

# 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](http://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](http://www.cie.org.uk/cambridgepreu)

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## Introduction

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### 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.

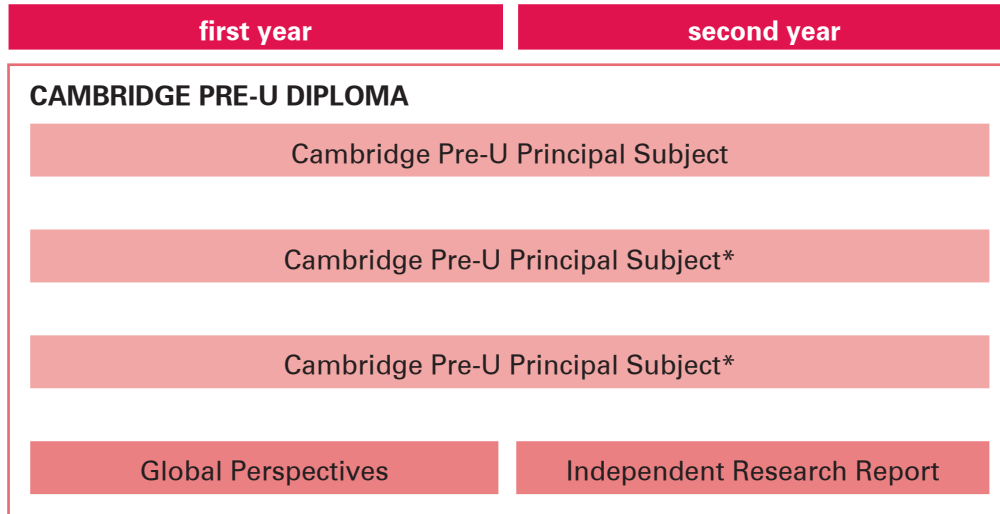
## Progression

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](http://www.cie.org.uk/cambridgepreu)

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## Syllabus aims

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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
<b>Paper 1</b>	Poetry and Prose	2 hours	25	Written paper, externally set and marked, 50 marks
<b>Paper 2</b>	Drama	2 hours	25	Written paper, externally set and marked, 50 marks
<b>Paper 3</b>	Comment and Analysis	2 hours 15 minutes	25	Written paper, unseen texts, externally set and marked, 50 marks
<b>Paper 4</b>	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.



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## Assessment objectives

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<b>A01</b>	Demonstrate competence in the discipline of literary studies through clear written expression, using appropriate terminology and concepts to analyse literary texts.
<b>A02</b>	Demonstrate detailed critical understanding of the ways in which form, structure and language shape meanings in literary texts.
<b>A03a</b>	Make connections between part and whole texts and between different interpretations of texts, within a coherent and informed response to literature.
<b>A03b</b>	Make connections between part and whole text, between different interpretations of texts, and between whole texts, within a coherent and informed response to literature.
<b>A04</b>	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
<b>Paper 1</b>	25%	25%	25%	–	25%	100%	25%
<b>Paper 2</b>	25%	25%	25%	–	25%	100%	25%
<b>Paper 3</b>	25%	25%	25%	–	25%	100%	25%
<b>Paper 4</b>	25%	25%	–	25%	25%	100%	25%
<b>Weighting of AO in overall qualification</b>	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.

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## Grading and reporting

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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

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## Grade descriptions

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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.

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## Description of components

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



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

**Les Murray: Selected Poems**

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

**Seamus Heaney: Selected Poems**

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

## 2016 Set Poems and Stories continued

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

## 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...')
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**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
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**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
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**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
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## 2017 and 2018 Set Poems continued

<b>W H Auden: Selected Poems</b>	
The Letter	Musée des Beaux Arts
The Journey	Epitaph on a Tyrant
This Lunar Beauty	In Memory of W. B. Yeats
The Quarry	The Quest
Seascape	Law, Like Love
A Dream	Lady, Weeping at the Crossroads
One Evening	If I Could Tell You
Lullaby	In Praise of Limestone
Two Songs for Hedli Anderson (Stop all the Clocks, O the Valley in the Summer)	Their Lonely Betters
Refugee Blues	Nocturne
The Unknown Citizen	Bucolics: Winds, Woods, Plains, Streams
September 1, 1939	Horae Canonicae: Prime, Terce, Compline
Miss Gee	Down There
Roman Wall Blues	Up There
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<b>Les Murray: Selected Poems</b>	
Driving Through Sawmill Towns	The Grassfire Stanzas
The Burning Truck	Homage to the Launching Place
An Absolutely Ordinary Rainbow	The Fishermen at South Head
The Breach	The Sydney Highrise Variations
Aqualung Shinto	At the Aquatic Carnival
The Broad Bean Sermon	The Sleepout
The Action	Louvres
The Mitchells	The Edgeless
The Powerline Incarnation	The Drugs of War
The Returnees	A Retrospect of Humidity
Creeper Habit	Flowering Eucalypt in Autumn
The Buladelah-Taree Holiday Song Cycle	The Cows on Killing Day
The Gum Forest	Flood Plains on the Coast Facing Asia
The Future	Letters to the Winner
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<b>Seamus Heaney: Selected Poems</b>	
The Forge	The Skunk
The Wife's Tale	The Underground
Servant Boy	Changes
Limbo	The Railway Children
North	In the Beech
Bog Queen	The Old Icons
The Grauballe Man	From the Frontier of Writing
Punishment	Clearances
Strange Fruit	Markings
Act of Union	The Pitchfork
Singing School (all)	Mint
Triptych (all)	Damson
The Guttural Muse	The Walk
The Otter	Postscript

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## Additional information

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### 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](http://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](http://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](http://www.cie.org.uk/startcambridge). Email us at [info@cie.org.uk](mailto: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](http://www.cie.org.uk/examsOfficers) or obtained by contacting [info@cie.org.uk](mailto: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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