

Cambridge Pre-U Syllabus

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

For examination in 2010, 2011 and 2012

Cambridge  
**Pre-U**

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UNIVERSITY of CAMBRIDGE  
International Examinations

# Literature in English (9765)

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

For examination in 2010, 2011 and 2012

**QAN 500/3685/3**

### Support

CIE provides comprehensive support for all its qualifications, including the Cambridge Pre-U. There are resources for teachers and candidates written by experts. CIE also endorses a range of materials from other publishers to give a choice of approach. More information on what is available for this particular syllabus can be found at [www.cie.org.uk](http://www.cie.org.uk)

### Syllabus Updates

This syllabus is for teaching from 2008 and is valid for examination in 2010, 2011 and 2012.

If there are any changes to this syllabus CIE will write to Centres to inform them. This syllabus will also be published annually on the CIE 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.

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**Cambridge International Level 3 Pre-U Certificate**

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## Introduction

The Cambridge Pre-U Diploma aims to equip candidates with the skills required to make a success of their subsequent studies at university, involving not only a solid grounding in each specialist subject at an appropriate level, but also the ability to undertake independent and self-directed learning and to think laterally, critically and creatively. The Cambridge Pre-U curriculum is underpinned by a core set of educational principles:

- A programme of study which supports the development of well-informed, open and independent-minded individuals capable of applying their skills to meet the demands of the world as they will find it and over which they may have influence.
- A curriculum which retains the integrity of subject specialisms and which can be efficiently, effectively and reliably assessed, graded and reported to meet the needs of universities.
- A curriculum which is designed to recognise a wide range of individual talents, interests and abilities, and which provides the depth and rigour required for a university degree course.
- A curriculum which encourages the acquisition of specific skills and abilities, in particular the skills of problem solving, creativity, critical thinking, team working and effective communication.
- The encouragement of 'deep understanding' in learning – where that deep understanding is likely to involve higher order cognitive activities.
- The development of a perspective which equips young people to understand a range of different cultures and ideas and to respond successfully to the opportunity for international mobility.

All Cambridge Pre-U syllabuses are linear.

There are four components to the Cambridge Pre-U Literature in English course, two compulsory text-based closed-book examination papers, and an unseen Comment and Analysis paper, which includes fiction and non-fiction texts and the opportunity for recreative writing. 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 pupils' enthusiasms in the Personal Investigation.

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

The syllabus builds on the knowledge, understanding and skills typically gained by candidates taking Level 2 qualifications. It is recommended that candidates have attained communication and literacy skills at a level equivalent to IGCSE/GCSE Grade C in English Language.

### Progression

The course will equip candidates with a base of transferable skills and knowledge suitable for further study in Humanities and Arts subjects whilst stimulating independent thought and encouraging a love of reading.

## Aims

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The syllabus is designed in the hope that it will encourage candidates to read both closely and widely, beyond the demands of assessment, to enjoy their reading and to be able to debate their responses to it. The syllabus aims at encouraging:

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

## Assessment Objectives

<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 of Assessment Objectives to Components

	<b>Paper 1</b>	<b>Paper 2</b>	<b>Paper 3</b>	<b>Paper 4</b>
<b>A01</b>	25%	25%	25%	25%
<b>A02</b>	25%	25%	25%	25%
<b>A03a</b>	25%	25%	25%	–
<b>A03b</b>	–	–	–	25%
<b>A04</b>	25%	25%	25%	25%

Each component will be marked holistically using the mark bands printed in the Specimen Papers booklet.

AOs 1, 2 and 4 are equally important in all components.

AO3a is assessed in Papers 1, 2 and 3.

AO3b is assessed in Paper 4.

## Scheme of Assessment

For the Principal Pre-U qualification in Literature in English, candidates take all four papers together in the same session. The papers are equally weighted.

Component	Component Name	Duration	Weighting (%)	Type of Assessment
<b>Paper 1</b>	Poetry and Prose	2 hours	25	Written paper, externally set and marked
<b>Paper 2</b>	Drama	2 hours	25	Written paper, externally set and marked
<b>Paper 3</b>	Comment and Analysis (Unseen)	2 hours 15 minutes	25	Written paper, externally set and marked
<b>Paper 4</b>	Personal Investigation	–	25	Externally marked project



## Description of Papers

### Paper 1: Poetry and Prose (2 hours)

Candidates answer two essay questions, each on a different text, one poetry and one prose. Candidates are required to answer on one text written before 1900 and one text written after 1900.

Two essay questions will be set on each text.

All questions will carry equal marks (25 marks per question). The four Assessment Objectives 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 life and other work, the work of other writers as influences, literary movements, 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.

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

Texts are set for examination in 2010, 2011 and 2012.

## Paper 2: Drama (2 hours)

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 will carry equal marks (25 marks per question). The four Assessment Objectives 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 life and other work, the work of other writers as influences, literary movements, 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.

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

Texts are set for examination in 2010, 2011 and 2012.

## Paper 3: Comment and Analysis (Unseen) (2 hours 15 minutes)

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 Question 1 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 the 3 forms: poetry, prose, drama;
- one piece of prose which may be fiction or non-fiction (for example, 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 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, genre 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 from this list of recommendations, or schools may propose their own texts, to be approved by CIE.

Peter Abbs and John Richardson, *The Forms of Narrative: A Practical Guide*, CUP (0521371597)

Peter Abbs and John Richardson, *The Forms of Poetry: A Practical Guide*, CUP (0521371600)

Richard Jacobs, *A Beginner's Guide to Critical Reading*, Routledge (0415234689)

Montgomery/Durant/Fabb/Furniss/Mills, *Ways of Reading*, Routledge (041505320X)

John Peck/Martin Coyle, *Practical Criticism* (How to Study Literature Series), Palgrave Macmillan (978-0333632253)

### Paper 4: Personal Investigation

One essay of 3,000 to 3,500 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 must be studied as principal texts for each author, with reference to at least two subsidiary texts as appropriate.

Texts set for study on one of the examination papers may **not** be used as principal texts. Texts chosen must be originally written in English. In the case of poetry, 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 allowing candidates to make connections between different authors.

As project work 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. These, and quotations, will not count towards the word limit.

Proposals for areas of study, set texts and titles for each candidate should be submitted to CIE for approval before commencing the teaching of this component.

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 and comment on drafts.

Candidates will need to sign a declaration statement for the Personal Investigation to indicate that the work has been carried out solely by the candidate. 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).

### **Presentation of Personal Investigation**

Essays should normally be word processed.

- headings, footnotes and bibliography will not count towards the 3,000–3,500 word limit
- the essay must be typewritten on A4-size paper
- the essay should be attached securely to the coversheet provided
- every page should bear the candidate's name and Centre details
- 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 declaration that the work is all their own when submitting their personal investigation.

The four Assessment Objectives are equally weighted in all questions on this paper.

## Appendix 1: Set Poems

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### Andrew Marvell: Selection

A Dialogue, between The Resolved Soul, and Created Pleasure  
 A Dialogue between the Soul and Body  
 An Horatian Ode upon Cromwell's Return from Ireland  
 A Poem upon the Death of His late Highnesse the Lord Protector  
 Bermudas  
 Daphnis and Chloe  
 Damon the Mower  
 Eyes and Tears  
 Mourning  
 On a Drop of Dew  
 The Character of Holland  
 The Coronet  
 The Definition of Love  
 The Fair Singer  
 The First Anniversary of the Government Under His Highness The Lord Protector  
 The Gallery  
 The Garden  
 The Match  
 The Mower, against Gardens  
 The Mower to the Glo-Worms  
 The Mower's Song  
 The Nymph Complaining for the Death of her Fawn  
 The Picture of little T. C. in a Prospect of Flowers  
 To his Coy Mistress  
 Upon Appleton House  
 Upon the Hill and Grove at Bill-borow  
 Young Love

### Elizabeth Barrett Browning: Selection

The Deserted Garden  
 A Woman's Shortcomings  
 A Man's Requirements  
 A Year's Spinning  
 A Reed  
 The Cry of the Human  
 The Cry of the Children  
 To Flush, My Dog  
 Cowper's Grave  
 The Mask  
 Grief  
 A Musical Instrument  
 Sonnets from the Portuguese  
     When our two souls stand up...  
     What can I give thee back?  
     I lived with visions for my company...

**T. S. Eliot**

Prufrock and Other Observations

The Love Song of J. Alfred Prufrock

Portrait of a Lady

Preludes

Rhapsody on a Windy Night

Poems 1920

Gerontion

Burbank with a Baedeker: Bleistein with a Cigar

Sweeney Erect

A Cooking Egg

The Hippopotamus

Whispers of Immortality

Mr Eliot's Sunday Morning Service

Sweeney Among the Nightingales

The Waste Land

I. The Burial of the Dead

II. A Game of Chess

III. The Fire Sermon

IV. Death by Water

V. What the Thunder Said

Notes

The Hollow Men

Ash-Wednesday

Ariel Poems

Journey of the Magi

A Song for Simeon

Animula

Marina

Choruses From 'The Rock'

Chorus I

Chorus II

Chorus III

Chorus VII

Chorus IX

Chorus X

**Elizabeth Bishop: Selection**

A Miracle for Breakfast  
 Anaphora  
 Arrival at Santos  
 Conversation  
 First Death in Nova Scotia  
 Exchanging Hats  
 Giant Snail  
 Giant Toad  
 I am in Need of Music  
 Love Lies Sleeping  
 North Haven  
 Manners  
 Poem  
 Rain Towards Morning  
 Sandpiper  
 Song for the Rainy Season  
 Sleeping on the Ceiling  
 Strayed Crab  
 The Armadillo  
 The Man Moth  
 The Map  
 The Moose  
 The Shampoo  
 The Weed  
 While Someone Telephones

**Derek Walcott: Selection**

Prelude  
 As John to Patmos  
 The Harbour  
 Ruins of a Great House  
 Return to D'Ennery: Rain  
 A Letter from Brooklyn  
 A Sea-Chantey  
 In a Green Night  
 The Swamp  
 The Glory Trumpeter  
 Crusoe's Island  
 A Village Life  
 Laventille  
 Verandah  
*from Another Life: One 'The Divided Child' Chapters 1, 2, 3*  
 The Schooner Flight



## **Appendix 2: Sample Topics for Paper 4: Personal Investigation**

Centres will choose their own areas for study, set texts, reading lists and questions. Some **suggestions** of areas Centres may wish to study are provided below as examples. These suggestions are not intended to restrict or prescribe Centres' choices of areas or texts for literary study.

### **Approaches to War**

Main texts: *The Knight's Tale* by Chaucer and *War Music* by Christopher Logue

Suggested wider reading:

Joinville & Villehardouin, *Chronicles of the Crusades*, trans. by M. R. B. Shaw, 1967

Charles Muscatine, *Chaucer and the French Tradition*, 1957

Jill Mann, *Geoffrey Chaucer*, 1991

Selections from Homer's *Iliad*

*The Song of Roland*

Erich Auerbach, *Mimesis*, reprinted 2003

Christopher Logue, *All Day Permanent Red*, 2003

Suggested questions:

- Discuss the presentation and role of the hero in the texts you have studied.
- 'The themes which haunt the world of war literature have scarcely changed over the centuries.' How far does your reading lead you to agree with this view?

### **Post-1960 Poetry**

Main texts: *North* by Seamus Heaney and *Briggflatts* by Basil Bunting

Suggested wider reading:

Seamus Heaney, *The Spirit Level*, 1996

Seamus Heaney, *Finders Keepers, Selected Prose 1971-2001*, 2002

Peter Makin (ed.), *Basil Bunting on Poetry*, 1999

Keith Alldritt, *The Poet as Spy*, 1998

Peter Makin, *Bunting, The Shaping of his Verse*, 1992

Hugh Kenner, *A Sinking Island, The Modern English Writers*, 1988

Boris Ford (ed.), *New Pelican Guide to English Literature*, 8, 1995

Suggested questions:

- Discuss the way in which the texts you have read relate the present to the past, bringing history into the 'here-and-now'.
- 'The powerful impact of these poets' work derives from their fresh and urgent use of language.' Discuss the effects of 'fresh and urgent language' in the poetry you have studied.

### The Early English Novel

Main texts – two from:

Aphra Behn, *Oroonoko*  
 John Bunyan, *The Pilgrim's Progress*  
 Samuel Richardson, *Pamela*  
 Henry Fielding, *Joseph Andrews*  
 Daniel Defoe, *Robinson Crusoe*  
 Jonathan Swift, *Gulliver's Travels*

Suggested questions:

- Explore the effects of different structures and forms in two early English novels.
- In *Joseph Andrews*, Henry Fielding referred to the early novel form as 'a comic epic in prose'. With close reference to at least two early English novels, discuss how helpful you find this description.

### The Gothic Novel

Main texts – two from:

Horace Walpole, *The Castle of Otranto*  
 Ann Radcliffe, *The Mysteries of Udolpho*  
 Matthew Lewis, *The Monk*  
 Jane Austen, *Northanger Abbey*  
 Bram Stoker, *Dracula*  
 Angela Carter, *Nights at the Circus*  
 Iain Banks, *The Crow Road*

Suggested questions:

- 'Gothic novels are either too sentimental or too dependent on superstition to appeal to modern readers.' How far does your own reading of Gothic fiction lead you to agree or disagree with this view?
- Radcliffe suggested that the presence of terror in literature 'expands the soul and awakens the faculties to a high degree of life'. With close reference to at least two Gothic novels, explain what you think she meant by this and how far it reflects your view of the purpose of terror in the Gothic novel.

## Political Drama

Main texts – two from:

William Shakespeare, *Julius Caesar*  
Arthur Miller, *The Crucible*  
Wole Soyinka, *The Trials of Brother Jero*  
Edward Bond, *Saved*  
Caryl Churchill, *Serious Money*  
David Hare, *The Absence of War*  
Athol Fugard, *A Lesson from Aloes*  
Brian Friel, *Translations*

Suggested wider reading:

Catherine Itzin, *Stages in the Revolution*  
Bertolt Brecht, *A Street Scene* (in translation)  
Edward Bond, *The Rational Theatre*

Suggested questions:

- 'Engagement with the sordid world of politics inevitably diminishes the artistic value of literature.' To what extent do you agree? Discuss with reference to the work of at least two dramatists.
- 'Powerful political drama is more often progressive than conservative.' How far does your exploration of the work of at least two dramatists incline you to agree?

## Literature of Place

Main texts – two from:

E. M. Forster, *A Passage to India*  
 Joseph Conrad, *Heart of Darkness*  
 D. H. Lawrence, *Kangaroo*  
 George Orwell, *Homage to Catalonia*  
 Robert Byron, *The Road to Oxiana*  
 Bruce Chatwin, *The Songlines*  
 Evelyn Waugh, *Remote People*  
 Graham Greene, *Journey without Maps*  
 Freya Stark, *The Valleys of the Assassins*  
 Patrick Leigh Fermor, *A Time of Gifts*

Suggested wider reading:

Chinua Achebe, 'An Image of Africa: Racism in Conrad's *Heart of Darkness*' in *Massachusetts Review*, 18 (Winter 1977):782-794.  
 Dea Birkett & Sara Wheeler (eds), *Amazonian: The Penguin Book of Women's New Travel Writing*, London: Penguin, 1998.  
 Malcolm Bradbury, (ed.), *The Atlas of Literature*, London: DeAgostini, 1996.  
 Mark Cocker, *Loneliness and Time: British Travel Writing in the Twentieth Century*, London: Secker & Warburg, 1992.  
 Paul Fussell, *Abroad: British Literary Traveling between the Wars*, New York: Oxford University Press, 1980.  
 Peter Hulme & Tim Youngs (eds), *The Cambridge Companion to Travel Writing*, Cambridge: Cambridge University Press, 2002.  
 Ian Jack, (ed.) in *The Granta Book of Travel*, London: Granta, 1998.  
 Said Edwards, *Orientalism* (1978), London: Penguin, 1995.

Suggested questions:

- 'Writing that purports to be about other places is more often about the self than the other.' To what extent does your reading of the work of at least two authors incline you to agree?
- 'Travel writing is the illegitimate and neglected offspring of real literature.' To what extent is it possible to read travel writing in literary terms? In your answer you should discuss the work of at least two writers.

## Post-Colonial Literature in English

Main texts – two from:

David Malouf, *Johnno*  
Peter Carey, *The True History of the Kelly Gang*  
Salman Rushdie, *Midnight's Children*  
Michael Ondaatje, *In the Skin of the Lion*  
Anita Desai, *Fasting, Feasting*  
Chinua Achebe, *Things Fall Apart*  
J. M. Coetzee, *Dusklands*  
Ben Okri, *The Famished Road*  
Zadie Smith, *White Teeth*  
Hanif Kureishi, *The Buddha of Suburbia*  
Shyam Selvadurai, *Funny Boy*  
Keri Hulme, *The Bone People*  
Les Murray, *Selected Poetry*  
Wole Soyinka, *The Lion and the Jewel*  
Femi Osofisan, *The Oriki of a Grasshopper and Other Plays*

Suggested wider reading:

Chinua Achebe, *Morning Yet on Creation Day: Essays*, London: Heinemann, 1975.  
Bill Ashcroft, Gareth Griffiths & Helen Tiffin, *The Empire Writes Back: Theory and Practice in Post-colonial Literatures*, London: Routledge, 1989.  
Elleke Boehmer (ed.), *Empire Writing: An Anthology of Colonial Literature 1870-1918*, Oxford: OUP, 1998.  
Edward Said, *Orientalism* (1978), London: Penguin, 1995.  
Ania Loomba, *Colonialism/Postcolonialism*, London: Routledge, 1998.  
Postcolonial Web: <http://www.postcolonialweb.org>

Suggested questions:

- With reference to the work of at least two authors, discuss the degree to which you feel that the struggle to define national identity is central to postcolonial literature.
- 'The label "postcolonial" limits and diminishes the variety and significance of the work to which it is applied.' With reference to the work of at least two authors, discuss the extent to which you agree or disagree with this statement.

## Appendix 3: Grade Descriptors

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The following grade descriptors indicate the level of attainment characteristic of the given grade. They give a general indication of the required standard at each specified grade. The descriptors 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.

## Appendix 4: Additional Information

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### Guided Learning Hours

It is intended that each Principal Subject should be delivered through 380 hours of guided learning. This is a notional measure of the substance of the qualification. It includes an estimate of the time that might be allocated to direct teaching or instruction, together with other structured learning time such as directed assignments or supported individual study and practice. It excludes learner-initiated private study.

### Certification Title

This qualification is shown on a certificate as:

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

The qualification is accredited at Level 3 of the UK National Qualifications Framework and provides a solid grounding for candidates to pursue a variety of progression pathways.

### Entries

For Entry information please refer to the *Pre-U E3 Booklet*.

### Grading and Reporting

The Cambridge International Level 3 Pre-U Certificates in the Principal Subjects are qualifications in their own right. They are acceptable as an alternative to A Level (or other Level 3 qualifications) for entry into Higher Education or employment. Each individual Principal Subject 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, Pass 3.

Subjects can also be combined with two core components to meet the requirements for eligibility for the Cambridge International Level 3 Pre-U Diploma. More details about the Diploma requirements and the core components can be found in a separate Diploma syllabus. The results of the individual Principal Subjects are reported on a separate certificate to the Diploma result.

### Classification Code for UK Centres

In the UK, every syllabus is assigned to a national classification code that indicates the subject area to which it belongs. UK Centres should be aware that candidates who enter for more than one qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

The classification code for this syllabus is **5110**.

### Language

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

## Procedures and Regulations

This syllabus complies with the *CIE Code of Practice* and *The Statutory Regulation of External Qualifications 2004*.

Further information about the administration of Cambridge Pre-U qualifications can be found in the *CIE Handbook for Cambridge Pre-U Centres* available from CIE Publications or by contacting [international@cie.org.uk](mailto:international@cie.org.uk)

## Spiritual, Moral, Ethical, Social and Cultural Issues

Candidates have to consider social and cultural contexts for texts in addressing AO4. Consideration of moral, ethical and spiritual issues is an integral part of the study of the set texts. Discussion of themes, characters, and authorial intentions will cover ethical debates and moral issues arising directly from the texts' content. Candidates will also need to pay attention to the social and cultural conditions which affect the reception of texts.

## Health and Safety, and Environmental Education

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

## European and International Dimension

CIE 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 English Literature 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.

## Avoidance of Bias

CIE has taken great care in the preparation of this syllabus and assessment materials to avoid bias of any kind.

## Key Skills

This syllabus provides opportunities for the development of evidence for the Key Skills of: *Communication, Application of Number, Information Technology, Working with Others, Improving Own Learning and Performance* and *Problem Solving* at Levels 2 and/or 3. However, the extent to which this evidence fulfils the Key Skills criteria at these levels will be totally dependent on the style of teaching and learning adopted for each section.



The Key Skills awarding bodies and the regulatory authorities have produced a suite of example portfolios that will help to give candidates and practitioners a clear understanding of the requirements for the Key Skills portfolio. These are available on the QCA Key Skills website ([www.qca.org.uk/keyskills](http://www.qca.org.uk/keyskills)). Full details of the requirements for certification can be obtained from the awarding bodies that are approved to offer Key Skills. For further information about Key Skills assessment, including the current standards, please see the document *The Key Skills Qualifications Standards and Guidance* published by the Qualifications and Curriculum Authority 2004 (ISBN 1 85838 548 2).

The following table indicates where opportunities may exist for at least some coverage of the various Key Skills criteria at Levels 2 and/or 3 for each section.

Paper	Communication				IT			Learning and Performance			Problem Solving		
	1a	1b	2	3	1	2	3	1	2	3	1	2	3
	Discussion	Presentation	Read	Write	Find info	Develop info	Present info	Set targets	Take responsibility	Review	Explore problem	Plan solution	Check solution
1	✓	✓	✓	✓									
2	✓	✓	✓	✓									
3	✓	✓	✓	✓									
4	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	

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