

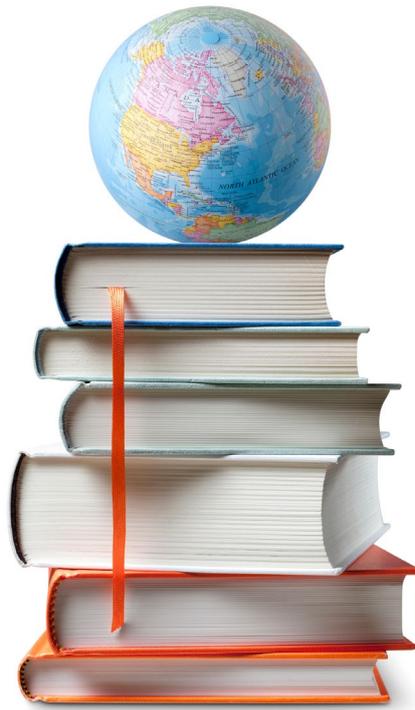


**Cambridge Assessment
International Education**

Syllabus

Cambridge International AS & A Level Literature in English 9695

For examination in June and November 2021, 2022 and 2023.
Also available for examination in March 2021, 2022 and 2023 for India only.



Why choose Cambridge International?

Cambridge Assessment International Education prepares school students for life, helping them develop an informed curiosity and a lasting passion for learning. We are part of the University of Cambridge.

Our Cambridge Pathway gives students a clear path for educational success from age 5 to 19. Schools can shape the curriculum around how they want students to learn – with a wide range of subjects and flexible ways to offer them. It helps students discover new abilities and a wider world, and gives them the skills they need for life, so they can achieve at school, university and work.

Our programmes and qualifications set the global standard for international education. They are created by subject experts, rooted in academic rigour and reflect the latest educational research. They provide a strong platform for students to progress from one stage to the next, and are well supported by teaching and learning resources.

We review all our syllabuses regularly, so they reflect the latest research evidence and professional teaching practice – and take account of the different national contexts in which they are taught.

We consult with teachers to help us design each syllabus around the needs of their learners. Consulting with leading universities has helped us make sure our syllabuses encourage students to master the key concepts in the subject and develop the skills necessary for success in higher education.

Our mission is to provide educational benefit through provision of international programmes and qualifications for school education and to be the world leader in this field. Together with schools, we develop Cambridge learners who are confident, responsible, reflective, innovative and engaged – equipped for success in the modern world.

Every year, nearly a million Cambridge students from 10 000 schools in 160 countries prepare for their future with the Cambridge Pathway.

'We think the Cambridge curriculum is superb preparation for university.'

Christoph Guttentag, Dean of Undergraduate Admissions, Duke University, USA



Quality management

Cambridge International is committed to providing exceptional quality. In line with this commitment, our quality management system for the provision of international qualifications and education programmes for students aged 5 to 19 is independently certified as meeting the internationally recognised standard, ISO 9001:2015. Learn more at www.cambridgeinternational.org/ISO9001

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Changes to this syllabus

For information about changes to this syllabus for 2021, 2022 and 2023, go to page 49.
This syllabus is version 3, published September 2020.



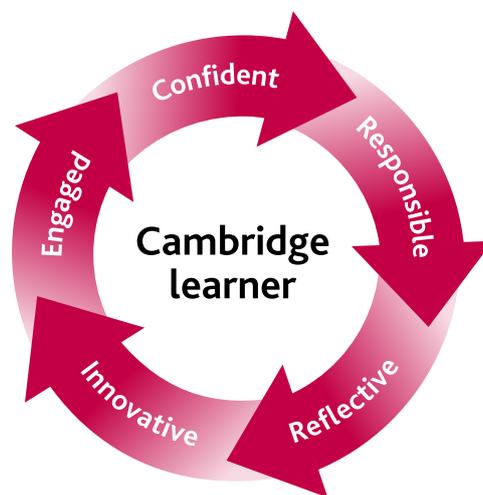
1 Why choose this syllabus?

Key benefits

The best motivation for a student is a real passion for the subject they're learning. By offering students a variety of Cambridge International AS & A Levels, you can give them the greatest chance of finding the path of education they most want to follow. With over 50 subjects to choose from, students can select the ones they love and that they're best at, which helps motivate them throughout their studies.

Following a Cambridge International AS & A Level programme helps students develop abilities which universities value highly, including:

- a deep understanding of their subjects
- higher order thinking skills – analysis, critical thinking, problem solving
- presenting ordered and coherent arguments
- independent learning and research.



Cambridge International AS & A Level Literature in English develops a set of transferable skills. These include critical analysis, constructing arguments and presenting knowledge and understanding in a balanced, articulate and fluent manner. Learners of Literature in English will be well-equipped for progression to higher education or directly into employment; finding that the skills needed will support them in a wide range of subjects and real-world situations.

Our approach in Cambridge International AS & A Level Literature in English encourages learners to be:

confident, exploring texts and ideas with self-assurance, intellectual freedom and personal insight

responsible, committing to their learning and developing approaches to critical analysis to better understand ideas of culture, context and the community

reflective, considering literary ideas and concepts that are presented in a range of ever-changing contexts

innovative, approaching tasks and texts with a combination of creative, original and flexible thinking

engaged, recognising and interrogating the role literature plays in matters of personal, social and global significance.

'Cambridge students develop a deep understanding of subjects and independent thinking skills.'

Tony Hines, Principal, Rockledge High School, USA

Key concepts

Key concepts are essential ideas that help students develop a deep understanding of their subject and make links between different aspects. Key concepts may open up new ways of thinking about, understanding or interpreting the important things to be learned.

Good teaching and learning will incorporate and reinforce a subject's key concepts to help students gain:

- a greater depth as well as breadth of subject knowledge
- confidence, especially in applying knowledge and skills in new situations
- the vocabulary to discuss their subject conceptually and show how different aspects link together
- a level of mastery of their subject to help them enter higher education.

The key concepts identified below, carefully introduced and developed, will help to underpin the course you will teach. You may identify additional key concepts which will also enrich teaching and learning.

The key concepts for Cambridge International AS & A Level Literature in English are:

- **Language**
Exploring the variety and use of language in literary texts. Identifying literary techniques and explaining how their use contributes to a reader's analysis and understanding of the text.
- **Form**
Considering the ways in which writers use – or depart from – conventions of literary forms of prose, poetry and drama and how those inform meaning and effects.
- **Structure**
When analysed in reading: the organisation of a text or passage, its shape and development and how this contributes to the readers' understanding of its meaning and effects.
When used in writing: the construction of a relevant and supported argument appropriate to the question.
- **Genre**
Exploring the characteristics of different text types: for example, tragedy, comedy and satire.
- **Context**
Exploring the relationship between a text and its historical, social and cultural backgrounds and the ways in which this can illuminate the reading of a text. In response to unseen texts, considering the ways in which a text's meaning is shaped by conventions of form alongside those of language and style.
- **Style**
Analysing the ways in which choices regarding form, structure and language interact to create a distinctive style, for different forms and genres.
- **Interpretation**
At AS Level: Evaluating and explaining different ideas within a text.
At A Level: Evaluating and explaining different ideas within a text and using different critical readings to explore an understanding of texts and to help support literary arguments.

Recognition and progression

Our expertise in curriculum, teaching and learning, and assessment is the basis for the recognition of our programmes and qualifications around the world. Every year thousands of students with Cambridge International AS & A Levels gain places at leading universities worldwide. They are valued by top universities around the world including those in the UK, US (including Ivy League universities), Europe, Australia, Canada and New Zealand.

UK NARIC, the national agency in the UK for the recognition and comparison of international qualifications and skills, has carried out an independent benchmarking study of Cambridge International AS & A Level and found it to be comparable to the standard of AS & A Level in the UK. This means students can be confident that their Cambridge International AS & A Level qualifications are accepted as equivalent, grade for grade, to UK AS & A Levels by leading universities worldwide.

Cambridge International AS Level Literature in English makes up the first half of the Cambridge International A Level course in Literature in English and provides a foundation for the study of Literature in English at Cambridge International A Level. Depending on local university entrance requirements, students may be able to use it to progress directly to university courses in literature or some other subjects. It is also suitable as part of a course of general education.

Cambridge International A Level Literature in English provides a foundation for the study of literature or related courses in higher education. Equally it is suitable as part of a course of general education.

For more information about the relationship between the Cambridge International AS Level and Cambridge International A Level see the 'Assessment overview' section of the Syllabus overview.

We recommend learners check the Cambridge recognitions database and the university websites to find the most up-to-date entry requirements for courses they wish to study.

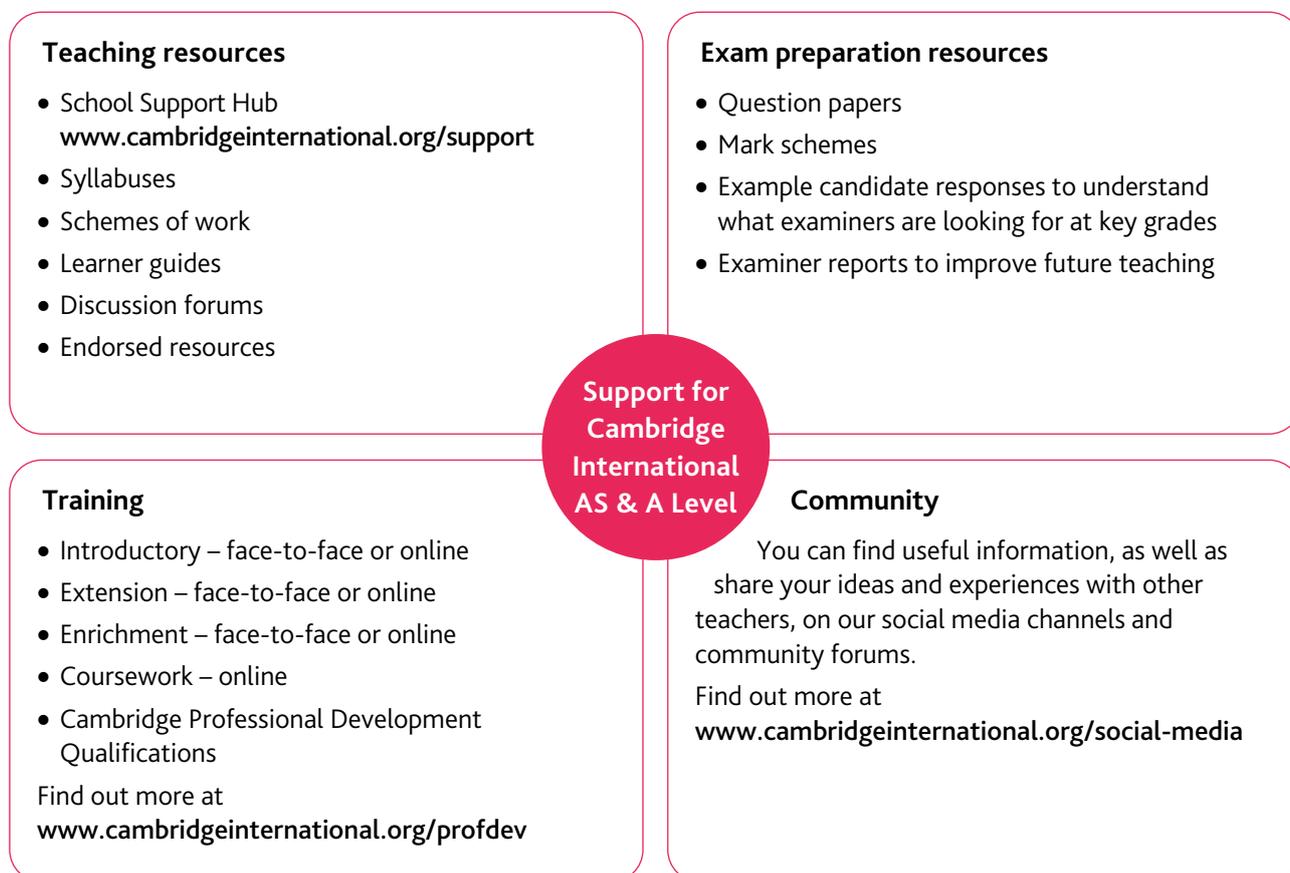
Learn more at www.cambridgeinternational.org/recognition

'The depth of knowledge displayed by the best A Level students makes them prime targets for America's Ivy League universities'

Yale University, USA

Supporting teachers

We provide a wide range of practical resources, detailed guidance, and innovative training and professional development so that you can give your learners the best possible preparation for Cambridge International AS & A Level.



'Cambridge International AS & A Levels prepare students well for university because they've learnt to go into a subject in considerable depth. There's that ability to really understand the depth and richness and the detail of a subject. It's a wonderful preparation for what they are going to face at university.'

US Higher Education Advisory Council

2 Syllabus overview

Aims

The aims describe the purposes of a course based on this syllabus.

The aims are to enable students to:

- enjoy the experience of reading literature
- develop an appreciation of and an informed personal response to literature in English in a range of texts in different forms, and from different periods and cultures
- communicate effectively, accurately and appropriately in written form
- develop the interdependent skills of reading, analysis and communication
- analyse and evaluate the methods writers use in creating meaning and effects
- encourage wider reading and an understanding of how it may contribute to personal development
- build a firm foundation for further study of literature.

Content overview

Cambridge International AS & A Level Literature in English will provide learners with the opportunity to gain further knowledge and understanding of international poetry, prose and drama, with candidates studying all genres at both levels.

A wide range of inspiring set texts have been carefully selected to offer a depth and breadth of literary study and to encourage lively and stimulating classroom discussion. At AS Level learners will study **three** set texts and prepare for **one** unseen text. At A Level they will study **four** further set texts.

Throughout the AS and A Level course learners will be encouraged to practise their skills in close reading through the study of literary extracts and unseen texts; developing skills of analysis and interpretation of texts, alongside their expression of personal response to the texts studied. Learners will explore the conventions of genres of texts and the contexts in which works have been written, read and received.

At A Level learners will further develop their subject knowledge through the evaluation of opinions and ideas, both their own and those of others.

These are highly transferable skills and can help learners in other subject areas, as well as equipping them for higher education and/or employment.



Support for Cambridge International AS & A Level Literature in English

Our School Support Hub www.cambridgeinternational.org/support provides Cambridge schools with a secure site for downloading specimen and past question papers, mark schemes, grade thresholds and other curriculum resources specific to this syllabus. The School Support Hub community offers teachers the opportunity to connect with each other and to ask questions related to the syllabus.

Assessment overview

Paper 1

Drama and Poetry 2 hours

50 marks

Candidates answer **two** questions: one question from Section A: Drama and one question from Section B: Poetry.

Externally assessed

50% of the AS Level

25% of the A Level

Paper 3

Shakespeare and Drama 2 hours

50 marks

Candidates answer **two** questions: one question from Section A: Shakespeare and one question from Section B: Drama.

Externally assessed

25% of the A Level

Paper 2

Prose and Unseen 2 hours

50 marks

Candidates answer **two** questions: one question from Section A: Prose and one question from Section B: Unseen.

Externally assessed

50% of the AS Level

25% of the A Level

Paper 4

Pre- and Post-1900 Poetry and Prose 2 hours

50 marks

Candidates answer **two** questions: one question from Section A: Pre-1900 Poetry and Prose, and one question from Section B: Post-1900 Poetry and Prose.

Candidates respond to both a poetry and a prose text.

Externally assessed

25% of the A Level

Information on availability is in the **Before you start** section.

There are three routes for Cambridge International AS & A Level Literature in English:

Route	Paper 1	Paper 2	Paper 3	Paper 4
1 AS Level only (Candidates take all AS components in the same exam series)	✓	✓		
2 A Level (staged over two years) Year 1 AS Level*	✓	✓		
Year 2 Complete the A Level			✓	✓
3 A Level (Candidates take all components in the same exam series)	✓	✓	✓	✓

* Candidates carry forward their AS Level result subject to the rules and time limits described in the *Cambridge Handbook*.

Candidates following an AS Level route will be eligible for grades a–e. Candidates following an A Level route are eligible for grades A*–E.

Assessment objectives

The assessment objectives (AOs) are:

AO1 Knowledge and understanding

Respond with understanding to literary texts in a variety of forms, from different cultures; with an appreciation of relevant contexts that illuminate readings of the texts.

AO2 Analysis

Analyse ways in which writers' choices of language, form and structure shape meanings and effects.

AO3 Personal response

Produce informed independent opinions and interpretations of literary texts.

AO4 Communication

Communicate a relevant, structured and supported response appropriate to literary study.

AO5 Evaluation of opinion

Discuss and evaluate varying opinions and interpretations of literary texts.

Weighting for assessment objectives

The approximate weightings allocated to each of the assessment objectives (AOs) are summarised below.

Assessment objectives as a percentage of each qualification

Assessment objective	Weighting in AS Level %	Weighting in A Level %
AO1 Knowledge and understanding	25	20
AO2 Analysis	25	20
AO3 Personal response	25	20
AO4 Communication	25	20
AO5 Evaluation of opinion	0	20
Total	100	100

Assessment objectives as a percentage of each component

Assessment objective	Weighting in components %			
	Paper 1	Paper 2	Paper 3	Paper 4
AO1 Knowledge and understanding	25	25	20	20
AO2 Analysis	25	25	20	20
AO3 Personal response	25	25	20	20
AO4 Communication	25	25	20	20
AO5 Evaluation of opinion	0	0	20	20
Total	100	100	100	100

The assessment objectives for Cambridge International AS & A Level Literature in English carry equal weight within each component. Components are marked holistically using the mark levels printed in the specimen paper mark schemes.

3 Subject content

This syllabus gives you the flexibility to design a course that will interest, challenge and engage your learners. Where appropriate you are responsible for selecting texts, resources and examples to support your learners' study. These should be appropriate for the learners' age, cultural background and learning context as well as complying with your school policies and local legal requirements.

At AS Level learners will study **three** set texts and prepare for **one** unseen text. At A Level they will study **four** further set texts. AS Level includes Paper 1 and Paper 2. A Level includes Paper 1, Paper 2, Paper 3 and Paper 4.

Set texts for examination in 2021

The set texts listed below are for examination in **2021**.

Set texts regularly rotate on the syllabus and may change from one year of examination to the next. Before you begin teaching, check the set text list for the year in which your candidates will take their examinations.

Paper 1 Drama and Poetry

Learners study **two** set texts, **one** from Section A and **one** from Section B.

Candidates answer **two** questions, **one** from each section.

Section A Drama

Arthur Miller	<i>All My Sons</i>
William Shakespeare	<i>Much Ado About Nothing</i>
Wole Soyinka	<i>The Trials of Brother Jero and Jero's Metamorphosis</i>
Thomas Middleton and William Rowley	<i>The Changeling</i>

Section B Poetry

Robert Browning	Selected Poems
Owen Sheers	<i>Skirrid Hill</i>
<i>Songs of Ourselves, Volume 2</i>	Selected Poems
Gillian Clarke	Selected Poems

Set texts for examination in 2021 continued

Paper 2 Prose and Unseen

Learners study **one** set text from Section A. For Section B, learners prepare to respond to an unseen text that may be poetry, prose or drama.

Candidates answer **two** questions, **one** from each section.

Section A Prose

E M Forster	<i>Howards End</i>
Andrea Levy	<i>Small Island</i>
<i>Stories of Ourselves, Volume 2</i>	Selected Stories
Ngũgĩ wa Thiong'o	<i>Petals of Blood</i>

Section B Unseen

Unseen text

Paper 3 Shakespeare and Drama

Learners study **two** set texts, **one** from Section A and **one** from Section B.

Candidates answer **two** questions, **one** from each section.

Section A Shakespeare

William Shakespeare	<i>The Winter's Tale</i>
William Shakespeare	<i>King Lear</i>

Section B Drama

Athol Fugard	<i>The Township Plays (The Island, Sizwe Bansi is Dead, Nongogo, No-Good Friday)</i>
Tennessee Williams	<i>The Glass Menagerie</i>
Tom Stoppard	<i>Indian Ink</i>

Set texts for examination in 2021 continued

Paper 4 Pre- and Post-1900 Poetry and Prose

Learners study **two** set texts, **one** from Section A and **one** from Section B. They must study **one** poetry text and **one** prose text.

Candidates answer **two** questions. They answer **one** question from each section. **One** question must be on a poetry text and **one** question must be on a prose text.

Section A Pre-1900 Poetry and Prose

Geoffrey Chaucer	<i>The Knight's Tale</i>
Emily Dickinson	Selected Poems
John Milton	<i>Paradise Lost: Books IX and X</i> (1674)
Jane Austen	<i>Persuasion</i>
Thomas Hardy	<i>Tess of the D'Urbervilles</i>
Charles Dickens	<i>Oliver Twist</i>

Section B Post-1900 Poetry and Prose

Derek Walcott	Selected Poems
Stephen Spender	Selected Poems
Jackie Kay	Selected Poems from <i>Darling: New & Selected Poems</i>
Virginia Woolf	<i>Mrs Dalloway</i>
Margaret Atwood	<i>The Handmaid's Tale</i>
Barbara Kingsolver	<i>The Poisonwood Bible</i>

Set poems and stories for examination in 2021

Poems and stories for examination in 2021 are listed below.

Robert Browning: Selected Poems

Paper 1, Section B Poetry

Title:

A Face

A Light Woman

A Toccata of Galuppi's

A Woman's Last Word

Among the Rocks

Confessions

Epilogue

'How They Brought the Good News from Ghent to Aix'

Life in a Love

Love Among the Ruins

Love in a Life

Meeting at Night

My Last Duchess

Pictor Ignotus

Porphyria's Lover

Soliloquy of the Spanish Cloister

The Bishop Orders His Tomb at St Praxed's Church

The Confessional

The Laboratory

The Last Ride Together

The Lost Leader

The Lost Mistress

The Patriot

The Pied Piper of Hamelin

Women and Roses

First line:

If one could have that little head of hers

So far as our story approaches the end,

Oh Galuppi, Baldassaro, this is very sad to find!

Let's contend no more, Love,

Oh, good gigantic smile o' the brown old earth,

What is he buzzing in my ears?

At the midnight in the silence of the sleep-time,

I sprang to the stirrup, and Joris, and he;

Escape me?

Where the quiet-coloured end of evening smiles,

Room after room,

The grey sea and the long black land;

That's my last Duchess painted on the wall,

I could have painted pictures like that youth's

The rain set early in tonight,

Gr-r-r – there go, my heart's abhorrence!

Vanity, saith the preacher, vanity!

It is a lie – their Priests, their Pope,

Now that I, tying thy glass mask tightly,

I said—Then, dearest, since 'tis so,

Just for a handful of silver he left us,

All's over, then: does truth sound bitter

It was roses, roses, all the way,

Hamelin's Town's in Brunswick,

I dream of a red-rose tree.

Set poems and stories for examination in 2021 continued

**Songs of Ourselves: The Cambridge Assessment International Education Anthology of Poetry in English, Volume 2 (ISBN 9781108462280)
Paper 1, Section B Poetry**

Poem:

Song
If Thou must Love Me
The Wedding
The Pride of Lions
Sonnet 19
Written Near a Port on a Dark Evening
The Mountain
The Cry of the Children
Shirt
The Song of the Shirt
First March
On the Day of Judgement
Darkness
A Complaint
A Song of Faith Forsworn
Farewell, Ungrateful Traitor
When We Two Parted
Homecoming
I Years had been from Home
Waterfall
When You are Old
On This Day I Complete My Thirty-Sixth Year
Distant Fields/ANZAC Parade
The Death-Bed
A Wife in London (December, 1899)
Futility
The Pains of Sleep
Sleep

Poet:

Lady Mary Wroth
Elizabeth Barrett Browning
Moniza Alvi
Joanna Preston
William Shakespeare
Charlotte Smith
Elizabeth Bishop
Elizabeth Barrett Browning
Robert Pinsky
Thomas Hood
Ivor Gurney
Jonathan Swift
George Gordon, Lord Byron
William Wordsworth
John Warren, Lord de Tabley
John Dryden
George Gordon, Lord Byron
Lenrie Peters
Emily Dickinson
Lauris Edmond
W B Yeats
George Gordon, Lord Byron
Rhian Gallagher
Siegfried Sassoon
Thomas Hardy
Wilfred Owen
Samuel Taylor Coleridge
Kenneth Slessor

Set poems and stories for examination in 2021 continued

Gillian Clarke: Selected Poems Paper 1, Section B Poetry

Title:

Advent
Apples
Baby-sitting
Blaen Cwrt
Burning Nettles
Catrin
Climbing Cader Idris
Cold Knap Lake
Death of a Cat
Death of a Young Woman
February
Hare in July
Hearthstone
Ichthyosaur
Journey
Lunchtime Lecture
Miracle on St David's Day
My Box
Neighbours
Pipistrelle
Post Script
Ram
Scything
Seal
Stealing Peas
Sunday
Sunday
The Lighthouse
Times Like These
White Roses

First line:

After the wideawake galaxies
They fill with heat, dewfall, a night of rain.
I am sitting in a strange room listening
You ask how it is. I will tell you.
Where water springs, pools, waits
I can remember you, child,
You know the mountain with your body,
We once watched a crowd
His nightmare rocked the house
She died on a hot day. In a way
Lamb-grief in the fields
All spring and summer the bitch has courted the hare
Lifting the slab takes our breath away
Jurassic travellers
As far as I am concerned
And this from the second or third millenium
An afternoon yellow and open-mouthed
My box is made of golden oak,
That spring was late. We watched the sky
Dusk unwinds its spool
Epiphany – and burning of the poems
He died privately.
It is blue May. There is work
When the milk-arrow stabs she comes
Tamp of a clean ball on stretched gut.
From the mahogany sideboard in the dining-room
Getting up early on a Sunday morning
In the clean house on the rock
Too heavy-hearted to go walking
Outside the green velvet sitting room

Set poems and stories for examination in 2021 continued

Stories of Ourselves: The Cambridge Assessment International Education Anthology of Stories in English, Volume 2 (ISBN 9781108436199) Paper 2, Section A Prose

Author:

Ambrose Bierce
 Thomas Hardy
 Edith Wharton
 Saki (Hector Hugh Munro)
 Katherine Mansfield
 M R James
 Sherwood Anderson
 Ralph Ellison
 Philip K Dick
 Marghanita Laski
 Penelope Fitzgerald
 Margaret Atwood
 Ovo Adagha
 Aminatta Forna
 Ken Liu

Story:

An Occurrence at Owl Creek Bridge
The Melancholy Hussar of the German Legion
The Lady's Maid's Bell
Gabriel-Ernest
The Doll's House
A Warning to the Curious
Death in the Woods
The Black Ball
Stability
The Tower
The Axe
When It Happens
The Plantation
Haywards Heath
The Paper Menagerie

Emily Dickinson: Selected Poems Paper 4, Section A Poetry

First line:

A Bird came down the Walk –
 A Murmur in the Trees – to note –
 A narrow Fellow in the Grass
 A still – Volcano – Life –
 After great pain, a formal feeling comes –
 An awful Tempest mashed the air –
 As imperceptibly as Grief
 Because I could not stop for Death –
 “Hope” is the thing with feathers –
 I can wade Grief –
 I cautious, scanned my little life –
 I did not reach Thee
 I dreaded that first Robin, so,
 I felt a Funeral, in my Brain,
 I have a Bird in spring
 I have never seen “Volcanoes” –

I heard a Fly buzz – when I died –
 I measure every Grief I meet
 I’m Nobody! Who are you?
 It was not Death, for I stood up,
 My Life had stood – a Loaded Gun –
 One need not be a Chamber – to be Haunted –
 The Brain – is wider than the Sky –
 The Mushroom is the Elf of Plants –
 The Wind – tapped like a tired Man –
 There came a Wind like a Bugle –
 There’s a certain Slant of light,
 This World is not Conclusion.
 ‘Twas the old-road – through pain –
 What mystery pervades a well!
 Whose cheek is this?
 Wild Nights – Wild Nights!

Set poems and stories for examination in 2021 continued

Derek Walcott: Selected Poems Paper 4, Section B Poetry

Title:

A Careful Passion

Adam's Song

Ebb

Forest of Europe

Homecoming: Anse La Raye

Lampfall

Landfall, Grenada

Mass Man

Nearing Forty

Oddjob, a Bull Terrier

Parades, Parades

Ruins of a Great House

Sabbaths, WI

Sea Canes

The Almond Trees

The Bright Field

The Castaway

The Flock

The Schooner Flight, Chapter 11: After the Storm

The Virgins

The Walk

The Wind in the Dooryard

To Return to the Trees

Veranda

Stephen Spender: Selected Poems Paper 4, Section B Poetry

Title:

A Father in Time of War

A First War Childhood

A Stopwatch and an Ordnance Map

Air Raid

An Elementary School Class Room in a Slum

Darkness and Light

Hampstead Autumn

'If it were not too late!'

In No Man's Land

Missing My Daughter

No Orpheus, No Eurydice

Nocturne

Polar Exploration

Seascape

'That girl who laughed and had black eyes'

The Double Shame

The Past Values

The Separation

Two Armies

V

VIII

First line:

On a winter night I took her to the hospital.

March 1916,

A stopwatch and an ordnance map.

In this room like a bowl of flowers filled with light

Far far from gusty waves, these children's faces.

To break out of the chaos of my darkness

In the fat autumn evening street

If it were not too late!

Only the world changes, and time its tense

This wall-paper has lines that rise

Nipples of bullets, precipices,

Their six-weeks-old daughter lies

Our single purpose was to walk through snow

There are some days the happy ocean lies

That girl who laughed and had black eyes

You must live through the time when everything
hurts

Alas for the sad standards

When the night within whose deep

Deep in the winter plain, two armies

Acts passed beyond the boundary of mere wishing

An 'I' can never be great man.

Continued

Set poems and stories for examination in 2021 continued

Stephen Spender: Selected Poems (continued) Paper 4, Section B Poetry

Title:

War Photograph

XI

XII

XIII

XVII

XXI

XXII

XXIV

XXVI The Express

XXVIII The Pylons

XXX

First line:

Where the sun strikes the rock and

My parents quarrel in the neighbour room.

My parents kept me from children who were rough

What I expected was

Who live under the shadow of a war

Without that once clear aim, the path of flight

oh young men oh young comrades

After they have tired of the brilliance of cities

After the first powerful plain manifesto

The secret of these hills was stone, and cottages

In railway halls, on pavements near the traffic

Jackie Kay: Selected Poems from *Darling: New & Selected Poems* Paper 4, Section B Poetry

Title:

Away from You

Blues

Brendon Gallacher

Childhood, Still

Church Invisible

Compound Fracture

Darling

Divorce

Dressing Up

Even the trees

False Memory

From Stranraer, South

Gambia

Going to See King Lear

Got You

He Told Us He Wanted a Black Coffin

In the Seventh Year

Keeping Orchids

Life Mask

Love Nest

My Grandmother

My Grandmother's Houses

First line:

This isn't a memory. It is something I am doing.

Hell, I can't even take my own advice,

He was seven and I was six, my Brendon Gallacher.

The sun is out and so is childhood – remember

And because he once said,

That day

You might forget the exact sound of her voice

I did not promise

My family's all so squalid

Even the trees outside feel it, their fine branches

It came to her when she was out

Looking back, I can say, with my hand on my heart

The day I go into the witness box

On the big red smooth seat, I

You know I am the shy one really, don't you,

I phoned up the funeral director,

Our sea is still mysterious as morning mist

The orchids my mother gave me when we first met

When the senses come back in the morning,

The mice come first. In our bedroom

My grandmother is like a Scottish pine,

She is on the second floor of a tenement.

Continued

Set poems and stories for examination in 2021 continued

Jackie Kay: Selected Poems from *Darling: New & Selected Poems* (continued) Paper 4, Section B Poetry

Title:

Plague

Pork Pies

Pride

Rubble

Teeth

The Crossing

The Keeper

The Right Season

The Same Note

The Underground Baby Case

First line:

Our black door has a white X.

We're not together any more.

When I looked up, the black man was there,

What was the thought that I just had in my head?

This is X who has all her own teeth.

That evening, walking across the bridge,

Nowadays there are too many things to hide.

They followed the tobacco crops in the spring,

Every note she sang, she bent her voice to her will;

There was a couple of things

Set texts for examination in 2022

The set texts listed below are for examination in **2022**.

Set texts regularly rotate on the syllabus and may change from one year of examination to the next. Before you begin teaching, check the set text list for the year in which your candidates will take their examinations.

Paper 1 Drama and Poetry

Learners study **two** set texts, **one** from Section A and **one** from Section B.

Candidates answer **two** questions, **one** from each section.

Section A Drama

Arthur Miller	<i>All My Sons</i>
William Shakespeare	<i>Much Ado About Nothing</i>
Wole Soyinka	<i>The Trials of Brother Jero and Jero's Metamorphosis</i>
Thomas Middleton and William Rowley	<i>The Changeling</i>

Section B Poetry

Robert Browning	Selected Poems
Owen Sheers	<i>Skirrid Hill</i>
<i>Songs of Ourselves, Volume 2</i>	Selected Poems
Gillian Clarke	Selected Poems

Paper 2 Prose and Unseen

Learners study **one** set text from Section A. For Section B, learners prepare to respond to an unseen text that may be poetry, prose or drama.

Candidates answer **two** questions, **one** from each section.

Section A Prose

Ian McEwan	<i>Atonement</i>
Mark Twain	<i>The Adventures of Huckleberry Finn</i>
<i>Stories of Ourselves, Volume 2</i>	Selected Stories
Ngũgĩ wa Thiong'o	<i>Petals of Blood</i>

Section B Unseen

Unseen text

Set texts for examination in 2022 continued

Paper 3 Shakespeare and Drama

Learners study **two** set texts, **one** from Section A and **one** from Section B.

Candidates answer **two** questions, **one** from each section.

Section A Shakespeare

William Shakespeare	<i>The Merchant of Venice</i>
William Shakespeare	<i>King Lear</i>

Section B Drama

Athol Fugard	<i>The Train Driver and Other Plays (The Train Driver, Coming Home, Have You Seen Us?)</i>
Shelagh Stephenson	<i>An Experiment with an Air Pump</i>
Tom Stoppard	<i>Indian Ink</i>

Paper 4 Pre- and Post-1900 Poetry and Prose

Learners study **two** set texts, **one** from Section A and **one** from Section B. They must study **one** poetry text and **one** prose text.

Candidates answer **two** questions. They answer **one** question from each section. **One** question must be on a poetry text and **one** question must be on a prose text.

Section A Pre-1900 Poetry and Prose

*Geoffrey Chaucer	<i>The Knight's Tale</i>
*Emily Dickinson	Selected Poems
*John Milton	<i>Paradise Lost: Books IX and X (1674)</i>
Jane Austen	<i>Persuasion</i>
Bram Stoker	<i>Dracula</i>
Charles Dickens	<i>Oliver Twist</i>

Section B Post-1900 Poetry and Prose

*Sujata Bhatt	Selected Poems from <i>Point No Point</i>
*Stephen Spender	Selected Poems
*Jackie Kay	Selected Poems from <i>Darling: New & Selected Poems</i>
Virginia Woolf	<i>Mrs Dalloway</i>
Margaret Atwood	<i>The Handmaid's Tale</i>
Barbara Kingsolver	<i>The Poisonwood Bible</i>

* Poetry texts are denoted by an asterisk. Candidates must answer **one poetry** and **one prose** question, each from a different section of the question paper.

Set poems and stories for examination in 2022

Poems and stories for examination in 2022 are listed below.

Robert Browning: Selected Poems

Paper 1, Section B Poetry

Title:

A Face

A Light Woman

A Toccata of Galuppi's

A Woman's Last Word

Among the Rocks

Confessions

Epilogue

'How They Brought the Good News from Ghent to Aix'

Life in a Love

Love Among the Ruins

Love in a Life

Meeting at Night

My Last Duchess

Pictor Ignotus

Porphyria's Lover

Soliloquy of the Spanish Cloister

The Bishop Orders His Tomb at St Praxed's Church

The Confessional

The Laboratory

The Last Ride Together

The Lost Leader

The Lost Mistress

The Patriot

The Pied Piper of Hamelin

Women and Roses

First line:

If one could have that little head of hers

So far as our story approaches the end,

Oh Galuppi, Baldassaro, this is very sad to find!

Let's contend no more, Love,

Oh, good gigantic smile o' the brown old earth,

What is he buzzing in my ears?

At the midnight in the silence of the sleep-time,

I sprang to the stirrup, and Joris, and he;

Escape me?

Where the quiet-coloured end of evening smiles,

Room after room,

The grey sea and the long black land;

That's my last Duchess painted on the wall,

I could have painted pictures like that youth's

The rain set early in tonight,

Gr-r-r – there go, my heart's abhorrence!

Vanity, saith the preacher, vanity!

It is a lie – their Priests, their Pope,

Now that I, tying thy glass mask tightly,

I said—Then, dearest, since 'tis so,

Just for a handful of silver he left us,

All's over, then: does truth sound bitter

It was roses, roses, all the way,

Hamelin's Town's in Brunswick,

I dream of a red-rose tree.

Set poems and stories for examination in 2022 continued

Songs of Ourselves: The Cambridge Assessment International Education Anthology of Poetry in English, Volume 2 (ISBN 9781108462280)
Paper 1, Section B Poetry

Poem:

Song
If Thou must Love Me
The Wedding
The Pride of Lions
Sonnet 19
Written Near a Port on a Dark Evening
The Mountain
The Cry of the Children
Shirt
The Song of the Shirt
First March
On the Day of Judgement
Darkness
A Complaint
A Song of Faith Forsworn
Farewell, Ungrateful Traitor
When We Two Parted
Homecoming
I Years had been from Home
Waterfall
When You are Old
On This Day I Complete My Thirty-Sixth Year
Distant Fields/ANZAC Parade
The Death-Bed
A Wife in London (December, 1899)
Futility
The Pains of Sleep
Sleep

Poet:

Lady Mary Wroth
 Elizabeth Barrett Browning
 Moniza Alvi
 Joanna Preston
 William Shakespeare
 Charlotte Smith
 Elizabeth Bishop
 Elizabeth Barrett Browning
 Robert Pinsky
 Thomas Hood
 Ivor Gurney
 Jonathan Swift
 George Gordon, Lord Byron
 William Wordsworth
 John Warren, Lord de Tabley
 John Dryden
 George Gordon, Lord Byron
 Lenrie Peters
 Emily Dickinson
 Lauris Edmond
 W B Yeats
 George Gordon, Lord Byron
 Rhian Gallagher
 Siegfried Sassoon
 Thomas Hardy
 Wilfred Owen
 Samuel Taylor Coleridge
 Kenneth Slessor

Set poems and stories for examination in 2022 continued

Gillian Clarke: Selected Poems Paper 1, Section B Poetry

Title:

Advent
Apples
Baby-sitting
Blaen Cwrt
Burning Nettles
Catrin
Climbing Cader Idris
Cold Knap Lake
Death of a Cat
Death of a Young Woman
February
Hare in July
Hearthstone
Ichthyosaur
Journey
Lunchtime Lecture
Miracle on St David's Day
My Box
Neighbours
Pipistrelle
Post Script
Ram
Scything
Seal
Stealing Peas
Sunday
Sunday
The Lighthouse
Times Like These
White Roses

First line:

After the wideawake galaxies
They fill with heat, dewfall, a night of rain.
I am sitting in a strange room listening
You ask how it is. I will tell you.
Where water springs, pools, waits
I can remember you, child,
You know the mountain with your body,
We once watched a crowd
His nightmare rocked the house
She died on a hot day. In a way
Lamb-grief in the fields
All spring and summer the bitch has courted the hare
Lifting the slab takes our breath away
Jurassic travellers
As far as I am concerned
And this from the second or third millenium
An afternoon yellow and open-mouthed
My box is made of golden oak,
That spring was late. We watched the sky
Dusk unwinds its spool
Epiphany – and burning of the poems
He died privately.
It is blue May. There is work
When the milk-arrow stabs she comes
Tamp of a clean ball on stretched gut.
From the mahogany sideboard in the dining-room
Getting up early on a Sunday morning
In the clean house on the rock
Too heavy-hearted to go walking
Outside the green velvet sitting room

Set poems and stories for examination in 2022 continued

Stories of Ourselves: The Cambridge Assessment International Education Anthology of Stories in English, Volume 2 (ISBN 9781108436199) Paper 2, Section A Prose

Author:

Ambrose Bierce
Thomas Hardy
Edith Wharton
Saki (Hector Hugh Munro)
Katherine Mansfield
M R James
Sherwood Anderson
Ralph Ellison
Philip K Dick
Marghanita Laski
Penelope Fitzgerald
Margaret Atwood
Ovo Adagha
Aminatta Forna
Ken Liu

Story:

An Occurrence at Owl Creek Bridge
The Melancholy Hussar of the German Legion
The Lady's Maid's Bell
Gabriel-Ernest
The Doll's House
A Warning to the Curious
Death in the Woods
The Black Ball
Stability
The Tower
The Axe
When It Happens
The Plantation
Haywards Heath
The Paper Menagerie

Emily Dickinson: Selected Poems Paper 4, Section A Poetry

First line:

A Bird came down the Walk –
A Murmur in the Trees – to note –
A narrow Fellow in the Grass
A still – Volcano – Life –
After great pain, a formal feeling comes –
An awful Tempest mashed the air –
As imperceptibly as Grief
Because I could not stop for Death –
“Hope” is the thing with feathers –
I can wade Grief –
I cautious, scanned my little life –
I did not reach Thee
I dreaded that first Robin, so,
I felt a Funeral, in my Brain,
I have a Bird in spring
I have never seen “Volcanoes” –

I heard a Fly buzz – when I died –
I measure every Grief I meet
I’m Nobody! Who are you?
It was not Death, for I stood up,
My Life had stood – a Loaded Gun –
One need not be a Chamber – to be Haunted –
The Brain – is wider than the Sky –
The Mushroom is the Elf of Plants –
The Wind – tapped like a tired Man –
There came a Wind like a Bugle –
There’s a certain Slant of light,
This World is not Conclusion.
‘Twas the old-road – through pain –
What mystery pervades a well!
Whose cheek is this?
Wild Nights – Wild Nights!

Set poems and stories for examination in 2022 continued

Sujata Bhatt: Selected Poems from *Point No Point* Paper 4, Section B Poetry

Title:

29 April 1989
 3 November 1984
A Different History
A Story for Pearse
Angels' Wings
Counting Sheep White Blood Cells
Eurydice Speaks
For Nanabhai Bhatt
Garlic in War and Peace
Genealogy
Go to Ahmedabad
Iris
Marie Curie to Her Husband
Nanabhai Bhatt in Prison
Oranges and Lemons
Orpheus Confesses to Eurydice
Rooms by the Sea
Sujata: The First Disciple of Buddha
The Echoes in Poona
The Langur Coloured Night
The Need to Recall the Journey
The One Who Goes Away
The Peacock
The Stare
The Stinking Rose
The Writer
Walking Across the Brooklyn Bridge, July 1990
We are Adrift
What Happened to the Elephant?

First line:

She's three-months-old now,
 I won't buy
 Great Pan is not dead;
 Reading your new book today
 I can recall that age
 It was like being ordered
 Orpheus, I tell you I'm not in hell,
 In this dream my grandfather
 In peace they rubbed garlic paste
 My daughter
 Go walk the streets of Baroda,
 Her hand sweeps over the rough grained paper,
 The equations are luminous now.
 At the foot of Takhteshwar hill
 The second time
 It was a lack of faith.
 It's summer all right.
 One morning, a tall lean man
 One day the pure, clean rhesus monkeys
 It was a cry
 Now when she cries
 But I am the one
 His loud sharp call
 There is that moment
 Everything I want to say is
 The best story, of course,
 In New York
 At night
 What happened to the elephant,

Set poems and stories for examination in 2022 continued

Stephen Spender: Selected Poems Paper 4, Section B Poetry

Title:

A Father in Time of War
A First War Childhood
A Stopwatch and an Ordnance Map
Air Raid
An Elementary School Class Room in a Slum
Darkness and Light
Hampstead Autumn
 'If it were not too late!'
In No Man's Land
Missing My Daughter
No Orpheus, No Eurydice
Nocturne
Polar Exploration
Seascape
 'That girl who laughed and had black eyes'
The Double Shame

The Past Values
The Separation
Two Armies
 V
 VIII
War Photograph
 XI
 XII
 XIII
 XVII
 XXI
 XXII
 XXIV
 XXVI *The Express*
 XXVIII *The Pylons*
 XXX

First line:

On a winter night I took her to the hospital.
 March 1916,
 A stopwatch and an ordnance map.
 In this room like a bowl of flowers filled with light
 Far far from gusty waves, these children's faces.
 To break out of the chaos of my darkness
 In the fat autumn evening street
 If it were not too late!
 Only the world changes, and time its tense
 This wall-paper has lines that rise
 Nipples of bullets, precipices,
 Their six-weeks-old daughter lies
 Our single purpose was to walk through snow
 There are some days the happy ocean lies
 That girl who laughed and had black eyes
 You must live through the time when everything
 hurts

Alas for the sad standards
 When the night within whose deep
 Deep in the winter plain, two armies
 Acts passed beyond the boundary of mere wishing
 An 'I' can never be great man.
 Where the sun strikes the rock and
 My parents quarrel in the neighbour room.
 My parents kept me from children who were rough
 What I expected was
 Who live under the shadow of a war
 Without that once clear aim, the path of flight
 oh young men oh young comrades
 After they have tired of the brilliance of cities
 After the first powerful plain manifesto
 The secret of these hills was stone, and cottages
 In railway halls, on pavements near the traffic

Set poems and stories for examination in 2022 continued

Jackie Kay: Selected Poems from *Darling: New & Selected Poems* Paper 4, Section B Poetry

Title:

Away from You
Blues
Brendon Gallacher
Childhood, Still
Church Invisible
Compound Fracture
Darling
Divorce
Dressing Up
Even the trees
False Memory
From Stranraer, South
Gambia
Going to See King Lear
Got You
He Told Us He Wanted a Black Coffin
In the Seventh Year
Keeping Orchids
Life Mask
Love Nest
My Grandmother
My Grandmother's Houses
Plague
Pork Pies
Pride
Rubble
Teeth
The Crossing
The Keeper
The Right Season
The Same Note
The Underground Baby Case

First line:

This isn't a memory. It is something I am doing.
 Hell, I can't even take my own advice,
 He was seven and I was six, my Brendon Gallacher.
 The sun is out and so is childhood – remember
 And because he once said,
 That day
 You might forget the exact sound of her voice
 I did not promise
 My family's all so squalid
 Even the trees outside feel it, their fine branches
 It came to her when she was out
 Looking back, I can say, with my hand on my heart
 The day I go into the witness box
 On the big red smooth seat, I
 You know I am the shy one really, don't you,
 I phoned up the funeral director,
 Our sea is still mysterious as morning mist
 The orchids my mother gave me when we first met
 When the senses come back in the morning,
 The mice come first. In our bedroom
 My grandmother is like a Scottish pine,
 She is on the second floor of a tenement.
 Our black door has a white X.
 We're not together any more.
 When I looked up, the black man was there,
 What was the thought that I just had in my head?
 This is X who has all her own teeth.
 That evening, walking across the bridge,
 Nowadays there are too many things to hide.
 They followed the tobacco crops in the spring,
 Every note she sang, she bent her voice to her will;
 There was a couple of things

Set texts for examination in 2023

The set texts listed below are for examination in **2023**.

Set texts regularly rotate on the syllabus and may change from one year of examination to the next. Before you begin teaching, check the set text list for the year in which your candidates will take their examinations.

Paper 1 Drama and Poetry

Learners study **two** set texts, **one** from Section A and **one** from Section B.

Candidates answer **two** questions, **one** from each section.

Section A Drama

Tennessee Williams	<i>Cat on a Hot Tin Roof</i> (ISBN-10: 0141190280)
William Shakespeare	<i>Measure for Measure</i>
Wole Soyinka	<i>The Trials of Brother Jero and Jero's Metamorphosis</i>
Thomas Middleton and William Rowley	<i>The Changeling</i>

Section B Poetry

Robert Browning	Selected Poems
Simon Armitage	<i>Sir Gawain and the Green Knight</i>
<i>Songs of Ourselves, Volume 2</i>	Selected Poems (new selection for 2023)
Gillian Clarke	Selected Poems

Paper 2 Prose and Unseen

Learners study **one** set text from Section A. For Section B, learners prepare to respond to an unseen text that may be poetry, prose or drama.

Candidates answer **two** questions, **one** from each section.

Section A Prose

Ian McEwan	<i>Atonement</i>
Mark Twain	<i>The Adventures of Huckleberry Finn</i>
<i>Stories of Ourselves, Volume 2</i>	Selected Stories
Ngũgĩ wa Thiong'o	<i>Petals of Blood</i>

Section B Unseen

Unseen text

Set texts for examination in 2023 continued

Paper 3 Shakespeare and Drama

Learners study **two** set texts, **one** from Section A and **one** from Section B.

Candidates answer **two** questions, **one** from each section.

Section A Shakespeare

William Shakespeare	<i>The Merchant of Venice</i>
William Shakespeare	<i>King Lear</i>

Section B Drama

Athol Fugard	<i>The Train Driver and Other Plays (The Train Driver, Coming Home, Have You Seen Us?)</i>
Shelagh Stephenson	<i>An Experiment with an Air Pump</i>
Tom Stoppard	<i>Indian Ink</i>

Paper 4 Pre- and Post-1900 Poetry and Prose

Learners study **two** set texts, **one** from Section A and **one** from Section B. They must study one poetry text and one prose text.

Candidates answer **two** questions. They answer **one** question from each section. **One** question must be on a poetry text and **one** question must be on a prose text.

Section A Pre-1900 Poetry and Prose

*Geoffrey Chaucer	<i>The Merchant's Prologue and Tale</i>
*John Donne	Selected Poems
*Emily Dickinson	Selected Poems
Jane Austen	<i>Persuasion</i>
Bram Stoker	<i>Dracula</i>
Thomas Hardy	<i>Far from the Madding Crowd</i>

Section B Post-1900 Poetry and Prose

*Sujata Bhatt	Selected Poems from <i>Point No Point</i>
*Stephen Spender	Selected Poems
*Jackie Kay	Selected Poems from <i>Darling: New & Selected Poems</i>
James Joyce	<i>Dubliners</i>
Margaret Atwood	<i>The Handmaid's Tale</i>
Jean Rhys	<i>Wide Sargasso Sea</i>

* Poetry texts are denoted by an asterisk. Candidates must answer **one poetry** and **one prose** question, each from a different section of the question paper.

Set poems and stories for examination in 2023

Poems and stories for examination in 2023 are listed below.

Robert Browning: Selected Poems

Paper 1, Section B Poetry

Title:

A Face

A Light Woman

A Toccata of Galuppi's

A Woman's Last Word

Among the Rocks

Confessions

Epilogue

'How They Brought the Good News from Ghent to Aix'

Life in a Love

Love Among the Ruins

Love in a Life

Meeting at Night

My Last Duchess

Pictor Ignotus

Porphyria's Lover

Soliloquy of the Spanish Cloister

The Bishop Orders His Tomb at St Praxed's Church

The Confessional

The Laboratory

The Last Ride Together

The Lost Leader

The Lost Mistress

The Patriot

The Pied Piper of Hamelin

Women and Roses

First line:

If one could have that little head of hers

So far as our story approaches the end,

Oh Galuppi, Baldassaro, this is very sad to find!

Let's contend no more, Love,

Oh, good gigantic smile o' the brown old earth,

What is he buzzing in my ears?

At the midnight in the silence of the sleep-time,

I sprang to the stirrup, and Joris, and he;

Escape me?

Where the quiet-coloured end of evening smiles,

Room after room,

The grey sea and the long black land;

That's my last Duchess painted on the wall,

I could have painted pictures like that youth's

The rain set early in tonight,

Gr-r-r – there go, my heart's abhorrence!

Vanity, saith the preacher, vanity!

It is a lie – their Priests, their Pope,

Now that I, tying thy glass mask tightly,

I said—Then, dearest, since 'tis so,

Just for a handful of silver he left us,

All's over, then: does truth sound bitter

It was roses, roses, all the way,

Hamelin's Town's in Brunswick,

I dream of a red-rose tree.

Set poems and stories for examination in 2023 continued

**Songs of Ourselves: The Cambridge Assessment International Education Anthology of Poetry in English, Volume 2 (ISBN 9781108462280)
Paper 1, Section B Poetry**

Poem:

The Clod and the Pebble
Passion
Winter Song
Love (III)
'She was a Phantom of Delight'
Surplus Value
Father Returning Home
In the Park
The Lost Woman...
Stabat Mater
Australia 1970
Description of Spring
The Spring
The Darkling Thrush
Eel Tail
The Buck in the Snow
The Storm-Wind
The Sea and the Hills
Blessing
The Stars Go Over the Lonely Ocean
The Road
Who in One Lifetime
The Hour is Come
an afternoon nap
from The Complaints of Poverty
A Long Journey
I Hear an Army...
Growing Old
from Fears in Solitude
Renouncement

Poet:

William Blake
 Kathleen Raine
 Elizabeth Tollett
 George Herbert
 William Wordsworth
 David C Ward
 Dilip Chitre
 Gwen Harwood
 Patricia Beer
 Sam Hunt
 Judith Wright
 Henry Howard, Earl of Surrey
 Thomas Carew
 Thomas Hardy
 Alice Oswald
 Edna St Vincent Millay
 William Barnes
 Rudyard Kipling
 Imtiaz Dharker
 Robinson Jeffers
 Nancy Fotheringham Cato
 Muriel Rukeyser
 Louisa Lawson
 Arthur Yap
 Nicholas James
 Musaemura Zimunya
 James Joyce
 Matthew Arnold
 Samuel Taylor Coleridge
 Alice Meynell

Set poems and stories for examination in 2023 continued

Gillian Clarke: Selected Poems Paper 1, Section B Poetry

Title:

Advent
Apples
Baby-sitting
Blaen Cwrt
Burning Nettles
Catrin
Climbing Cader Idris
Cold Knap Lake
Death of a Cat
Death of a Young Woman
February
Hare in July
Hearthstone
Icthyosaur
Journey
Lunchtime Lecture
Miracle on St David's Day
My Box
Neighbours
Pipistrelle
Post Script
Ram
Scything
Seal
Stealing Peas
Sunday
Sunday
The Lighthouse
Times Like These
White Roses

First line:

After the wideawake galaxies
 They fill with heat, dewfall, a night of rain.
 I am sitting in a strange room listening
 You ask how it is. I will tell you.
 Where water springs, pools, waits
 I can remember you, child,
 You know the mountain with your body,
 We once watched a crowd
 His nightmare rocked the house
 She died on a hot day. In a way
 Lamb-grief in the fields
 All spring and summer the bitch has courted the hare
 Lifting the slab takes our breath away
 Jurassic travellers
 As far as I am concerned
 And this from the second or third millenium
 An afternoon yellow and open-mouthed
 My box is made of golden oak,
 That spring was late. We watched the sky
 Dusk unwinds its spool
 Epiphany – and burning of the poems
 He died privately.
 It is blue May. There is work
 When the milk-arrow stabs she comes
 Tamp of a clean ball on stretched gut.
 From the mahogany sideboard in the dining-room
 Getting up early on a Sunday morning
 In the clean house on the rock
 Too heavy-hearted to go walking
 Outside the green velvet sitting room

Set poems and stories for examination in 2023 continued

Stories of Ourselves, The Cambridge Assessment International Education Anthology of Stories in English, Volume 2 (ISBN 9781108436199) Paper 2, Section A Prose

Author:

Ambrose Bierce
Thomas Hardy
Edith Wharton
Saki (Hector Hugh Munro)
Katherine Mansfield
M R James
Sherwood Anderson
Ralph Ellison
Philip K Dick
Marghanita Laski
Penelope Fitzgerald
Margaret Atwood
Ovo Adagha
Aminatta Forna
Ken Liu

Story:

An Occurrence at Owl Creek Bridge
The Melancholy Hussar of the German Legion
The Lady's Maid's Bell
Gabriel-Ernest
The Doll's House
A Warning to the Curious
Death in the Woods
The Black Ball
Stability
The Tower
The Axe
When It Happens
The Plantation
Haywards Heath
The Paper Menagerie

John Donne: Selected Poems Paper 4, Section A Poetry

Title:

A Nocturnal upon S. Lucy's Day, being the shortest day
A Valediction: forbidding Mourning
Air and Angels
Break of Day
Elegy 5: His Picture
Elegy 7
Elegy 9: The Autumnal
Elegy 19: To his Mistress Going to Bed
Holy Sonnets: Divine Meditations 2
Holy Sonnets: Divine Meditations 4
Holy Sonnets: Divine Meditations 6
Holy Sonnets: Divine Meditations 7
Holy Sonnets: Divine Meditations 9
Holy Sonnets: Divine Meditations 10
Holy Sonnets: Divine Meditations 14
Holy Sonnets: Divine Meditations 17

First line:

'Tis the year's midnight, and it is the day's,
As virtuous men pass mildly away,
Twice or thrice had I loved thee,
Tis true, 'tis day, what though it be?
Here take my picture, though I bid farewell;
Nature's lay idiot, I taught thee to love,
No spring, nor summer beauty hath such grace,
Come, Madam, come, all rest my powers defy,
As due by many titles I resign
Oh my black Soul! now thou art summoned
This is my play's last scene, here heavens appoint
At the round earth's imagined corners, blow
If poisonous minerals, and if that tree,
Death be not proud, though some have called thee
Batter my heart, three-personed God; for, you
Since she whom I loved, hath paid her last debt

Continued

Set poems and stories for examination in 2023 continued

John Donne: Selected Poems (continued) Paper 4, Section A Poetry

Title:

Love's Growth

Song

Song

The Anniversary

The Apparition

The Bait

The Canonization

The Dream

The Ecstasy

The Expiration

The Flea

The Good Morrow

The Relic

The Sun Rising

The Undertaking

Twickenam Garden

First line:

I scarce believe my love to be so pure

Go, and catch a falling star,

Sweetest love, I do not go,

All kings, and all their favourites,

When by thy scorn, O murderess, I am dead,

Come live with me, and be my love,

For God's sake hold your tongue, and let me love,

Dear love, for nothing less than thee

Where, like a pillow on a bed,

So, so, break off this last lamenting kiss,

Mark but this flea, and mark in this,

I wonder by my troth, what thou, and I

When my grave is broke up again

Busy old fool, unruly sun,

I have done one braver thing

Blasted with sighs, and surrounded with tears,

Emily Dickinson: Selected Poems Paper 4, Section A Poetry

First line:

A Bird came down the Walk –

A Murmur in the Trees – to note –

A narrow Fellow in the Grass

A still – Volcano – Life –

After great pain, a formal feeling comes –

An awful Tempest mashed the air –

As imperceptibly as Grief

Because I could not stop for Death –

“Hope” is the thing with feathers –

I can wade Grief –

I cautious, scanned my little life –

I did not reach Thee

I dreaded that first Robin, so,

I felt a Funeral, in my Brain,

I have a Bird in spring

I have never seen “Volcanoes” –

I heard a Fly buzz – when I died –

I measure every Grief I meet

I'm Nobody! Who are you?

It was not Death, for I stood up,

My Life had stood – a Loaded Gun –

One need not be a Chamber – to be Haunted –

The Brain – is wider than the Sky –

The Mushroom is the Elf of Plants –

The Wind – tapped like a tired Man –

There came a Wind like a Bugle –

There's a certain Slant of light,

This World is not Conclusion.

'Twas the old-road – through pain –

What mystery pervades a well!

Whose cheek is this?

Wild Nights – Wild Nights!

Set poems and stories for examination in 2023 continued

Sujata Bhatt: Selected Poems from *Point No Point* Paper 4, Section B Poetry

Title:

29 April 1989
3 November 1984
A Different History
A Story for Pearse
Angels' Wings
Counting Sheep White Blood Cells
Eurydice Speaks
For Nanabhai Bhatt
Garlic in War and Peace
Genealogy
Go to Ahmedabad
Iris
Marie Curie to Her Husband
Nanabhai Bhatt in Prison
Oranges and Lemons
Orpheus Confesses to Eurydice
Rooms by the Sea
Sujata: The First Disciple of Buddha
The Echoes in Poona
The Langur Coloured Night
The Need to Recall the Journey
The One Who Goes Away
The Peacock
The Stare
The Stinking Rose
The Writer
Walking Across the Brooklyn Bridge, July 1990
We are Adrift
What Happened to the Elephant?

First line:

She's three-months-old now,
I won't buy
Great Pan is not dead;
Reading your new book today
I can recall that age
It was like being ordered
Orpheus, I tell you I'm not in hell,
In this dream my grandfather
In peace they rubbed garlic paste
My daughter
Go walk the streets of Baroda,
Her hand sweeps over the rough grained paper,
The equations are luminous now.
At the foot of Takhteshwar hill
The second time
It was a lack of faith.
It's summer all right.
One morning, a tall lean man
One day the pure, clean rhesus monkeys
It was a cry
Now when she cries
But I am the one
His loud sharp call
There is that moment
Everything I want to say is
The best story, of course,
In New York
At night
What happened to the elephant,

Set poems and stories for examination in 2023 continued

Stephen Spender: Selected Poems Paper 4, Section B Poetry

Title:

A Father in Time of War
A First War Childhood
A Stopwatch and an Ordnance Map
Air Raid
An Elementary School Class Room in a Slum
Darkness and Light
Hampstead Autumn
 'If it were not too late!'
In No Man's Land
Missing My Daughter
No Orpheus, No Eurydice
Nocturne
Polar Exploration
Seascape
 'That girl who laughed and had black eyes'
The Double Shame

The Past Values
The Separation
Two Armies
 V
 VIII
War Photograph
 XI
 XII
 XIII
 XVII
 XXI
 XXII
 XXIV
 XXVI *The Express*
 XXVIII *The Pylons*
 XXX

First line:

On a winter night I took her to the hospital.
 March 1916,
 A stopwatch and an ordnance map.
 In this room like a bowl of flowers filled with light
 Far far from gusty waves, these children's faces.
 To break out of the chaos of my darkness
 In the fat autumn evening street
 If it were not too late!
 Only the world changes, and time its tense
 This wall-paper has lines that rise
 Nipples of bullets, precipices,
 Their six-weeks-old daughter lies
 Our single purpose was to walk through snow
 There are some days the happy ocean lies
 That girl who laughed and had black eyes
 You must live through the time when everything
 hurts

Alas for the sad standards
 When the night within whose deep
 Deep in the winter plain, two armies
 Acts passed beyond the boundary of mere wishing
 An 'I' can never be great man.
 Where the sun strikes the rock and
 My parents quarrel in the neighbour room.
 My parents kept me from children who were rough
 What I expected was
 Who live under the shadow of a war
 Without that once clear aim, the path of flight
 oh young men oh young comrades
 After they have tired of the brilliance of cities
 After the first powerful plain manifesto
 The secret of these hills was stone, and cottages
 In railway halls, on pavements near the traffic

Set poems and stories for examination in 2023 continued

Jackie Kay: Selected Poems from *Darling: New & Selected Poems* Paper 4, Section B Poetry

Title:

Away from You
Blues
Brendon Gallacher
Childhood, Still
Church Invisible
Compound Fracture
Darling
Divorce
Dressing Up
Even the trees
False Memory
From Stranraer, South
Gambia
Going to See King Lear
Got You
He Told Us He Wanted a Black Coffin
In the Seventh Year
Keeping Orchids
Life Mask
Love Nest
My Grandmother
My Grandmother's Houses
Plague
Pork Pies
Pride
Rubble
Teeth
The Crossing
The Keeper
The Right Season
The Same Note
The Underground Baby Case

First line:

This isn't a memory. It is something I am doing.
 Hell, I can't even take my own advice,
 He was seven and I was six, my Brendon Gallacher.
 The sun is out and so is childhood – remember
 And because he once said,
 That day
 You might forget the exact sound of her voice
 I did not promise
 My family's all so squalid
 Even the trees outside feel it, their fine branches
 It came to her when she was out
 Looking back, I can say, with my hand on my heart
 The day I go into the witness box
 On the big red smooth seat, I
 You know I am the shy one really, don't you,
 I phoned up the funeral director,
 Our sea is still mysterious as morning mist
 The orchids my mother gave me when we first met
 When the senses come back in the morning,
 The mice come first. In our bedroom
 My grandmother is like a Scottish pine,
 She is on the second floor of a tenement.
 Our black door has a white X.
 We're not together any more.
 When I looked up, the black man was there,
 What was the thought that I just had in my head?
 This is X who has all her own teeth.
 That evening, walking across the bridge,
 Nowadays there are too many things to hide.
 They followed the tobacco crops in the spring,
 Every note she sang, she bent her voice to her will;
 There was a couple of things

Editions of set texts used for setting passages in the examination

It is important to note that there may be variations between editions of all texts. The two main early texts of *King Lear*, for example, vary considerably. The edition of Shakespeare used for setting extract questions on examination papers is the Alexander Text of *The Complete Works of William Shakespeare*, ed. Peter Alexander (Collins, 1951; new edition, 2006, introduced by Peter Ackroyd).

Paper 1: Drama and Poetry

Cat on a Hot Tin Roof passages are set from the Penguin Modern Classics (2009) edition of the play. For the avoidance of doubt, examination questions and passages will **not** be set based on the alternative 'Broadway Version' of Act 3.

Sir Gawain and the Green Knight questions and passages are set from Simon Armitage's modern translation of the poem.

Paper 2: Prose and Unseen

The Adventures of Huckleberry Finn passages are set from *The Adventures of Huckleberry Finn* (Penguin Classics, 2003, introduced by Peter Coveney). For the avoidance of doubt, examination questions will **not** be set based on 'The Raft Episode' (also known as 'The Raftsmen's Passage') appended to the Penguin Classics version of the text.

Paper 4: Pre-1900 and Post-1900 Poetry and Prose

Chaucer passages are set from *The Riverside Chaucer*, ed. Larry D Benson (Oxford University Press, 1988; third edition, 2008, foreword by Christopher Canon).

Dubliners passages are set from *Dubliners*, ed. Jeri Johnson. (Oxford World's Classics, 2008).

Emily Dickinson poems are set from *The Complete Poems of Emily Dickinson*, ed. Thomas Herbert Johnson (Faber & Faber, 2016).

Mrs Dalloway passages are set from the 1992 Penguin Books edition (introduced by Elaine Showalter).

Paradise Lost, Books IX and X (1674) passages are set from *Paradise Lost*, ed. John Leonard (Penguin Classics, 2000, introduced by John Leonard). Learners should study from the 1674 version of the text which is divided into 12 books and includes 'The Argument' summary at the beginning of each section.

Tess of the D'Urbervilles passages are set from the 2003 Penguin Classics edition, ed. Tim Dolin and introduced by Margaret R Higonnet.

4 Details of the assessment

Paper 1 Drama and Poetry

Written paper, 2 hours, 50 marks

This paper has two sections, Section A: Drama and Section B: Poetry. Each section is worth 25 marks.

Candidates must answer **two** questions: **one** question from a choice of Drama set texts in Section A and **one** question from a choice of Poetry set texts in Section B.

On each set text, candidates will have a choice between two questions (a) or (b). Each requires an essay length response. The (b) question will be based on a passage or a poem from the set text printed on the question paper. Candidates may choose the type of question they wish to answer.

Candidates must demonstrate the following:

- knowledge and understanding of the set text they have studied and an appreciation of relevant contexts
- analysis of the ways in which writers' choices shape meaning and create effects
- an informed, independent opinion about the text studied
- appropriate communication of literary ideas and arguments.

All questions on this paper assess four assessment objectives: AO1, AO2, AO3 and AO4.

Set texts are **not** allowed in the examination room.

Set texts are listed in section 3 Subject content.

Dictionaries may **not** be used.

Paper 2 Prose and Unseen

Written paper, 2 hours, 50 marks

This paper has two sections, Section A: Prose and Section B: Unseen. Each section is worth 25 marks.

Candidates must answer **two** questions: **one** question from a choice of Prose set texts in Section A and **one** question from a choice of two previously unseen texts in Section B.

Section A: Prose

On each set text, candidates will have a choice between two questions (a) or (b). Each requires an essay length response. The (b) question will be based on a passage from the set text printed on the question paper. Candidates may choose the type of question they wish to answer.

Candidates must demonstrate the following:

- knowledge and understanding of the set text they have studied and an appreciation of relevant contexts
- analysis of the ways in which writers' choices shape meaning and create effects
- an informed, independent opinion about the text studied
- appropriate communication of literary ideas and arguments.

All questions in this section assess four assessment objectives: AO1, AO2, AO3 and AO4.

Set texts are **not** allowed in the examination room.

Set texts are listed in section 3 Subject content.

Dictionaries may **not** be used.

Section B: Unseen

Candidates answer **one** question from a choice of two.

- Candidates write a response to previously unseen literary material printed on the question paper.
- The passages cover two of the categories: prose, poetry and drama.
- All passages are from works originally written in English.

The questions will test candidates' ability to read literature critically and to demonstrate, by informed discussion and opinion, an understanding of the ways in which meaning is expressed through a writer's choices of language, form and structure.

The authors and dates of the passages will not be given. Knowledge of the literary or historical background is not expected.

Candidates must demonstrate the following:

- knowledge and understanding of the text type which helps to inform a response
- analysis of the ways in which writers' choices shape meaning and create effects
- an informed, independent opinion about the text studied
- appropriate communication of literary ideas and arguments.

All questions in this section assess four assessment objectives: AO1, AO2, AO3 and AO4.

Dictionaries may **not** be used.

Paper 3 Shakespeare and Drama

Written paper, 2 hours, 50 marks

This paper has two sections, Section A: Shakespeare and Section B: Drama. Each section is worth 25 marks.

Candidates must answer **two** questions: **one** question from a choice of Shakespeare plays in Section A and **one** question from a choice of Drama set texts in Section B.

On each set text, candidates will have a choice between two questions (a) or (b). Each requires an essay length response. The (b) question will be based on a passage from the set text printed on the question paper. Candidates may choose the type of question they wish to answer.

Candidates must demonstrate the following:

- knowledge and understanding of the set text they have studied and an appreciation of relevant contexts
- analysis of the ways in which writers' choices shape meaning and create effects
- an informed, independent opinion about the text studied
- appropriate communication of literary ideas and arguments
- an ability to discuss and evaluate different opinions and interpretations of texts.

All questions on this paper assess all five assessment objectives: AO1, AO2, AO3, AO4 and AO5.

Set texts are **not** allowed in the examination room.

Set texts are listed in section 3 Subject content.

Dictionaries may **not** be used.

Paper 4 Pre- and Post-1900 Poetry and Prose

Written paper, 2 hours, 50 marks

This paper has two sections, Section A: Pre-1900 Poetry and Prose and Section B: Post-1900 Poetry and Prose. Each section is worth 25 marks.

Candidates must answer **two** questions: **one** question from a choice of pre-1900 poetry and prose set texts in Section A and **one** question from a choice of post-1900 poetry and prose set texts in Section B.

Candidates must write **one essay on a poetry set text** and **one essay on a prose set text**.

On each set text, candidates will have a choice between two questions (a) or (b). Each requires an essay length response. The (b) question will be based on a passage or a poem from the set text printed on the question paper. Candidates may choose the type of question they wish to answer.

Candidates must demonstrate the following:

- knowledge and understanding of the set text they have studied and an appreciation of relevant contexts
- analysis of the ways in which writers' choices shape meaning and create effects
- an informed, independent opinion about the text studied
- appropriate communication of literary ideas and arguments
- an ability to discuss and evaluate different opinions and interpretations of texts.

All questions on this paper assess all five assessment objectives: AO1, AO2, AO3, AO4 and AO5.

Set texts are **not** allowed in the examination room.

Set texts are listed in section 3 Subject content.

Dictionaries may **not** be used.

Command words

The table below includes command words used in the assessment for this syllabus. The use of the command word will relate to the subject context.

Command word	What it means
Analyse	examine in detail to show meaning, identify elements and the relationship between them
Assess	make an informed judgement
Comment	give an informed opinion
Compare	identify/comment on similarities and/or differences
Consider	review and respond to given information
Contrast	identify/comment on differences
Demonstrate	show how or give an example
Describe	state the points of a topic / give characteristics and main features
Develop	take forward to a more advanced stage or build upon given information
Discuss	write about issue(s) or topic(s) in depth in a structured way
Examine	investigate closely, in detail
Explain	set out purposes or reasons / make the relationships between things evident / provide why and/or how and support with relevant evidence
Suggest	apply knowledge and understanding to situations where there are a range of valid responses in order to make proposals

Phrases such as 'In what ways ... ?' and 'How far and in what ways' may also be seen in the assessment for this syllabus.

5 What else you need to know

This section is an overview of other information you need to know about this syllabus. It will help to share the administrative information with your exams officer so they know when you will need their support. Find more information about our administrative processes at www.cambridgeinternational.org/examsOfficers

Before you start

Previous study

We recommend that learners starting this course should have completed a course in English equivalent to Cambridge IGCSE™ or Cambridge O Level and should have a level of English equivalent to first language English at IGCSE.

Guided learning hours

We design Cambridge International AS & A Level syllabuses based on learners having about 180 guided learning hours for each Cambridge International AS Level and about 360 guided learning hours for a Cambridge International A Level. The number of hours a learner needs to achieve the qualification may vary according to local practice and their previous experience of the subject.

Availability

You can enter candidates in the June and November exam series. If your school is in India, you can enter your candidates in the March exam series. You can view the timetable for your administrative zone at www.cambridgeinternational.org/timetables

Private candidates can enter for this syllabus.

Combining with other syllabuses

Candidates can take this syllabus alongside other Cambridge International syllabuses in a single exam series. The only exceptions are:

- Cambridge International AS Level Language and Literature in English (8695)
- syllabuses with the same title at the same level.

Group awards: Cambridge AICE

Cambridge AICE (Advanced International Certificate of Education) is a group award for Cambridge International AS & A Level. It allows schools to offer a broad and balanced curriculum by recognising the achievements of learners who pass examinations in a range of different subjects.

Learn more about Cambridge AICE at www.cambridgeinternational.org/aice

Making entries

Exams officers are responsible for submitting entries to Cambridge International. We encourage them to work closely with you to make sure they enter the right number of candidates for the right combination of syllabus components. Entry option codes and instructions for submitting entries are in the *Cambridge Guide to Making Entries*. Your exams officer has a copy of this guide.

Exam administration

To keep our exams secure, we produce question papers for different areas of the world, known as administrative zones. We allocate all Cambridge schools to one administrative zone determined by their location. Each zone has a specific timetable. Some of our syllabuses offer candidates different assessment options. An entry option code is used to identify the components the candidate will take relevant to the administrative zone and the available assessment options.

Support for exams officers

We know how important exams officers are to the successful running of exams. We provide them with the support they need to make your entries on time. Your exams officer will find this support, and guidance for all other phases of the Cambridge Exams Cycle, at www.cambridgeinternational.org/examsOfficers

Retakes

Candidates can retake Cambridge International AS Level and Cambridge International A Level as many times as they want to. Cambridge International AS & A Levels are linear qualifications so candidates cannot re-sit individual components. Information on retake entries is in the *Cambridge Handbook* at www.cambridgeinternational.org/examsOfficers

Candidates can carry forward the result of their Cambridge International AS Level assessment from one series to complete the Cambridge International A Level in a following series, subject to the rules and time limits described in the *Cambridge Handbook*.

Equality and inclusion

We have taken great care to avoid bias of any kind in the preparation of this syllabus and related assessment materials. In compliance with the UK Equality Act (2010) we have designed this qualification to avoid any direct and indirect discrimination.

The standard assessment arrangements may present unnecessary barriers for candidates with disabilities or learning difficulties. We can put arrangements in place for these candidates to enable them to access the assessments and receive recognition of their attainment. We do not agree access arrangements if they give candidates an unfair advantage over others or if they compromise the standards being assessed.

Candidates who cannot access the assessment of any component may be able to receive an award based on the parts of the assessment they have completed.

Information on access arrangements is in the *Cambridge Handbook* at www.cambridgeinternational.org/examsOfficers

Language

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

After the exam

Grading and reporting

Grades A*, A, B, C, D or E indicate the standard a candidate achieved at Cambridge International A Level, with A* being the highest grade.

Grades a, b, c, d or e indicate the standard a candidate achieved at Cambridge International AS Level, with 'a' being the highest grade.

'Ungraded' means that the candidate's performance did not meet the standard required for the lowest grade (E or e). 'Ungraded' is reported on the statement of results but not on the certificate. In specific circumstances your candidates may see one of the following letters on their statement of results:

- Q (pending)
- X (no result)
- Y (to be issued).

These letters do not appear on the certificate.

If a candidate takes a Cambridge International A Level and fails to achieve grade E or higher, a Cambridge International AS Level grade will be awarded if both of the following apply:

- the components taken for the Cambridge International A Level by the candidate in that series included all the components making up a Cambridge International AS Level
- the candidate's performance on the AS Level components was sufficient to merit the award of a Cambridge International AS Level grade.

On the statement of results and certificates, Cambridge International AS & A Levels are shown as General Certificates of Education, GCE Advanced Subsidiary Level (GCE AS Level) and GCE Advanced Level (GCE A Level).

'Cambridge International A Levels are the 'gold standard' qualification. They are based on rigorous, academic syllabuses that are accessible to students from a wide range of abilities yet have the capacity to stretch our most able.'

Mark Vella, Director of Studies, Auckland Grammar School, New Zealand

How students, teachers and higher education can use the grades

Cambridge International A Level

Assessment at Cambridge International A Level has two purposes:

- to measure learning and achievement

The assessment:

- confirms achievement and performance in relation to the knowledge, understanding and skills specified in the syllabus, to the levels described in the grade descriptions.

- to show likely future success

The outcomes:

- help predict which students are well prepared for a particular course or career and/or which students are more likely to be successful
- help students choose the most suitable course or career.

Cambridge International AS Level

Assessment at Cambridge International AS Level has two purposes:

- to measure learning and achievement

The assessment:

- confirms achievement and performance in relation to the knowledge, understanding and skills specified in the syllabus.

- to show likely future success

The outcomes:

- help predict which students are well prepared for a particular course or career and/or which students are more likely to be successful
- help students choose the most suitable course or career
- help decide whether students part way through a Cambridge International A Level course are making enough progress to continue
- guide teaching and learning in the next stages of the Cambridge International A Level course.

Grade descriptions

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

Grade descriptions for Cambridge International A Level Literature in English will be published after the first assessment of the A Level in 2021. Find more information at www.cambridgeinternational.org/alevel

Changes to this syllabus for 2021, 2022 and 2023

The latest syllabus is version 4, published September 2022.

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

Changes to syllabus version 4, published September 2022

Changes to the syllabus content	<ul style="list-style-type: none"> Information about designing a course that is appropriate for your learners has been added to Section 3 Subject content on p10. On page 21: Paper 4 poetry texts have been denoted by an asterisk. On page 30: Paper 4 poetry texts have been denoted by an asterisk. On page 39: 'Editions of set texts used for setting passages in the examination', information about editions used for <i>Cat on a Hot Tin Roof</i> and <i>Sir Gawain and the Green Knight</i> has been added under a new heading 'Paper 1: Drama and Poetry'.
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Changes to syllabus version 3, published September 2020

Changes to syllabus content	<ul style="list-style-type: none"> Text titles have been amended on pages 11, 19, 20 and 28. The section entitled 'Editions of set texts used for setting passages in the examination' has been updated on page 38. Paragraphs for Paper 2 and Paper 4 have been added to this section.
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Changes to syllabus version 2, published September 2019

Changes to syllabus content	<ul style="list-style-type: none"> Changes have been made to titles and first lines of set texts and poems. See pages 10–37 for details. On page 37, a sentence has been added to the paragraph on 'Editions of set texts used for setting passages in the examination'.
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Changes to syllabus version 1, published September 2018

Carry forward from 2020	<ul style="list-style-type: none"> Candidates taking AS Level in 2020 can carry forward their results towards the full A Level with the revised syllabus in 2021.
Changes to syllabus content	<ul style="list-style-type: none"> The key concepts have been updated. The list of set texts in the Subject content section has been updated. A list of command words has been added to the syllabus.
Changes to assessment (including changes to specimen papers)	<ul style="list-style-type: none"> The syllabus aims have been updated. The assessment objectives (AOs) have been updated and titles have been added to highlight the focus of each AO. The assessment model has changed. We have removed optional routes through the syllabus. There are now compulsory components: Paper 1 and Paper 2 at AS Level, with the addition of Paper 3 and Paper 4 at A Level. Paper 2: The assessment of an unseen text has been introduced to this paper. Coursework has been removed.

continued

**Changes to assessment
(including changes
to specimen papers)
continued**

- All learners will now study poetry, prose and drama at both AS and A Level.
- The organisation of the question papers has changed, as have the paper titles. Please refer to the Assessment overview section and also the specimen papers for further information.
- The rubrics in all of the question papers have changed. Please see the specimen papers for further information.
- The levels-based marking criteria have been updated. Please see the specimen mark schemes for further information.

Other changes

- The syllabus is no longer in a shared document with AS & A Level English Language (9093) and AS Level Language and Literature in English (8695).
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In addition to reading the syllabus, you should refer to the updated specimen papers. The specimen papers will help your students become familiar with exam requirements and command words in questions. The specimen mark schemes explain how students should answer questions to meet the assessment objectives.

Any textbooks endorsed to support the syllabus for examination from 2021 are suitable for use with this syllabus.



'While studying Cambridge IGCSE and Cambridge International A Levels, students broaden their horizons through a global perspective and develop a lasting passion for learning.'

Zhai Xiaoning, Deputy Principal, The High School Affiliated to Renmin University of China

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