



**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](http://www.cambridgeinternational.org/ISO9001)

Copyright © UCLES September 2018

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.

UCLES retains the copyright on all its publications. Registered centres are permitted to copy material from this booklet for their own internal use. However, we cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within a centre.

---

# Contents

---

<b>1 Why choose this syllabus?</b> .....	<b>2</b>
<b>2 Syllabus overview</b> .....	<b>6</b>
Aims	6
Content overview	6
Assessment overview	7
Assessment objectives	8
<b>3 Subject content</b> .....	<b>10</b>
Set texts for examination in 2021	10
Set poems and stories for examination in 2021	12
Set texts for examination in 2022	19
Set poems and stories for examination in 2022	21
Set texts for examination in 2023	28
Set poems and stories for examination in 2023	30
<b>4 Details of the assessment</b> .....	<b>38</b>
Paper 1 Drama and Poetry	38
Paper 2 Prose and Unseen	38
Paper 3 Shakespeare and Drama	40
Paper 4 Pre- and Post-1900 Poetry and Prose	40
Command words	42
<b>5 What else you need to know</b> .....	<b>43</b>
Before you start	43
Making entries	44
After the exam	45
How students, teachers and higher education can use the grades	46
Grade descriptions	46
Changes to this syllabus for 2021, 2022 and 2023	47

## Changes to this syllabus

For information about changes to this syllabus for 2021, 2022 and 2023, go to page 47.



# 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.

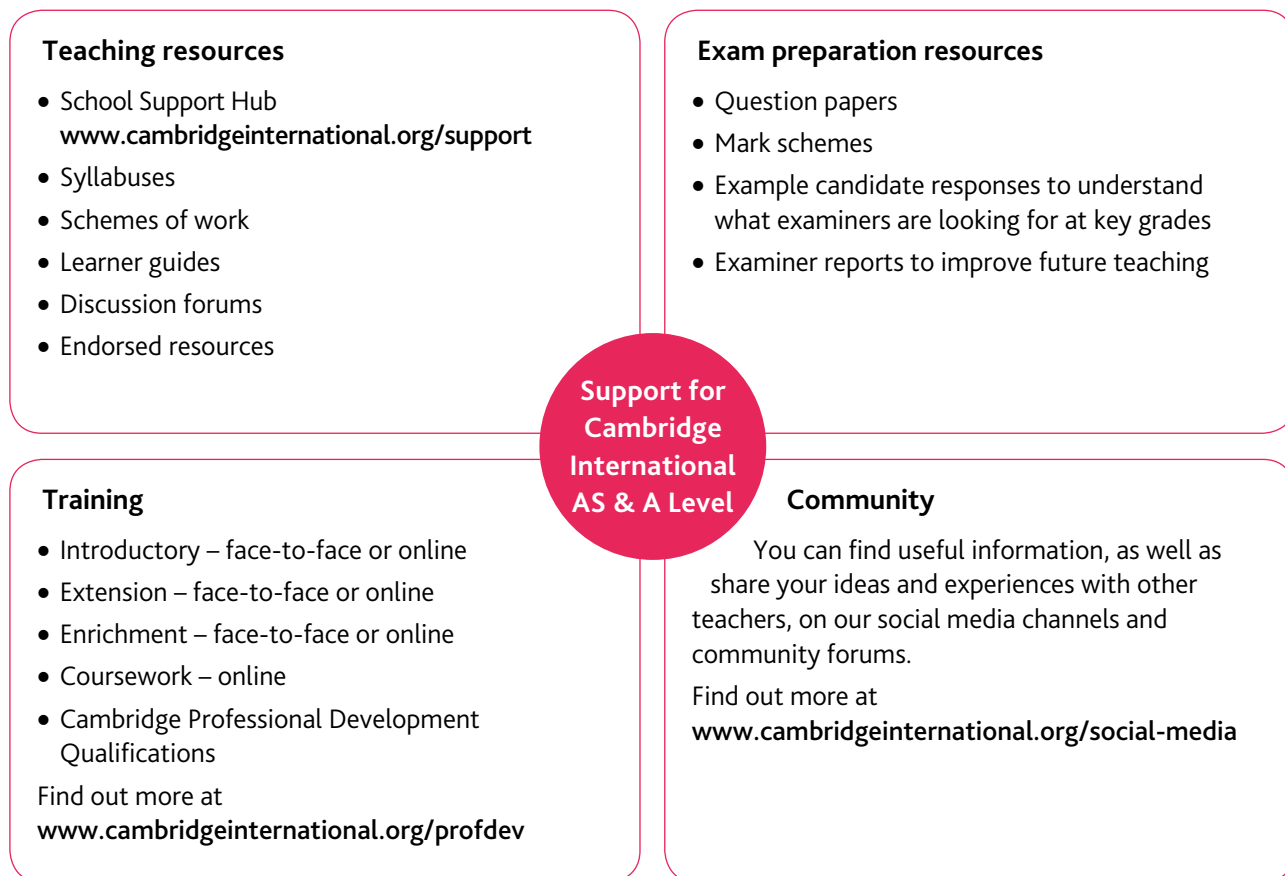
Learn more at [www.cambridgeinternational.org/recognition](http://www.cambridgeinternational.org/recognition)

**'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](http://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
<b>1 AS Level only</b> (Candidates take all AS components in the same exam series)	✓	✓		
<b>2 A Level (staged over two years)</b> Year 1 AS Level*	✓	✓		
Year 2 Complete the A Level			✓	✓
<b>3 A Level</b> (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

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

#### 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

## Set texts for examination in 2021 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 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>

### 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>
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 &amp; 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>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</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 &amp; 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 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>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 &amp; Selected Poems</i>
James Joyce	<i>Dubliners</i>
Margaret Atwood	<i>The Handmaid's Tale</i>
Jean Rhys	<i>Wide Sargasso Sea</i>

## 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  
 Imitiaz 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  
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 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). Chaucer passages are set from *The Riverside Chaucer*, ed. Larry D Benson (Oxford University Press, 1988; third edition, 2008, foreword by Christopher Canon). *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
<b>Analyse</b>	examine in detail to show meaning, identify elements and the relationship between them
<b>Assess</b>	make an informed judgement
<b>Comment</b>	give an informed opinion
<b>Compare</b>	identify/comment on similarities and/or differences
<b>Consider</b>	review and respond to given information
<b>Contrast</b>	identify/comment on differences
<b>Demonstrate</b>	show how or give an example
<b>Describe</b>	state the points of a topic / give characteristics and main features
<b>Develop</b>	take forward to a more advanced stage or build upon given information
<b>Discuss</b>	write about issue(s) or topic(s) in depth in a structured way
<b>Examine</b>	investigate closely, in detail
<b>Explain</b>	set out purposes or reasons / make the relationships between things evident / provide why and/or how and support with relevant evidence
<b>Suggest</b>	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](http://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](http://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](http://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](http://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](http://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](http://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](http://www.cambridgeinternational.org/alevel)



## Changes to this syllabus for 2021, 2022 and 2023

The latest syllabus is version 2, published September 2019.

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

<b>Changes to syllabus</b>	<ul style="list-style-type: none"> <li>• Changes have been made to titles and first lines of set texts and poems. See pages 10–37 for details.</li> <li>• On page 37, a sentence has been added to the paragraph on 'Editions of set texts used for setting passages in the examination'.</li> </ul>
<b>Carry forward from 2020</b>	<ul style="list-style-type: none"> <li>• Candidates taking AS Level in 2020 can carry forward their results towards the full A Level with the revised syllabus in 2021.</li> </ul>
<b>Changes to syllabus content</b>	<ul style="list-style-type: none"> <li>• The key concepts have been updated.</li> <li>• The list of set texts in the Subject content section has been updated.</li> <li>• A list of command words has been added to the syllabus.</li> </ul>
<b>Changes to assessment (including changes to specimen papers)</b>	<ul style="list-style-type: none"> <li>• The syllabus aims have been updated.</li> <li>• The assessment objectives (AOs) have been updated and titles have been added to highlight the focus of each AO.</li> <li>• 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.</li> <li>• Paper 2: The assessment of an unseen text has been introduced to this paper.</li> <li>• Coursework has been removed.</li> <li>• All learners will now study poetry, prose and drama at both AS and A Level.</li> <li>• 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.</li> <li>• The rubrics in all of the question papers have changed. Please see the specimen papers for further information.</li> <li>• The levels-based marking criteria have been updated. Please see the specimen mark schemes for further information.</li> </ul>
<b>Other changes</b>	<ul style="list-style-type: none"> <li>• The syllabus is no longer in a shared document with AS &amp; A Level English Language (9093) and AS Level Language and Literature in English (8695).</li> </ul>

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

Cambridge Assessment International Education  
The Triangle Building, Shaftesbury Road, Cambridge CB2 8EA  
Tel: +44 (0)1223 553554 Fax: +44 (0)1223 553558  
Email: [info@cambridgeinternational.org](mailto:info@cambridgeinternational.org) [www.cambridgeinternational.org](http://www.cambridgeinternational.org)

Copyright © UCLES September 2018