

SYLLABUS

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

9765

For examination in 2019, 2020 and 2021

This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate. QN: 500/3685/3

Changes to the syllabus for 2019, 2020 and 2021

The syllabus has been updated. The latest syllabus is version 2, published September 2017.

The information on page 5 regarding availability for private candidates has been updated. Please see the *Cambridge UK Guide to Making Entries* for more information.

Changes to the previous version of the syllabus, published September 2016, were:

Pages 14–22: the set texts have been updated for 2019, 2020 and 2021.

TQT

We have added guidance on Total Qualification Time value (TQT). TQT includes both guided learning hours and independent learning activities. The number of hours required to gain the qualification may vary according to local curricular practice and the learners' prior experience of the subject.

■ Significant changes to the syllabus are indicated by black vertical lines either side of the text. ■

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

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Contents

Introduction	2
Why choose Cambridge Pre-U?	
Why choose Cambridge Pre-U Literature in English?	
Syllabus aims	4
Scheme of assessment.....	5
Assessment objectives	6
Relationship between scheme of assessment and assessment objectives	7
Grading and reporting.....	8
Grade descriptions.....	9
Description of components	10
Paper 1 Poetry and Prose	
Paper 2 Drama	
Paper 3 Comment and Analysis	
Paper 4 Personal Investigation	
Set texts 2019	14
Set texts 2020	17
Set texts 2021	20
Additional information.....	23

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.

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.

Prior learning

Cambridge Pre-U builds on the knowledge, understanding and skills gained by learners achieving a good pass in Level 1/Level 2 qualifications.

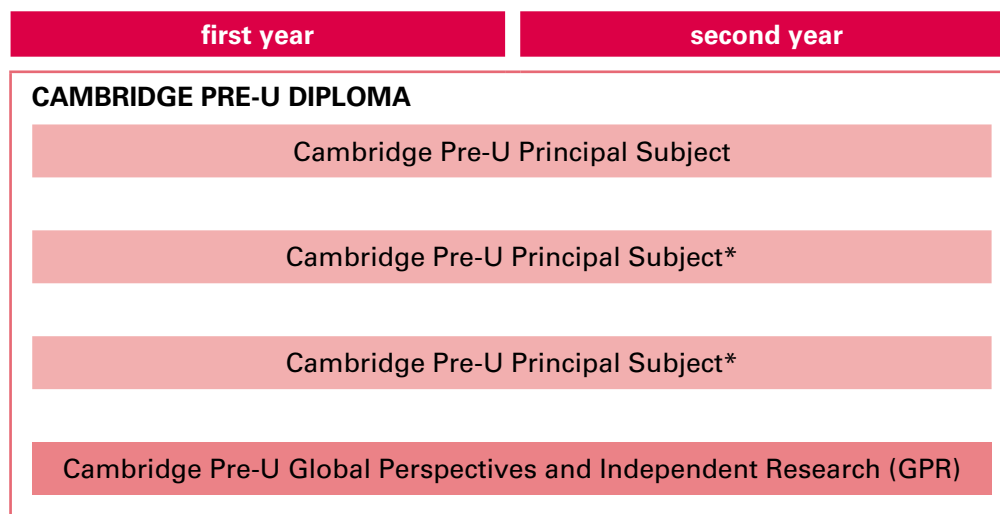
Progression

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 Independent 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

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>

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	Weighting
Paper 1 Poetry and Prose 2 hours Written paper, two essay questions on two texts, externally assessed, 50 marks	25%
Paper 2 Drama 2 hours Written paper, two essay questions on two texts, externally assessed, 50 marks	25%
Paper 3 Comment and Analysis 2 hours 15 minutes Written paper, two extended writing questions, unseen texts, externally assessed, 50 marks	25%
Paper 4 Personal Investigation Externally assessed project, one essay, 25 marks	25%

Availability

This syllabus is examined in the June examination series.

Some components are not available to private candidates. For more information, please see the *Cambridge UK Guide to Making Entries*.

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 (AOs) are summarised below.

Assessment objectives as a percentage of the qualification

Assessment objective	Weighting in Pre-U %
A01	25
A02	25
A03a	19
A03b	6
A04	25

Assessment objectives as a percentage of each component

Assessment objective	Weighting in components %			
	Paper 1	Paper 2	Paper 3	Paper 4
A01	25	25	25	25
A02	25	25	25	25
A03a	25	25	25	0
A03b	0	0	0	25
A04	25	25	25	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 Global Perspectives Short Course) are qualifications in their own right. Cambridge Pre-U reports achievement 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.

Cambridge Pre-U band	Cambridge Pre-U grade
Distinction	1
	2
	3
Merit	1
	2
	3
Pass	1
	2
	3

Grade descriptions

Grade descriptions are provided to give an indication of the standards of achievement likely to have been shown by candidates awarded particular grades. Weakness in one aspect of the examination may be balanced by a better performance in some other aspect.

The following grade descriptions indicate the level of attainment characteristic of the middle of the given grade band.

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 14–22.

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 14–22.

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 are submitted to Cambridge for approval in advance using the Outline Proposal Form. Centres should submit an Outline Proposal Form for each candidate as this will assist each candidate with their direction of study. Proposals should be not more than 500 words, describing the proposed area of study, title and, where appropriate, list of source material to be consulted.

An Outline Proposal Form is submitted by the Centre to Cambridge after it has been completed by the candidate. Further details can be found in the *Cambridge Handbook (UK)*.

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.

At the time of submission, the candidate is required to sign a declaration that the Personal Investigation/ Coursework is their own work and the teacher countersigns to confirm that they believe the work is that of the candidate. Centres should use the Pre-U Cover Sheet for this purpose. Further details can be found in the *Cambridge Handbook (UK)*.

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 2019

In the June 2019 examinations, questions will be set on the following texts.

9765/1 Poetry and Prose	
<p>Section A Poetry</p> <p>Pre-1900 Geoffrey Chaucer Gerard Manley Hopkins John Milton Alexander Pope</p> <p>Post-1900 Anne Stevenson Edward Thomas Judith Wright</p>	<p><i>The Merchant's Prologue and Tale</i> <i>Selected Poems</i> <i>Paradise Lost: Books 1 and 2</i> <i>Selected Poems</i></p> <p><i>Selected Poems</i> <i>Selected Poems</i> <i>Selected Poems</i></p>
<p>Section B Prose</p> <p>Pre-1900 Jane Austen Wilkie Collins George Eliot Laurence Sterne</p> <p>Post-1900 James Joyce Hilary Mantel Evelyn Waugh</p>	<p><i>Sense and Sensibility</i> <i>The Woman in White</i> <i>Middlemarch</i> <i>Tristram Shandy</i></p> <p><i>Dubliners</i> <i>Beyond Black</i> <i>Brideshead Revisited</i></p>
9765/2 Drama	
<p>Section A William Shakespeare William Shakespeare William Shakespeare</p> <p>Section B Aphra Behn Ben Jonson Harold Pinter Timberlake Wertenbaker</p>	<p><i>Antony and Cleopatra</i> <i>Twelfth Night</i> <i>Othello</i></p> <p><i>The Rover</i> <i>Volpone</i> <i>The Birthday Party</i> <i>Our Country's Good</i></p>

2019 Set Poems

Gerard Manley Hopkins: Selected Poems

Spring	As Kingfishers Catch Fire
The Windhover	I Wake and Feel the Fell of Dark, not Day
Pied Beauty	To Seem the Stranger
Binsey Poplars	Patience, Hard Thing!
Peace	My Own Heart
Andromeda	Carrion Comfort
The Candle Indoors	No Worst, there is None
Felix Randall	Harry Ploughman
Spring and Fall: To a Young Child	That Nature is a Heraclitean Fire
Inversnaid	Thou art indeed just, Lord, if I contend

Alexander Pope: Selected Poems

Eloisa to Abelard	An Essay on Man Epistle 2 ('Know then thyself, presume not God to scan...')
Elegy to the Memory of an Unfortunate Lady	Ode on Solitude ('Happy the Man...')
Epistle to Mrs Teresa Blount on her leaving the Town after the Coronation	

Anne Stevenson: Selected Poems

England	On Not Being Able to Look at the Moon
Himalayan Balsam	Calendar
Leaving	In Passing
A Prayer to Live with Real People	Brueghel's Snow
Night Walking with Shadows	Hearing With My Fingers
Cold	The Traveller
Love	Fool's Gold
An Impenitent Ghost	Prophylactic Sonnets
False Flowers	Four Grimm Fairy Tales
The Garden	Killing Spiders

Edward Thomas: Selected Poems

The Manor Farm	Fifty Faggots
Swedes	Nature
Tall Nettles	'As the Team's Head Brass'
Aspens	Cock-Crow
The Glory	The Combe
October	The Mill-Pond
Home ('Not the end ...')	The Owl
Roads	The Unknown Bird
Old Man	It Rains
Words	Adlestrop
Lights Out	Rain
The Other	Celandine
Out in the Dark	Digging ('Today I think')

2019 Set Poems continued

Judith Wright: Selected Poems	
Bullocky	Sonnet (Now let the draughtsman...)
South of My Days	The Surfer
Woman to Man	Train Journey
Sports Field	Trapped Dingo
A Document	Turning Fifty
Woman to Child	Drought Year
The Cedars	Flood Year
Brother and Sisters	Extinct Birds
Request to a Year	The Flame Tree
Egrets	The Cicadas
Legend	Unknown Water
Naked Girl and Mirror)	Eroded Hills

Set texts 2020

In the June 2020 examinations, questions will be set on the following texts.

9765/1 Poetry and Prose	
<p>Section A Poetry</p> <p>Pre-1900 George Gordon Byron, Lord Byron Geoffrey Chaucer Gerard Manley Hopkins John Milton</p> <p>Post-1900 Liz Lochhead Edward Thomas Judith Wright</p>	<p><i>Selected Poems</i> <i>The Nun's Priest's Tale</i> <i>Selected Poems</i> <i>Paradise Lost: Books 1 and 2</i></p> <p><i>Selected Poems</i> <i>Selected Poems</i> <i>Selected Poems</i></p>
<p>Section B Prose</p> <p>Pre-1900 Jane Austen Charles Dickens George Eliot Laurence Sterne</p> <p>Post-1900 Alice Munro Evelyn Waugh Edith Wharton</p>	<p><i>Sense and Sensibility</i> <i>Our Mutual Friend</i> <i>Middlemarch</i> <i>Tristram Shandy</i></p> <p><i>Selected Short Stories</i> <i>Brideshead Revisited</i> <i>The House of Mirth</i></p>
9765/2 Drama	
<p>Section A William Shakespeare William Shakespeare William Shakespeare</p> <p>Section B Ben Jonson Harold Pinter Richard Brinsley Sheridan Timberlake Wertenbaker</p>	<p><i>Antony and Cleopatra</i> <i>Richard III</i> <i>Twelfth Night</i></p> <p><i>Volpone</i> <i>The Birthday Party</i> <i>The School for Scandal</i> <i>Our Country's Good</i></p>

2020 Set Poems and Short Stories

George Gordon Byron, Lord Byron: Selected Poems	
The Adieu And thou art dead as young and fair Advice to a girl Away, away ye notes of woe! Darkness The Dream The Destruction of Sennacherib Epistle to Augusta Epitaph on a beloved friend The Eve of Waterloo Lines on hearing that Lady Byron was ill	Love's last adieu On the death of a young lady On this day I complete my thirty-sixth year Prometheus Night She walks in Beauty Remind me not, remind me not There be none of Beauty's daughters Solitude When we two parted To Women
Gerard Manley Hopkins: Selected Poems	
Spring The Windhover Pied Beauty Binsey Poplars Peace Andromeda The Candle Indoors Felix Randall Spring and Fall: To a Young Child Inversnaid	As Kingfishers Catch Fire I Wake and Feel the Fell of Dark, not Day To Seem the Stranger Patience, Hard Thing! My Own Heart Carrion Comfort No Worst, there is None Harry Ploughman That Nature is a Heraclitean Fire Thou art indeed just, Lord, if I contend
Liz Lochhead: Selected Poems	
Mirror's Song The Empty Song Epithalamium Sorting Through Some Old Photographs For My Grandmother Knitting Poem for My Sister The Choosing The Teachers After a Warrant Sale Obituary Poems for Other Poor Fools Revelation Notes on the Inadequacy of a Sketch	The Bargain 5th April 1990 Hafiz on Danforth Avenue Fourth of July Fireworks Ontario October Going West My Rival's House Midsummer Night Rapunztiltskin The Other Woman Everybody's Mother Visit Sonnet The Baker The New-married Miner Poets Need Not

2020 Set Poems and Short Stories continued

Edward Thomas: Selected Poems

The Manor Farm	Fifty Faggots
Swedes	Nature
Tall Nettles	'As the Team's Head Brass'
Aspens	Cock-Crow
The Glory	The Combe
October	The Mill-Pond
Home ('Not the end ...')	The Owl
Roads	The Unknown Bird
Old Man	It Rains
Words	Adlestrop
Lights Out	Rain
The Other	Celandine
Out in the Dark	Digging ('Today I think')

Judith Wright: Selected Poems

Bullocky	Sonnet (Now let the draughtsman...)
South of My Days	The Surfer
Woman to Man	Train Journey
Sports Field	Trapped Dingo
A Document	Turning Fifty
Woman to Child	Drought Year
The Cedars	Flood Year
Brother and Sisters	Extinct Birds
Request to a Year	The Flame Tree
Egrets	The Cicadas
Legend	Unknown Water
Naked Girl and Mirror)	Eroded Hills

Alice Munro: Selected Short Stories

Dimensions	Some Women
Fiction	Child's Play
Wenlock Edge	Wood
Deep-Holes	
Free Radicals	(These are printed in Munro's collection <i>Too Much Happiness</i>)
Face	

Set texts 2021

In the June 2021 examinations, questions will be set on the following texts.

9765/1 Poetry and Prose	
<p>Section A Poetry</p> <p>Pre-1900 George Gordon Byron, Lord Byron Geoffrey Chaucer Gerard Manley Hopkins John Milton</p> <p>Post-1900 Liz Lochhead Edward Thomas Judith Wright</p>	<p><i>Selected Poems</i> <i>The Nun's Priest's Tale</i> <i>Selected Poems</i> <i>Paradise Lost: Books 1 and 2</i></p> <p><i>Selected Poems</i> <i>Selected Poems</i> <i>Selected Poems</i></p>
<p>Section B Prose</p> <p>Pre-1900 Jane Austen Charles Dickens George Eliot Laurence Sterne</p> <p>Post-1900 Alice Munro Evelyn Waugh Edith Wharton</p>	<p><i>Sense and Sensibility</i> <i>Our Mutual Friend</i> <i>Middlemarch</i> <i>Tristram Shandy</i></p> <p><i>Selected Short Stories</i> <i>Brideshead Revisited</i> <i>The House of Mirth</i></p>
9765/2 Drama	
<p>Section A William Shakespeare William Shakespeare William Shakespeare</p> <p>Section B Ben Jonson Harold Pinter Richard Brinsley Sheridan Timberlake Wertenbaker</p>	<p><i>Antony and Cleopatra</i> <i>Richard III</i> <i>Twelfth Night</i></p> <p><i>Volpone</i> <i>The Birthday Party</i> <i>The School for Scandal</i> <i>Our Country's Good</i></p>

2021 Set Poems and Short Stories

George Gordon Byron, Lord Byron: Selected Poems

The Adieu	Love's last adieu
And thou art dead as young and fair	On the death of a young lady
Advice to a girl	On this day I complete my thirty-sixth year
Away, away ye notes of woe!	Prometheus
Darkness	Night
The Dream	She walks in Beauty
The Destruction of Sennacherib	Remind me not, remind me not
Epistle to Augusta	There be none of Beauty's daughters
Epitaph on a beloved friend	Solitude
The Eve of Waterloo	When we two parted
Lines on hearing that Lady Byron was ill	To Women

Gerard Manley Hopkins: Selected Poems

Spring	As Kingfishers Catch Fire
The Windhover	I Wake and Feel the Fell of Dark, not Day
Pied Beauty	To Seem the Stranger
Binsey Poplars	Patience, Hard Thing!
Peace	My Own Heart
Andromeda	Carrion Comfort
The Candle Indoors	No Worst, there is None
Felix Randall	Harry Ploughman
Spring and Fall: To a Young Child	That Nature is a Heraclitean Fire
Inversnaid	Thou art indeed just, Lord, if I contend

Liz Lochhead: Selected Poems

Mirror's Song	The Bargain
The Empty Song	5th April 1990
Epithalamium	Hafiz on Danforth Avenue
Sorting Through	Fourth of July Fireworks
Some Old Photographs	Ontario October Going West
For My Grandmother Knitting	My Rival's House
Poem for My Sister	Midsummer Night
The Choosing	Rapunztiltskin
The Teachers	The Other Woman
After a Warrant Sale	Everybody's Mother
Obituary	Visit Sonnet
Poems for Other Poor Fools	The Baker
Revelation	The New-married Miner
Notes on the Inadequacy of a Sketch	Poets Need Not

2021 Set Poems and Short Stories continued

Edward Thomas: Selected Poems	
The Manor Farm	Fifty Faggots
Swedes	Nature
Tall Nettles	'As the Team's Head Brass'
Aspens	Cock-Crow
The Glory	The Combe
October	The Mill-Pond
Home ('Not the end ...')	The Owl
Roads	The Unknown Bird
Old Man	It Rains
Words	Adlestrop
Lights Out	Rain
The Other	Celandine
Out in the Dark	Digging ('Today I think')

Judith Wright: Selected Poems	
Bullocky	Sonnet (Now let the draughtsman...)
South of My Days	The Surfer
Woman to Man	Train Journey
Sports Field	Trapped Dingo
A Document	Turning Fifty
Woman to Child	Drought Year
The Cedars	Flood Year
Brother and Sisters	Extinct Birds
Request to a Year	The Flame Tree
Egrets	The Cicadas
Legend	Unknown Water
Naked Girl and Mirror)	Eroded Hills

Alice Munro: Selected Short Stories	
Dimensions	Some Women
Fiction	Child's Play
Wenlock Edge	Wood
Deep-Holes	
Free Radicals	(These are printed in Munro's collection <i>Too Much Happiness</i>)
Face	

Additional information

Equality and inclusion

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

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

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.

Total qualification time

This syllabus has been designed assuming that the total qualification time per subject will include both guided learning and independent learning activities. The estimated number of guided learning hours for this syllabus is 380 hours over the duration of the course. The total qualification time for this syllabus has been estimated to be approximately 500 hours per subject over the duration of the course. These values are guidance only. The number of hours required to gain the qualification may vary according to local curricular practice and the learners' prior experience of the subject.

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.

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