questions, and may make illuminating comparisons between texts; sharply focused analysis and discussion of different interpretations of texts/relevant critical debate where appropriate.
- Well-informed discussion of the significance of literary/social/cultural context where appropriate.

A sample drama essay question with indicative content

'At the heart of *Dancing at Lughnasa* there is a tension between Catholic ideology and Ireland's pagan origins'.
How far and in what ways do you agree with this view of the play?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text and using direct and indirect quotation to support points in discussing how far they agree with the proposition. The question 'how far?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Points may include an examination of traditional Catholic teaching and behaviour at the time the play is set, contrasted with the pagan and superstitious rituals, as well as music and dance, which fill the play; augmented by the figure of Uncle Jack, the returning priest who brings with him pagan memorabilia from another continent. No one particular focus is required.

AO2 – comment upon the form, structure and language of the play and their contribution to discussion of the topic. May include the apparent lack of plot, the interplay between monologue and dialogue, the use of music and dance as a thematic, structural and tonal device, the contrasts between characters, the village gossip, all set against the traditional teachings of the Catholic church and the more ancient pagan rituals symbolised in the play.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the play; may also relate to other plays with a rural Irish or Catholic background. May consider how far the pagan and the feast of Lugh are more deep-rooted than the orthodox church teaching. May, however, argue that the 'heart' of the play is other than the tension between Catholic ideology and Ireland's pagan origins. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show an informed appreciation of the literary, social and cultural contexts of the presentation of Catholic ideology, perhaps referring to de Valera's drawing up of his Catholic constitution for a Catholic people; also referring to pagan rituals of different kinds, both Celtic and African in origin.

A sample Shakespeare passage question with indicative content

Comment in detail on the following passage from *Coriolanus* and suggest its contribution to the play.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text and using specific examples to support points in discussing the contribution of this passage to the play. These will probably include the chorus-like contribution of the common people, with their views of the characters of Coriolanus and his great rival Aufidius, and knowledge of their past relationship. Candidates may also comment upon the views of war and peace expressed by the serving-men and the foreshadowing of the final tragedy. No one particular focus is required.

AO2 – comment upon the lively interplay of colloquial prose dialogue between these minor characters who between them express the general view of the main characters, gossip about their relationship and speculate on what might happen. They may note the perceptiveness of the servants and the imagery they use to describe both generals and their attitudes towards one another; and the vivid evocations of war and peace towards the end of the scene, where their bellicose attitudes may be seen as reflective of their masters'. Perhaps touches of individual characterisation among the servants may also be illustrated through the language, but their choric quality may also be noted.

AO3a – relate this sequence to the whole play in its general patterns of language and action, perhaps referring to the many other sequences in which the common people and their views are significant in the unfolding of the drama. May also relate to Shakespeare's other tragedies, histories and/or Roman plays where scenes with the common people are used for contrast and focus. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show an informed appreciation of the literary, social and cultural contexts of the presentation of the chorus of common people, relating to other choric functions in classical and Shakespearean drama; and other representations of war and peace and their effect on the common people.

Paper 3: Comment and Analysis (Unseen)**25 marks per question, total mark – 50****Assessment Objectives 1, 2, 3a and 4 are addressed in this paper.****Level 1 0–1 marks****Some response to the question**

- Some response to unseen passages with some limited textual support; analysis may be begun but undeveloped, may not be sustained; expression will convey some basic ideas but may be incoherent at times.
- Little or no evidence of the roles of form, structure and language in shaping meaning.
- Little or no evidence of connections being drawn between part and whole texts and between extracts in Question 1; little or no evidence of connections made between different interpretations of texts.
- Little or no evidence of awareness of the significance of literary/social/cultural context where appropriate to the task.

Level 2 2–5 marks**A basic, mostly relevant response to the question**

- Advances an appropriate, if occasionally limited, response to unseen passages making reference to the text to support key points; generally clear written expression employing some critical terminology, conveying ideas within some structure.
- Comments appropriately on elements of the roles of form, structure and language in shaping meaning.
- Able to give some consideration, which may be narrowly conceived, of the connections between part and whole texts, where relevant, and between extracts in Question 1; occasional evidence of connections made between different interpretations of texts.
- Some consideration of literary/social/cultural context where appropriate to the task.

Level 3 6–10 marks**A competent, relevant response to the question**

- Advances an appropriate response to unseen passages making reference to the text to support key points; clear written expression employing some critical terminology conveying ideas within a structured argument.
- Critical discussion of the roles of form, structure and language in shaping meaning.
- Discusses connections between part and whole texts, where relevant, and between extracts in Question 1; appropriate reference made where relevant to different interpretations of texts.
- Some relevant consideration of literary/social/cultural context where appropriate to the task.

Level 4 11–15 marks

A proficient response to the question

- Thoughtful, personal response to unseen passages with textual response, both general and detailed; clear expression and appropriate use of critical terminology, conveying complex ideas with effective organisation.
- Confident critical discussion of the roles of form, structure and language in shaping meaning.
- Discusses connections between part and whole texts confidently, and between extracts in Question 1; comments, where appropriate on possible alternative interpretations.
- Some apt consideration of literary/social/cultural context where appropriate to the task.

Level 5 16–20 marks

A very good, focused response to the question

- Thoughtful, personal response to unseen passages with textual support, both general and detailed and possibly some original ideas; fluent concise expression, competent use of critical terminology, conveying some complex ideas, well organised.
- Assured critical analysis of the roles of form, structure and language in shaping meaning.
- Makes insightful connections between part and whole texts as appropriate and between extracts in Question 1; discussion, where appropriate, of possible alternative interpretations.
- Consideration of literary/social/cultural context integrated into the analysis.

Level 6 21–25 marks

A sophisticated response to the question

- Exceptionally insightful, personal, original, point of view presented in an argument seamlessly interwoven with textual support; eloquent expression, employing critical terminology with skill, complex ideas succinctly organised; where comparative exercise has been undertaken, employs sophisticated essay structure to elucidate comparisons.
- Perceptive and subtle exploration of the roles of form, structure and language in shaping meaning, elucidating debates with tightly analysed evidence.
- Makes illuminating connections between part and whole texts where appropriate and between extracts in Question 1; sharply focused analysis and discussion, where appropriate, of possible alternative interpretations.
- Well-informed discussion of the significance of literary/social/cultural context where appropriate.

Sample questions with indicative content:

1 Looking closely at the language, compare the tone and mood of the two following passages. (Eliot/Dickens).

Passage 1

The Green lay at the extremity of the village, and from it the road branched off in two directions, one leading farther up the hill by the church, and the other winding gently down towards the valley. On the side of the Green that led towards the church, the broken line of thatched cottages was continued nearly to the church-yard gate; but on the opposite, north-western side, there was nothing to obstruct the view of gently-swelling meadow, and wooded valley, and dark masses of distant hill. That rich undulating district of Loamshire to which Hayslope belonged, lies close to a grim outskirts of Stonyshire, overlooked by its barren hills as a pretty blooming sister may sometimes be seen linked in the arm of a rugged, tall, swarthy brother; and in two or three hours' ride the traveller might exchange a bleak treeless region, intersected by lines of cold grey stone, for one where his road wound under the shelter of woods, or up swelling hills, muffled with hedgerows and long meadow-grass and thick corn; and where at every turn he came upon some fine old country seat nestled in the valley or crowning the slope, some homestead with its long length of barn and its cluster of golden ricks, some grey steeple looking out from a pretty confusion of trees and thatch and dark-red tiles. It was just such a picture as this last that Hayslope Church had made to the traveller as he began to mount the gentle slope leading to its pleasant uplands, and now from his station near the Green he had before him in one view nearly all the other typical features of this pleasant land.

George Eliot, 1859

Passage 2

There was the dreary Sunday of his childhood, when he sat with his hands before him, scared out of his senses by a horrible tract which commenced business with the poor child by asking him in its title, why he was going to Perdition? – a piece of curiosity that he really in a frock and drawers was not in a condition to satisfy – and which, for the further attraction of his infant mind, had a parenthesis in every other line with some such hiccupping reference as 2 Ep. Thess. C. iii. V. 6 & 7. There was the sleepy Sunday of his boyhood, when, like a military deserter, he was marched to chapel by a picquet of teachers three times a day, morally handcuffed to another boy; and when he would willingly have bartered two meals of indigestible sermon for another ounce or two of inferior mutton at his scanty dinner in the flesh. There was the interminable Sunday of his nonage; when his mother, stern of face and unrelenting of heart, would sit all day behind a bible – bound, like her own construction of it, in the hardest, barest, and straitest boards, with one dented ornament on the cover like the drag of a chain, as if it, of all books! were a fortification against sweetness of temper, natural affection, and gentle intercourse. There was the resentful Sunday of a little later, when he sat glowering and glooming through the tardy length of the day, with a sullen sense of injury in his heart, and no more real knowledge of the beneficent history of the New Testament, than if he had been bred among idolaters. There was a legion of Sundays, all days of unserviceable bitterness and mortification, slowly passing before him.

Charles Dickens, 1858

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the texts and using direct quotation to support points in comparing them. Many different approaches are possible, but candidates should try to offer a coherent reading of the two extracts, relating closely to all those aspects which are relevant to analysis of tone and mood. They may choose to work briefly through the first passage offering a focused running commentary and then comparing it at length with Passage 2; or they may organise their essays thematically, dealing comparatively with both passages in each of their paragraphs; any approach is acceptable provided that they write relevantly and do not paraphrase.

AO2 – discuss the form and structure of each paragraph, its theme, its use of diction, imagery, figures of speech which create distinctive moods; they may consider in detail the tone of each extract and how it is communicated; they may examine closely sentence structures and rhythms in order to elucidate their effect on mood and tone. They should contrast the gentler, more pleasant effects of Passage 1 with its focus on landscape – people only being employed as similes for it or as an unidentified traveller - with the ‘legion of Sundays, all days of unserviceable bitterness and mortification’ of different kinds described in Passage 2, with its focus on the central male character and his thoughts and feelings.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to relevant general patterns of mood and tone in the passages, comparing them all the while. They may feel that there are few points of similarity, apart from the mention of ‘church’, the rest being contrasting. Answers are not expected to be exhaustive and no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – discuss the different literary, social and cultural contexts of the Victorian novel and its characteristic concerns and methods; considering perhaps to what extent they are exemplified and contrasted here in two passages from longer works written at about the same time.

2 Write a critical appreciation of the following poem: ('They flee from me...')

They flee from me, that sometime did me seek
 With naked foot, stalking in my chamber.
 I have seen them gentle, tame and meek,
 That now are wild and do not remember
 That sometime they put themself in danger
 To take bread at my hand; and now they range
 Busily seeking with a continual change.

Thanked be Fortune it hath been otherwise
 Twenty times better, but once in special,
 In thin array, after a pleasant guise,
 When her loose gown from her shoulders did fall,
 And she me caught in her armes long and small,
 Therewithal sweetly did me kiss,
 And softly said, *Dear heart how like you this?*

It was no dream; I lay broad waking.
 But all is turned thorough my gentleness,
 Into a strange fashion of forsaking,
 And I have leave to go of her goodness,
 And she also to use new-fangledness.
 But since that I so kindly am served,
 I would fain know what she hath deserved.

Sir Thomas Wyatt 1535

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text and using direct quotation to support points in analysing it. Many different approaches are possible, but candidates should try to offer a coherent reading of the poem, relating closely to all its aspects, and perhaps making a judgment of its effectiveness. They may choose to work through the poem offering a running commentary or they may organise their essays thematically: any approach is acceptable provided that they do not paraphrase.

AO2 – discuss the form and structure of the poem, its division into three stanzas and the development of its thought; they may discuss the way in which language, figures of speech and imagery are used – for example the image of wild animals; its use of the first person and direct speech; its contrast between its evocation of past success and present regret and bitterness; its metrical and rhyming effects and use of sound effects in detail; its tone and mood and the effect these have on the creation of a sympathetic voice; the relationship between theme and form.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to relevant general patterns in the poem. Other possible interpretations and judgments of the poem’s effectiveness may be cited, for example, sympathy for the rejected persona may be felt, but a feminist view of the main voice of the poem, with more critical stance, is a possible reading. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – discuss the different literary, social and cultural contexts of the poem, relating to the forms of Renaissance love poetry and their methods, effects and significance as a genre; perhaps discussing the social and sexual hierarchies of the time, as well as the distinctive effects of an earlier form of the English language used in the poem.

3 In the following extract from a play, a man (M), his wife (W1) and his mistress (W2) are each sitting in a separate urn which just touches the one next to it. They can only speak in turn when the ‘Spot’ is pointed directly at them.

Consider the dramatic qualities of the extract.

W1: I said to him, Give her up. I swore by all I held most sacred –
[Spot from W1 to W2]

W2: One morning as I was sitting stitching by the open window she burst in and flew at me. Give him up, she screamed, he’s mine. Her photographs were kind to her. Seeing her now for the first time full length in the flesh I understood why he preferred me. 5
[Spot from W2 to M]

M: We were not long together when she smelled the rat. Give up that whore, she said, or I’ll cut my throat – [Hiccup] pardon – so help me God. I knew she could have no proof. So I told her I did not know what she was talking about. 10
[Spot from M to W2]

W2: What are you talking about? I said, stitching away. Someone yours? Give up whom? I smell you off him, she screamed, he stinks of bitch.
[Spot from W2 to W1]

W1: Though I had him dogged for months by a first-rate man, no shadow of proof was forthcoming. And there was no denying that he continued as ... assiduous as ever. 15
This, and his horror of the merely Platonic thing, made me sometimes wonder if I were not accusing him unjustly. Yes.
[Spot from W1 to M]

M: What have you to complain of? I said. Have I been neglecting you? How could we be together in the way we are if there were someone else? Loving her as I did, with all my heart, I could not but feel sorry for her. 20
[Spot from M to W2]

W2: Fearing she was about to offer me violence I rang for Erskine and had her shown out. Her parting words, as he could testify, if he is still living, and has not forgotten, coming and going on the earth, letting people in, showing people out, were to the effect that she would settle my hash. I confess this did alarm me a little at the time. 25

	<i>[Spot from W2 to M]</i>	
M:	She was not convinced. I might have known. I smell her off you, she kept saying. There was no answer to this. So I took her in my arms and swore I could not live without her. I meant her, what is more. Yes, I am sure I did. She did not repulse me.	30
	<i>[Spot from M to W1]</i>	
W1:	Judge then of my astonishment when one fine morning, as I was sitting stricken in the morning room, he slunk in, fell on his knees before me, buried his face in my lap and ... confessed.	
	<i>[Spot from W1 to M]</i>	35
M:	She put a bloodhound on me, but I had a little chat with him. He was glad of the extra money.	
	<i>[Spot from M to W2]</i>	
W2:	Why don't you get out, I said, when he started moaning about his home life, there is obviously nothing between you any more. Or is there?	40
	<i>[Spot from W2 to W1]</i>	
W1:	I confess my first feeling was one of wonderment. What a male!	
	<i>[Spot from W1 to M. He opens his mouth to speak. Spot from M to W2]</i>	
<i>Samuel Beckett, 1962</i>		

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text and using direct quotation to support points in analysing it. Many different approaches are possible, but candidates should try to offer a coherent reading of the play extract, relating closely to all its aspects, and making a judgment of its dramatic effectiveness. They should refer specifically to dramatic qualities – that is, those aspects of the extract which relate to its creation as a work for performance to an audience and interpretation by actors. They may choose to work through the extract offering a running commentary or they may organise their essays thematically: either approach is acceptable provided that they do not paraphrase the content.

AO2 – discuss the form and structure of the play extract, its use of three characters and the development of its theme through words and action; candidates may discuss the way in which language, figures of speech and imagery are used to develop theme, narrative and characterisation; the use of reported direct and indirect speech to the audience; the absence of direct communication between the characters; the significance of Erskine; the use of humour, comic juxtapositions and tension; the use of theatrical devices such as lighting (the 'Spot') and setting (the urns.)

AO3a – relate part to whole in relating examples to one another and in relating specific examples to relevant general patterns in the play extract. Different possible interpretations and judgments of the extract's effectiveness may be cited. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – discuss the different literary, social and cultural contexts of the play extract, relating to twentieth century non-naturalistic drama – absurdist or post-modern, perhaps, and its methods and effects; perhaps commenting on the distinctive speech patterns of the three characters and their possible cultural background.

Paper 4: Personal Investigation

Total mark – 25

Assessment Objectives 1, 2, 3b and 4 are addressed in the Personal Investigation.

Level 1 0–1 marks

Some response to the question and the investigation topic

- Some response to texts and topic with some limited textual support; argument may be begun but undeveloped, may not be sustained; expression will convey some basic ideas but may be incoherent at times.
- Little or no evidence of understanding of the roles of form, structure and language in shaping meaning.
- Little or no evidence of comparisons and connections being drawn between the texts chosen for personal investigation, and only occasional relation of the part to the whole where appropriate; little or no evidence of connections made between different interpretations of texts or use of academic research on the chosen topic.
- Little or no evidence of awareness of the significance of literary/social/cultural context.

Level 2 2–5 marks

A basic, mostly relevant response to the question and the investigation topic

- Advances an appropriate, if occasionally limited, response to texts and topic making reference to the texts to support key points; generally clear written expression employing some critical terminology, conveying ideas within some structure.
- Comments appropriately on elements of the roles of form, structure and language in shaping meaning.
- Able to give some consideration, which may be narrowly conceived, to the presence of connections between the texts chosen for personal investigation; able to relate part of text to whole where appropriate; occasional evidence of connections made between different interpretations of texts or use of academic research on the chosen topic.
- Some consideration of literary/social/cultural context which may be simplistic at times.

Level 3 6–10 marks

A competent, relevant response to the question and the investigation topic

- Advances an appropriate response to texts and topic making reference to the text to support key points; clear written expression employing some critical terminology, conveying ideas within a structured argument.
- Critical discussion of the roles of form, structure and language in shaping meaning.
- Discusses connections between the texts chosen for personal investigation; relates part of text to whole where appropriate; appropriate reference made to connections between different interpretations of texts or use of academic research on the chosen topic; some relevant consideration of literary/social/cultural context.

Level 4 11–15 marks**A proficient response to the question and the investigation topic**

- Thoughtful, personal response to texts and topic with textual response, both general and detailed; clear expression and appropriate use of critical terminology, conveying complex ideas with effective organisation.
- Confident critical discussion of the roles of form, structure and language in shaping meaning.
- Draws relevant comparisons/connections between the texts chosen for personal investigation; relates part of text to whole in a coherent argument, where appropriate; critical comment, where appropriate, on different interpretations of texts and ways of reading texts or use of academic research on the chosen topic.
- Some apt consideration of literary/social/cultural context.

Level 5 16–20 marks**A very good, focused response to the question and the investigation topic**

- Thoughtful, personal response to texts and topic with textual support, both general and detailed and possibly some original ideas; fluent concise expression, competent use of critical terminology, conveying some complex ideas, well organised.
- Assured critical analysis of the roles of form, structure and language in shaping meaning.
- Makes insightful connections between the texts chosen for personal investigation; relates part of text to whole in fluid manner, where appropriate; discussion, where appropriate, of different interpretations of texts and ways of reading texts or use of academic research on the chosen topic.
- Consideration of literary/social/cultural context integrated into the argument.

Level 6 21–25 marks**A sophisticated response to the question and the investigation topic**

- Exceptionally insightful, personal, original, point of view presented in an argument seamlessly interwoven with textual support; eloquent expression, employing critical terminology with skill, complex ideas succinctly organised.
- Perceptive and subtle exploration of the roles of form, structure and language in shaping meaning, elucidating debates with tightly analysed evidence.
- Makes illuminating comparisons between the texts chosen for personal investigation; relates part to whole in a seamless manner, where appropriate; sharply focused analysis and discussion of different interpretations of texts/academic research/relevant critical debate where appropriate.
- Well-informed discussion of the significance of literary/social/cultural context.

Course Planning

As indicated in the Aims of the Syllabus, Cambridge Pre-U has been designed in the hope that it will encourage candidates to read both closely and widely, beyond the demands of assessment, to enjoy their reading and to be able to debate their responses to it, in both speech and writing.

Cambridge Pre-U Literature in English is a two-year linear course, and teachers will find that in not having to worry about modules, modular timetables and re-takes they have more time to concentrate on the teaching and learning activities and, above all, on the enjoyment of literature. The opportunity to devise and implement an introductory course in the first weeks – even the first term – will be enormously beneficial in laying the groundwork, setting standards and fostering enthusiasms that will last well beyond Cambridge Pre-U.

Departments will need to work out carefully how they want to apportion the time available to create an integrated but flexible course. The following elements are important:

- Introducing literature study at Pre-U level – development beyond GCSE
- Focusing on Paper 3 skills of close reading throughout the course
- The close study of individual texts with sound background study to accompany it
- Preparation for comparative study, of whole texts as well as individual extracts or poems
- Wider reading throughout the course, both as background and with the Personal Investigation in view
- Proper use of secondary source material, whether in paper or electronic form
- Revision work and timed essay practice in the final part of the course.

The Introductory Course

In both the examples of year plans shown below, an introductory course is suggested. If departments feel that a whole term is too long for this, perhaps because their candidates have already covered some of its elements post-GCSE, then it could be shortened and the time adjusted and used elsewhere.

However, having time to cover some of the following will be both useful and pleasurable, giving a sound background of relevant knowledge and ultimately reinforcing the subject as a life-long passion and pastime, whether or not it is directly used in the future career of each candidate.

- A brief survey of the continuum of literature from Chaucer to the present day, with useful and central examples, related to historical events and what is happening in the other arts, such as painting and music (taking in the Renaissance, Elizabethans, Jacobean and so on, into the Restoration, the Augustans, Romantics, Victorians, into the First World War, Modernism and the 20th century). Their own literary experience can be woven into this survey; *English Literature in Context*, Paul Poplawski (ed) (CUP) is recommended for teachers.
- A brief survey of the development of the English language from *Beowulf* to the present day, with engaging examples; candidates generally find this fascinating.
- A review of relevant English grammar, to ensure that terminology for describing texts is available (such as abstract nouns, present participles, first person singular).

- A review of major myths, legends and Bible stories, so that candidates can relate references, particularly in older works, to their sources (many are ignorant of even such basics as the Garden of Eden story, or have never heard of the Seven Deadly Sins, the Labours of Hercules or the Gorgons).
- Introduction to critical reading, critical approaches, recreative writing.
- Revision of essay techniques, introduction to the conventions of scholarly writing (which will be employed through the course and reinforced prior to the writing of the Personal Investigation).
- Use of the internet as a tool, and discussion of what plagiarism means and how to avoid it.

To augment this, the following are also recommended:

- Trips to the theatre followed by discussion – if possible linked to the above.
- A poetry writing workshop with an accessible poet (*Writing Together* can advise on a suitable person <http://www.writingtogether.com/>).
- A visit to the British Library, which gives excellent tours.
- Visits to galleries/concerts to support class discussion of literary periods such as Romanticism.

Example of Course Planning in Practice

The following examples give some guidance on course planning across the two years of the course. They are not intended to be prescriptive or exhaustive, but are intended to spark debate and to give initial material for discussion within departments. It is in defining where you find them deficient that you will be formulating your own approaches and emphases.

It is assumed for the sake of clarity in the tables that two teachers are involved in the teaching of a class and that there are up to 36 weeks in the year. You will note that practice for Paper 3 continues throughout the course, and underpins all the set text work with its emphasis on the skills of close reading.

Although set text work is divided between the two teachers, work for Paper 3, which continues throughout the course, is given in a separate column so that individual departments can decide how to share it depending on the timetable and the number of hours allocated overall. One of the hours dedicated to English in a week should be used for unseen practice and discussion.

Individual departments will know where to include school examinations, and whether they need to give candidates practice in writing longer essays with the Personal Investigation in mind. This may partly depend upon the whole Centre's approach to the Global Perspectives and Independent Research Report elements of Cambridge Pre-U and whether these can be usefully integrated.

Example 1*Andrew Marvell's poetry**Mrs Dalloway**Coriolanus**Pinter plays**The Gothic Novel as basis for Personal Investigation*Year 1 a = first half term, b = second half term

	Teacher 1	Paper 3	Teacher 2
Term 1 a&b	Introductory course – to last the whole term, and to be shared between the two members of staff according to their interests and specialisms. (See notes which follow the examples on introductory course.)		
2 a	Background to Virginia Woolf, reading of other works (<i>To the Lighthouse</i>) and essays	Poetry criticism including comparison	a Background to Pinter, reading of <i>The Caretaker</i> and Beckett's <i>Waiting for Godot</i>
b	<i>Mrs Dalloway</i>		b <i>The Room</i> and <i>The Dumb Waiter</i>
3 a	Background to <i>Metaphysicals</i> , reading of Donne and Herbert	Prose criticism including comparison	a Background to Shakespeare's Roman plays, reading of <i>Julius Caesar</i>
b	Marvell		b <i>Coriolanus</i>

Year 2

	Teacher 1	Paper 3	Teacher 2
Term 1 a	Marvell	Drama criticism including comparison	a <i>Coriolanus</i>
b	Background to Gothic, reading of <i>The Monk</i> , <i>The Woman in Black</i> , Poe, etc. – possibly begin <i>Northanger Abbey</i>		b Background to Gothic, possibly begin <i>Mysteries of Udolpho</i> ; reinforcement of techniques and conventions of scholarly writing
2 a	<i>Northanger Abbey</i>	Critical approaches and writing – general	a <i>The Mysteries of Udolpho</i>
b	Revision and writing PI; Submission end April		b Revision and writing PI
3 a	Revision and test essays (timed practice)	Revision	a Revision and test essays
b	Exams		b Exams

Example 2

Sylvia Plath's poetry
The Mill on the Floss
As You Like It
Dancing at Lughnasa

Political Drama as basis for Personal Investigation

Year 1 a = first half term, b = second half term

	Teacher 1	Paper 3	Teacher 2
Term 1 a&b	Introductory course – to last the whole term, and to be shared between the two members of staff according to their interests and specialisms. (See notes which follow the examples on introductory course.)		
2 a	Background to George Eliot and the Victorian novel, reading of other works (<i>Wuthering Heights</i> , <i>Middlemarch</i> , etc.)	Poetry criticism including comparison	a Background to Friel, reading of <i>Translations</i> , earlier Irish drama by O'Casey and Synge
b	<i>The Mill on the Floss</i>		b <i>Dancing at Lughnasa</i>
3 a	Background to Plath, reading of <i>The Bell Jar</i> and other poetry, Anne Stevenson	Prose criticism including comparison	a Background to Shakespeare's comedies, reading of <i>Twelfth Night</i>
b	Plath - <i>Ariel</i>		b <i>As You Like It</i>

Year 2

	Teacher 1	Paper 3	Teacher 2
Term 1 a	Plath cont.	Drama criticism including comparison	a <i>As You Like It</i> cont.
b	Background to Political Drama, reading of <i>Stuff Happens</i> (Hare), <i>The Resistible Rise of Arturo Ui</i> (Brecht) possibly begin <i>Absence of War</i>		b Background to Political Drama, possibly begin <i>Julius Caesar</i> ; reinforcement of techniques and conventions of scholarly writing
2 a	<i>The Absence of War</i>	Critical approaches and writing – general	a <i>Julius Caesar</i>
b	Revision and writing PI; Submission end April		b Revision and writing PI
3 a	Revision and test essays (timed practice)	Revision	a Revision and test essays
b	Exams		b Exams

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