

SYLLABUS

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

9765

For examination in 2016, 2017 and 2018

QN: 500/3685/3

Support

Cambridge provides a wide range of support for Pre-U syllabuses, which includes recommended resource lists, Teacher Guides and Example Candidate Response booklets. Teachers can access these support materials at Teacher Support <http://teachers.cie.org.uk>

Changes to syllabus for 2016, 2017 and 2018

This syllabus has been updated. Significant changes to the syllabus are indicated by black vertical lines either side of the text.

You are advised to read the whole of this syllabus before planning your teaching programme.

If there are any further changes to this syllabus, Cambridge will write to Centres to inform them. This syllabus is also on the Cambridge website www.cie.org.uk/cambridgepreu. The version of the syllabus on the website should always be considered as the definitive version.

Copies of Cambridge Pre-U syllabuses can be downloaded from our website www.cie.org.uk/cambridgepreu

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Introduction

Why choose Cambridge Pre-U?

Cambridge Pre-U is designed to equip learners with the skills required to make a success of their studies at university. Schools can choose from a wide range of subjects.

Cambridge Pre-U is built on a core set of educational aims to prepare learners for university admission, and also for success in higher education and beyond:

- to support independent and self-directed learning
- to encourage learners to think laterally, critically and creatively, and to acquire good problem-solving skills
- to promote comprehensive understanding of the subject through depth and rigour.

Cambridge Pre-U Principal Subjects are linear. A candidate must take all the components together at the end of the course in one examination series. Cambridge Pre-U Principal Subjects are assessed at the end of a two-year programme of study.

The Cambridge Pre-U nine-point grade set recognises the full range of learner ability.

Guided learning hours

Cambridge Pre-U syllabuses are designed on the assumption that learners have around 380 guided learning hours per Principal Subject over the duration of the course, but this is for guidance only. The number of hours may vary according to curricular practice and the learners' prior experience of the subject.

Why choose Cambridge Pre-U Literature in English?

- Cambridge Pre-U Literature in English offers opportunities to explore a range of texts and approaches to them. Teachers can foster interest and enjoyment in the subject by selecting syllabus content from Chaucer to contemporary literature.
- The course emphasises breadth as well as depth of teaching and learning, providing scope to cover key areas of the canon while also following areas of individual interest.
- The linear assessment structure means that learners are tested at the end of the two-year course. This allows learners to approach the examination in a mature and confident way with time to formulate their viewpoints and develop their knowledge, understanding and skills. By the end of the course, learners will have had time to consider and revisit texts after studying a wide range of literature.
- The syllabus encourages literary debate and discussion. It raises questions which elicit learners' independent, supported views, judgements and comparisons. Learners are rewarded for offering informed independent views which result from genuine engagement with the study of literature.
- The question papers promote wide reading, developing skills in responding to writers' use of language, form and style.
- The Personal Investigation enables learners to pursue a topic which engages their interests and imagination. The word limit enables learners to work in depth, but at the same time requires them to discriminate in their choice of supporting evidence and to develop economy in writing.

There are four compulsory components to the Cambridge Pre-U Literature in English course: two text-based, closed-book examination papers, and an unseen Comment and Analysis paper, which includes fiction and non-fiction texts. Timed examination papers are supplemented by a Personal Investigation. The intention is to create a balance of set texts and to encourage both wide reading, in preparation for the Comment and Analysis paper, and the pursuit of individual teachers' and learners' enthusiasms in the Personal Investigation.

Assessment will cover at least eight texts, covering poetry, prose and drama. The texts will include Shakespeare, and writing both before and after 1900.

Prior learning

Cambridge Pre-U Literature in English builds on the knowledge, understanding and skills typically gained by candidates taking Level 1/2 qualifications such as 0486 Cambridge IGCSE Literature (English). It is recommended that candidates have attained communication and literacy skills at a level equivalent to IGCSE/GCSE Grade C in English Language.

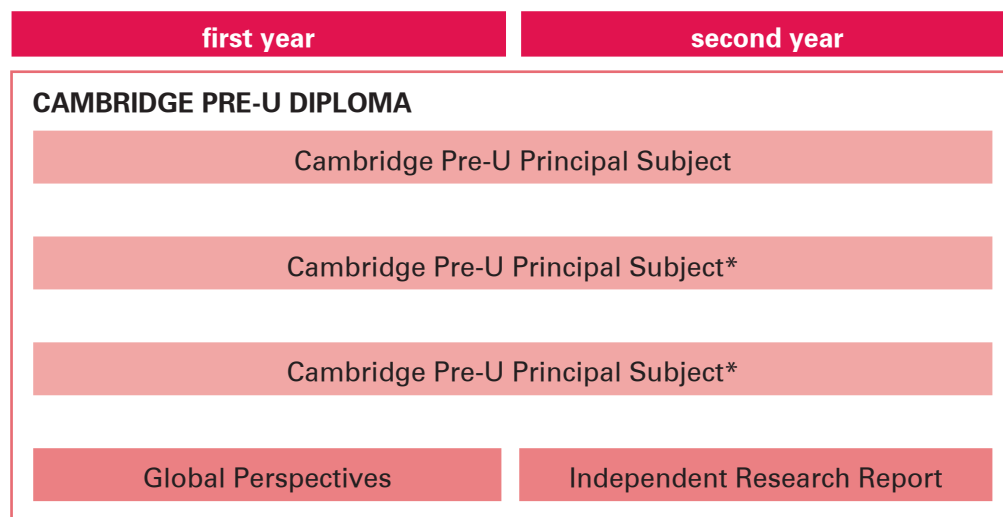
Progression

Cambridge Pre-U is considered to be an excellent preparation for university, employment and life. It helps to develop the in-depth subject knowledge and understanding which are so important to universities and employers. Cambridge Pre-U Literature in English is exactly what it claims to be – a preparation for future study at university. This syllabus offers learners the opportunity to study what interests them, to try new topics, to build on previous skills and knowledge, and to question and challenge accepted views. Many of the skills this syllabus aims to develop – evaluation, analysis and exercise of well-considered personal judgement – are not only relevant to further study in other disciplines, but are valued as important skills for success in the modern world.

The course will equip learners with a base of transferable skills and knowledge suitable for further study in humanities and arts subjects, while stimulating independent thought and encouraging a love of reading.

Cambridge Pre-U Diploma

If learners choose, they can combine Cambridge Pre-U qualifications to achieve the Cambridge Pre-U Diploma; this comprises three Cambridge Pre-U Principal Subjects* together with Global Perspectives and Research (GPR). The Cambridge Pre-U Diploma, therefore, provides the opportunity for interdisciplinary study informed by an international perspective and includes an independent research project.



* Up to two A Levels, Scottish Advanced Highers or IB Diploma programme courses at higher level can be substituted for Principal Subjects.

Learn more about the Cambridge Pre-U Diploma at www.cie.org.uk/cambridgepreu

Syllabus aims

The aims of the syllabus, listed below, are the same for all candidates.

The syllabus is designed to encourage learners 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. The syllabus aims to encourage:

- a critical and informed response to texts 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.

Scheme of assessment

For Cambridge Pre-U Literature in English, candidates take all four components.

Component	Component name	Duration	Weighting (%)	Type of assessment
Paper 1	Poetry and Prose	2 hours	25	Written paper, externally set and marked, 50 marks
Paper 2	Drama	2 hours	25	Written paper, externally set and marked, 50 marks
Paper 3	Comment and Analysis	2 hours 15 minutes	25	Written paper, unseen texts, externally set and marked, 50 marks
Paper 4	Personal Investigation	–	25	Externally marked project, 25 marks

Availability

This syllabus is examined in the June examination series.

This syllabus is not available to private candidates.

Combining this with other syllabuses

Candidates can combine this syllabus in a series with any other Cambridge syllabus, except syllabuses with the same title at the same level.

Assessment objectives

A01	Demonstrate competence in the discipline of literary studies through clear written expression, using appropriate terminology and concepts to analyse literary texts.
A02	Demonstrate detailed critical understanding of the ways in which form, structure and language shape meanings in literary texts.
A03a	Make connections between part and whole texts and between different interpretations of texts, within a coherent and informed response to literature.
A03b	Make connections between part and whole text, between different interpretations of texts, and between whole texts, within a coherent and informed response to literature.
A04	Explore the significance of the contexts in which literary texts are written and received.

Relationship between scheme of assessment and assessment objectives

The approximate weightings allocated to each of the assessment objectives are summarised below. The table shows the assessment objectives (AO) as a percentage of each component and as a percentage of the overall Cambridge Pre-U Literature in English qualification.

Component	AO1	AO2	AO3a	AO3b	AO4	Total	Weighting of component in overall qualification
Paper 1	25%	25%	25%	–	25%	100%	25%
Paper 2	25%	25%	25%	–	25%	100%	25%
Paper 3	25%	25%	25%	–	25%	100%	25%
Paper 4	25%	25%	–	25%	25%	100%	25%
Weighting of AO in overall qualification	25%	25%	19%	6%	25%	–	

Each component will be marked holistically using the mark levels printed in the specimen paper mark schemes for Cambridge Pre-U Literature in English.

Grading and reporting

Cambridge International Level 3 Pre-U Certificates (Principal Subjects and Short Courses) are qualifications in their own right. Each individual Principal Subject and Short Course is graded separately on a scale of nine grades: Distinction 1, Distinction 2, Distinction 3, Merit 1, Merit 2, Merit 3, Pass 1, Pass 2 and Pass 3.

Grading Cambridge Pre-U Principal Subjects and Short Courses

Distinction	1
	2
	3
Merit	1
	2
	3
Pass	1
	2
	3

Grade descriptions

The following grade descriptions indicate the level of attainment characteristic of the middle of the given grade band. They give a general indication of the required standard at each specified grade. The descriptions should be interpreted in relation to the content outlined in the syllabus; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performance in others.

Distinction (D2)

- Insightful work that may often be original.
- Perceptive exploration of literary texts in their contexts and in the light of literary concepts, demonstrating excellent ability to analyse the roles of form, structure and language in creating meaning.
- Eloquent expression in seamlessly presented critical arguments.

Merit (M2)

- Proficient work exploring texts in their contexts, with understanding of literary concepts and analysis of the roles of form, structure and language in creating meaning.
- Clear expression in presenting coherent critical arguments.

Pass (P2)

- Basic work making an appropriate response to texts in their contexts, showing knowledge and understanding of some of the ways in which form, structure and language create meaning.
- Employing clear expression in presenting an argument within a structure.

Description of components

Paper 1 Poetry and Prose

Written paper, 2 hours, 50 marks

Candidates answer two essay questions, each on a different text: one from Section A Poetry and one from Section B Prose. Candidates are required to answer questions on one text written before 1900 and one text written after 1900.

Two essay questions will be set on each text.

All questions carry equal marks (25 marks per question). Assessment Objectives 1, 2, 3a and 4 are equally weighted in all questions on this paper.

All texts should be studied in their literary and historical context. Candidates should be able to make reference to this in their answers. This may be covered by reference to any of the following: the writer's other work, the work of other writers as influences, literary movements, and relevant social and historical events or themes. This reference should be appropriate to the question and to the candidate's argument. Contextual material which is merely appended, without being relevant to the question or argument, will not attract reward.

No texts may be taken into the examination.

Set texts are listed on pages 14–20.

Paper 2 Drama

Written paper, 2 hours, 50 marks

Candidates answer two questions, each on a different text: one from Section A and one from Section B. Two questions will be set on each text: one passage-based and one essay.

Candidates must answer at least one passage-based question. Passage-based questions will require candidates to relate a passage from the play to the play as a whole.

All questions carry equal marks (25 marks per question). Assessment Objectives 1, 2, 3a and 4 are equally weighted in all questions on this paper.

All texts should be studied in their literary and historical context. Candidates should be able to make reference to this in their answers. This may be covered by reference to any of the following: the writer's other work, the work of other writers as influences, literary movements, and relevant social and historical events or themes. This reference should be appropriate to the question and to the candidate's argument. Contextual material which is merely appended, without being relevant to the question or argument, will not attract reward.

No texts may be taken into the examination.

Set texts are listed on pages 14–20.

Paper 3 Comment and Analysis

Written paper, 2 hours 15 minutes, 50 marks

The time allowed includes 15 minutes for reading and annotation. Assessment Objectives 1, 2, 3a and 4 are equally weighted in all questions on this paper.

Candidates answer one compulsory question and one other question from a choice of two. Each question requires a response to a previously **unseen** passage. The paper will include:

- one compulsory comparative task
- at least one piece from each of poetry, prose and drama
- one piece of prose which may be fiction or non-fiction (e.g. travel writing or reportage)
- one piece of writing from before 1800

Author names and dates will be provided, but no prior knowledge will be expected. Authors whose works are set for study on Paper 1 and Paper 2 will not be used.

The questions will require close analysis of the language and style of the passages. All questions carry equal marks (25 marks per question).

Candidates will need to be introduced to a wide range of literature from different periods, forms, genres and styles in preparation for this paper. They will need to undertake wide and varied reading beyond the set texts studied for the other papers.

Candidates will need a thorough grounding in practical criticism skills in order to use critical terminology to address the ways in which form, structure and language shape meanings in unseen texts. Candidates should make use of secondary texts in order to acquire a thorough understanding of these skills.

Select two secondary texts from this list of recommendations:

Abbs and Richardson, *The Forms of Narrative: A Practical Guide*, CUP (9780521371599)

Abbs and Richardson, *The Forms of Poetry*, CUP (9780521371605)

Calvo and Weber, *The Literature Workbook*, Routledge (9780415169875)

Croft and Cross, *Literature, Criticism and Style*, OUP (9780198314738)

Fenton, *An Introduction to English Poetry*, Penguin (9780141004396)

Montgomery, et al., *Ways of Reading*, Routledge (9780415677479)

Or Centres may propose their own secondary texts, to be approved by Cambridge.

Paper 4 Personal Investigation

Project, 25 marks

One essay of 3000–3500 words will be required.

The title and scope of the Personal Investigation must be **individual** to the candidate.

The essay must involve significant comparisons between **two authors**.

At least **two** whole texts by **two** different authors must be studied as principal texts, with reference to at least **two** further subsidiary texts.

Texts set for study on Papers 1 and 2 may **not** be used as principal or subsidiary texts.

Texts chosen must be originally written in English.

In the case of poetry or short stories, a text should consist of a particular published selection.

Exploration may be by genre, period, theme or other appropriate concept.

It is hoped that this component will provide opportunities for the deepening of individual interests and enthusiasms, while also encouraging candidates to make connections between different authors.

Proposals for areas of study, set texts and titles for each candidate must be submitted to Cambridge for approval before commencing the teaching of this component and by October 31 in the year before examination at the latest.

Each candidate must have an individual focus and title, but a class may share a general area – a period, theme, authors and texts – and conduct background work together. Each candidate must then settle on an individual title.

The Personal Investigation must be entirely the candidate's own work. The teacher will need to assist with finding a focus, wording the title, giving advice on researching the area, and teaching the proper academic conventions for presentation of the essay, but once writing has begun, the candidate must complete the process without further assistance. The teacher must not view or comment on drafts.

As the Personal Investigation involves research and is a preparation for academic study, it will require candidates to follow the conventions of academic writing, including the use of footnotes and bibliographies to acknowledge sources where appropriate.

Presentation of Personal Investigation

Essays should normally be word processed.

- Headings, footnotes, quotations and bibliography will not count towards the 3000–3500 word limit.
- The essay must be word processed on A4 paper.
- The essay and a copy of the *Outline Proposal Form* should be attached securely to the coversheet provided.
- The candidate's name and Centre details should appear on every page.
- The essay should **not** be enclosed in any kind of file, folder or plastic wallet.
- A complete bibliography of all resources used/referred to must be attached to the work.
- Direct quotations from the work of critics or others must be referenced by means of footnotes, giving full details of the source.

Avoidance of plagiarism

Candidates should be made aware of the academic conventions governing quotation and reference to the work of others and taught to use them.

Candidates will be required to sign a statement that the work is all their own when submitting their Personal Investigation.

A teacher will be required to countersign the statement when it is submitted for external examination.

The statement must appear on the title page of the document.

The Personal Investigation will be externally marked (25 marks).

Assessment Objectives 1, 2, 3b and 4 are equally weighted in this component.

Set texts 2016

In the June 2016 examinations, questions will be set on the following texts.

9765/1 Poetry and Prose	
Section A Poetry Pre-1900 Geoffrey Chaucer John Milton George Herbert William Wordsworth Post-1900 Elizabeth Jennings W H Auden Les Murray Seamus Heaney	<i>The Pardoner's Prologue and Tale</i> Shorter Poems Selected Poems Selected Poems Selected Poems Selected Poems Selected Poems Selected Poems
Section B Prose Pre-1900 Elizabeth Gaskell Jane Austen Henry Fielding Charlotte Brontë Post-1900 Katherine Mansfield Kazuo Ishiguro Virginia Woolf Margaret Atwood	<i>North and South</i> <i>Emma</i> <i>Joseph Andrews</i> <i>Jane Eyre</i> <i>Short Stories</i> <i>Remains of the Day</i> <i>To the Lighthouse</i> <i>Cat's Eye</i>
9765/2 Drama	
Section A William Shakespeare William Shakespeare William Shakespeare	<i>Measure for Measure</i> <i>Hamlet</i> <i>The Winter's Tale</i>
Section B Richard Brinsley Sheridan Ben Jonson Caryl Churchill Samuel Beckett	<i>The Rivals</i> <i>The Alchemist</i> <i>Top Girls</i> <i>Waiting for Godot</i>

2016 Set Poems and Stories

John Milton: Shorter Poems selection

Comus
 Lycidas
 Il Penseroso
 L'Allegro

Sonnets:
 When I consider
 O Nightingale
 How Soon Hath Time
 Methought I saw
 On the Late Massacre
 Lady that in the Prime of Earliest Youth
 On the Morning of Christ's Nativity

George Herbert: Selected Poems

The Agony
 Redemption
 Easter Wings
 Repentance
 Prayer (1)
 Love (1 and 3)
 Jordan (1)
 The Church Floor
 Trinity Sunday
 Constancy
 Denial

The World
 Virtue
 Man
 Mortification
 Peace
 Paradise
 The Pilgrimage
 The Collar
 The Pulley
 Grief

William Wordsworth: Selected Poems

The Prelude, Books 1 and 2
 Tintern Abbey
 Upon Westminster Bridge
 Yew Trees
 Surprised by Joy

A Night Piece
 Nutting
 The world is too much with us
 It is a Beauteous Evening
 The Solitary Reaper

Elizabeth Jennings: Selected Poems

Identity
 Fishermen
 The Enemies
 Taken by Surprise
 Resemblances
 Choices
 Letter from Assisi
 My Grandmother
 Harvest and Consecration
 About These Things
 The Young Ones
 Samuel Palmer and Chagall
 Grove House Iffley

Song at the Beginning of Autumn
 Communication
 The Storm
 Song for a Departure
 Fountain
 The Annunciation
 World I Have Not Made
 The Resurrection
 Father to Son
 Night Sister
 A Depression
 One Flesh

2016 Set Poems and Stories continued

W H Auden: Selected Poems

The Letter
 The Journey
 This Lunar Beauty
 The Quarry
 Seascape
 A Dream
 One Evening
 Lullaby
 Two Songs for Hedli Anderson (Stop all the Clocks,
 O the Valley in the Summer)
 Refugee Blues
 The Unknown Citizen
 September 1, 1939
 Miss Gee
 Roman Wall Blues
 Surgical Ward

Musée des Beaux Arts
 Epitaph on a Tyrant
 In Memory of W. B. Yeats
 The Quest
 Law, Like Love
 Lady, Weeping at the Crossroads
 If I Could Tell You
 In Praise of Limestone
 Their Lonely Betters
 Nocturne
 Bucolics: Winds, Woods, Plains, Streams
 Horae Canonicae: Prime, Terce, Compline
 Down There
 Up There
 Tonight at Seven Thirty
 You

Les Murray: Selected Poems

Driving Through Sawmill Towns
 The Burning Truck
 An Absolutely Ordinary Rainbow
 The Breach
 Aqualung Shinto
 The Broad Bean Sermon
 The Action
 The Mitchells
 The Powerline Incarnation
 The Returnees
 Creeper Habit
 The Buladelah-Taree Holiday Song Cycle
 The Gum Forest
 The Future
 Immigrant Voyage

The Grassfire Stanzas
 Homage to the Launching Place
 The Fishermen at South Head
 The Sydney Highrise Variations
 At the Aquatic Carnival
 The Sleepout
 Louvres
 The Edgeless
 The Drugs of War
 A Retrospect of Humidity
 Flowering Eucalypt in Autumn
 The Cows on Killing Day
 Flood Plains on the Coast Facing Asia
 Letters to the Winner
 The Away-bound Train

Seamus Heaney: Selected Poems

The Forge
 The Wife's Tale
 Servant Boy
 Limbo
 North
 Bog Queen
 The Grauballe Man
 Punishment
 Strange Fruit
 Act of Union
 Singing School (all)
 Triptych (all)
 The Guttural Muse
 The Otter

The Skunk
 The Underground
 Changes
 The Railway Children
 In the Beech
 The Old Icons
 From the Frontier of Writing
 Clearances
 Markings
 The Pitchfork
 Mint
 Damson
 The Walk
 Postscript

2016 Set Poems and Stories continued

Katherine Mansfield: Short Stories selection	
Prelude	At the Bay
Bliss	The Daughters of the Late Colonel
The Garden Party	Her First Ball
The Voyage	The Woman at the Store
A Married Man's Story	An Indiscreet Journey
Millie	Frau Brechenmacher Attends a Wedding

Set texts 2017 and 2018

In the June 2017 and 2018 examinations, questions will be set on the following texts.

9765/1 Poetry and Prose	
Section A Poetry Pre-1900 Geoffrey Chaucer Alexander Pope George Herbert William Wordsworth Post-1900 Anne Stevenson W H Auden Les Murray Seamus Heaney	<i>The Merchant's Prologue and Tale</i> Selected Poems Selected Poems Selected Poems Selected Poems Selected Poems Selected Poems Selected Poems
Section B Prose Pre-1900 Wilkie Collins Jane Austen Henry Fielding Charlotte Brontë Post-1900 James Joyce Hilary Mantel Virginia Woolf Margaret Atwood	<i>The Woman in White</i> <i>Emma</i> <i>Joseph Andrews</i> <i>Jane Eyre</i> <i>Dubliners</i> <i>Beyond Black</i> <i>To the Lighthouse</i> <i>Cat's Eye</i>
9765/2 Drama	
Section A William Shakespeare William Shakespeare William Shakespeare	<i>Othello</i> <i>Hamlet</i> <i>The Winter's Tale</i>
Section B Aphra Behn Ben Jonson Caryl Churchill Samuel Beckett	<i>The Rover</i> <i>The Alchemist</i> <i>Top Girls</i> <i>Waiting for Godot</i>

2017 and 2018 Set Poems

Alexander Pope: Selected Poems

Eloisa to Abelard
 Elegy to the Memory of an Unfortunate Lady
 Epistle to Mrs Teresa Blount on her leaving the Town
 after the Coronation

An Essay on Man Epistle 2 ('Know then thyself,
 presume not God to scan...')
 Ode on Solitude ('Happy the Man...')

George Herbert: Selected Poems

The Agony
 Redemption
 Easter Wings
 Repentance
 Prayer (1)
 Love (1 and 3)
 Jordan (1)
 The Church Floor
 Trinity Sunday
 Constancy
 Denial

The World
 Virtue
 Man
 Mortification
 Peace
 Paradise
 The Pilgrimage
 The Collar
 The Pulley
 Grief

William Wordsworth: Selected Poems

The Prelude, Books 1 and 2
 Tintern Abbey
 Upon Westminster Bridge
 Yew Trees
 Surprised by Joy

A Night Piece
 Nutting
 The world is too much with us
 It is a Beauteous Evening
 The Solitary Reaper

Anne Stevenson: Selected Poems

England
 Himalayan Balsam
 Leaving
 A Prayer to Live with Real People
 Night Walking with Shadows
 Cold
 Love
 An Impenitent Ghost
 False Flowers
 The Garden

On Not Being Able to Look at the Moon
 Calendar
 In Passing
 Brueghel's Snow
 Hearing With My fingers
 The Traveller
 Fool's Gold
 Prophylactic Sonnets
 Four Grimm Fairy Tales
 Killing Spiders

2017 and 2018 Set Poems continued

W H Auden: Selected Poems	
The Letter The Journey This Lunar Beauty The Quarry Seascape A Dream One Evening Lullaby Two Songs for Hedli Anderson (Stop all the Clocks, O the Valley in the Summer) Refugee Blues The Unknown Citizen September 1, 1939 Miss Gee Roman Wall Blues Surgical Ward	Musée des Beaux Arts Epitaph on a Tyrant In Memory of W. B. Yeats The Quest Law, Like Love Lady, Weeping at the Crossroads If I Could Tell You In Praise of Limestone Their Lonely Betters Nocturne Bucolics: Winds, Woods, Plains, Streams Horae Canonicae: Prime, Terce, Compline Down There Up There Tonight at Seven Thirty You

Les Murray: Selected Poems	
Driving Through Sawmill Towns The Burning Truck An Absolutely Ordinary Rainbow The Breach Aqualung Shinto The Broad Bean Sermon The Action The Mitchells The Powerline Incarnation The Returnees Creeper Habit The Buladelah-Taree Holiday Song Cycle The Gum Forest The Future Immigrant Voyage	The Grassfire Stanzas Homage to the Launching Place The Fishermen at South Head The Sydney Highrise Variations At the Aquatic Carnival The Sleepout Louvres The Edgeless The Drugs of War A Retrospect of Humidity Flowering Eucalypt in Autumn The Cows on Killing Day Flood Plains on the Coast Facing Asia Letters to the Winner The Away-bound Train

Seamus Heaney: Selected Poems	
The Forge The Wife's Tale Servant Boy Limbo North Bog Queen The Grauballe Man Punishment Strange Fruit Act of Union Singing School (all) Triptych (all) The Guttural Muse The Otter	The Skunk The Underground Changes The Railway Children In the Beech The Old Icons From the Frontier of Writing Clearances Markings The Pitchfork Mint Damson The Walk Postscript

Additional information

Equality and inclusion

Cambridge has taken great care in the preparation of this syllabus and related assessment materials to avoid bias of any kind. To comply with the UK Equality Act (2010), Cambridge has designed this qualification with the aim of avoiding direct and indirect discrimination.

The standard assessment arrangements may present unnecessary barriers for candidates with disabilities or learning difficulties. Arrangements can be put in place for these candidates to enable them to access the assessments and receive recognition of their attainment. Access arrangements will not be agreed if they give candidates an unfair advantage over others or if they compromise the standards being assessed. Candidates who are unable to access the assessment of any component may be eligible to receive an award based on the parts of the assessment they have taken. Information on access arrangements is found in the *Cambridge Handbook (UK)*, for the relevant year, which can be downloaded from the website www.cie.org.uk/examsOfficers

Entries

For entry information, please refer to the *Cambridge Administrative Guide (UK)*, for the relevant year, available from the website www.cie.org.uk/examsOfficers

If you are not yet a Cambridge school

Learn about the benefits of becoming a Cambridge school at www.cie.org.uk/startcambridge. Email us at info@cie.org.uk to find out how your organisation can register to become a Cambridge school.

Language

This syllabus and the associated assessment materials are available in English only.

Procedures and regulations

This syllabus complies with our *Code of Practice* and *Ofqual General Conditions of Recognition*.

Further information about the regulations for Cambridge Pre-U can be found in the *Cambridge Handbook (UK)*, for the relevant year. The *Cambridge Administrative Guide (UK)*, for the relevant year, gives details about the administration of Cambridge Pre-U syllabuses. Both of these documents can be downloaded from the website www.cie.org.uk/examsOfficers or obtained by contacting info@cie.org.uk

Spiritual, moral, ethical, social, legislative, economic and cultural issues

Candidates have to consider social and cultural contexts for texts in addressing Assessment Objective 4. Consideration of moral, ethical and spiritual issues is an integral part of the study of the set texts. Discussion of themes, characters and author intentions will cover ethical debates and moral issues arising directly from the content of the texts. Candidates will also need to pay attention to the social and cultural conditions which affect the reception of texts.

Sustainable development, health and safety considerations and international developments

There are no sustainable development or health and safety issues in this syllabus.

Cambridge has developed this syllabus in line with UK, European and international legislation and agreements. This syllabus provides opportunities to consider the European dimension.

Texts in translation are not set for study for this Literature in English syllabus. However, candidates are encouraged to read widely and it may be appropriate to select European texts as secondary reading in some cases, for example in considering sources and influences for authors such as Shakespeare or T S Eliot.

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