



**Cambridge Assessment  
International Education**

## Syllabus

# Cambridge International AS Level Language and Literature in English 8695

For examination in June and November 2021, 2022 and 2023.



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## Why choose Cambridge International?

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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)

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# Contents

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<b>1 Why choose this syllabus?</b> .....	<b>2</b>
<b>2 Syllabus overview</b> .....	<b>7</b>
Aims	7
Content overview	7
Assessment overview	8
Assessment objectives	9
<b>3 Subject content</b> .....	<b>10</b>
Paper 1 Writing	10
Paper 2 Drama, Poetry and Prose	12
Set texts for examination in 2021	12
Set poems and stories for examination in 2021	13
Set texts for examination in 2022	17
Set poems and stories for examination in 2022	18
Set texts for examination in 2023	22
Set poems and stories for examination in 2023	23
<b>4 Details of the assessment</b> .....	<b>27</b>
Paper 1 Writing	27
Paper 2 Drama, Poetry and Prose	28
Command words	29
<b>5 What else you need to know</b> .....	<b>30</b>
Before you start	30
Making entries	31
After the exam	32
How students, teachers and higher education can use the grades	33
Grade descriptions	33
Changes to this syllabus for 2021, 2022 and 2023	34

## Changes to this syllabus

For information about changes to this syllabus for 2021, 2022 and 2023, go to page 34.



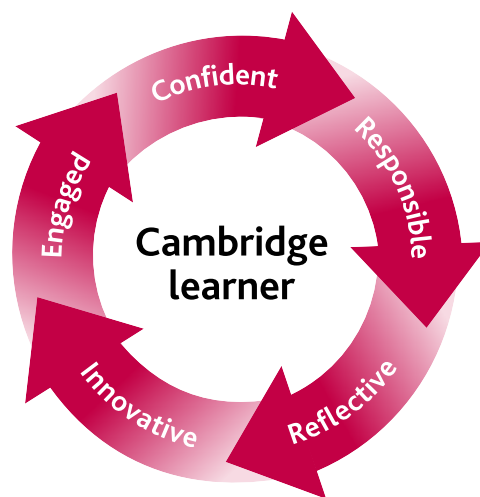
# 1 Why choose this syllabus?

## 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 Level Language and Literature in English** develops a set of transferable skills. These include critical analysis, constructing arguments and presenting knowledge and understanding, and writing English in a balanced, articulate and fluent manner. Learners of Language and Literature in English will find that the skills needed will support them in a wide range of subjects and real-world situations.

Our approach in Cambridge International AS Language and 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**, developing a keen sense of themselves as students of language and literature 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 roles language and literature play in matters of personal, social and global significance, and being prepared to apply this learning beyond the classroom.

**'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.

In considering aspects of **English Language** in **Paper 1** of this syllabus, the key concepts are:

- **Text and context**  
A **text** can be defined as a single, coherent unit of language, from the briefest spoken utterance to a book published across several volumes. However, no text exists without **context**; students of English language must always consider how a text's meaning is informed by the circumstances not only of its production, but also of its communication and reception.
- **Meaning and style**  
The study of English language involves developing a range of strategies for exploring the complex ways in which different linguistic elements come together to create **meaning**. Whether producing their own texts or analysing texts produced by others, students of English language must consider how choices regarding form, structure and language also interact to create a distinctive **style**.
- **Audience**  
Students of English language must learn to identify and analyse the strategies writers use to communicate with their intended **audience(s)**. Likewise, they must be able to predict, recognise and analyse the various responses these strategies might elicit.
- **Creativity**  
Whether writing artfully for a specified purpose and audience, reading deeply between the lines of a challenging text, or developing strategies for acquiring the language in the first place, users of the English language must demonstrate **creativity** in a range of forms and contexts.

In considering aspects of **Literature in English** in **Paper 2** of this syllabus, the key concepts 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.
- **Style**  
Analysing the writer's variety and use of language and style in different forms, genres and periods, and how it contributes to the meanings and effects for different audiences and readerships.
- **Interpretation**  
Evaluating and explaining different ideas within a text.

## 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 Language and Literature in English helps to provide transferable skills which support further study. This syllabus promotes an ability to communicate in written English relevant to the study of a wide range of courses in higher education. It is suitable for students intending to enter employment or further study, or as part of a course of general education

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.

### Teaching resources

- School Support Hub  
[www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support)
- Syllabuses
- Schemes of work
- Learner guides
- Discussion forums
- Endorsed resources

### Exam preparation resources

- Question papers
- Mark schemes
- Example candidate responses to understand what examiners are looking for at key grades
- Examiner reports to improve future teaching

### Support for Cambridge International AS & A Level

### Training

- Introductory – face-to-face or online
- Extension – face-to-face or online
- Enrichment – face-to-face or online
- Coursework – online
- Cambridge Professional Development Qualifications

Find out more at  
[www.cambridgeinternational.org/profdev](http://www.cambridgeinternational.org/profdev)

### Community

You can find useful information, as well as share your ideas and experiences with other teachers, on our social media channels and community forums.

Find out more at  
[www.cambridgeinternational.org/social-media](http://www.cambridgeinternational.org/social-media)

'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



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## 2 Syllabus overview

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### Aims

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

The aims are to enable students to:

- enjoy the experience of studying English language and reading literature
- communicate effectively, accurately and appropriately in writing
- develop the interdependent skills of reading, analysis and communication
- develop an appreciation of texts in a range of forms and styles produced for a variety of audiences and from different periods and cultures
- build a firm foundation for further study of language and literature.

### Content overview

Cambridge International AS Language and Literature in English will provide learners with the opportunity to demonstrate their ability to produce writing to specific briefs and for given audiences. They will also gain further knowledge and understanding of international poetry, prose and drama.

In studying for the Language component of the syllabus, learners will be able to practise sustained, accurate, fluent and consistent writing. They will produce informed responses, appropriate to the specific form, style, context and audience.

Learners will study two texts in preparation for the Literature component. This will further develop their skills of analysis and interpretation and encourage a 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.

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 Level Language and Literature in English



Our School Support Hub [www.cambridgeinternational.org/support](https://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

Writing 2 hours

50 marks

Candidates answer **two** questions: one compulsory question from Section A, and one question from a choice of three in Section B.

Externally assessed

50% of the AS Level

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### Paper 2

Drama, Poetry and Prose 2 hours

50 marks

Candidates answer **two** questions, each from a different section.

Externally assessed

50% of the AS Level

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

Candidates for Cambridge International AS Level Language and Literature in English take Paper 1 and Paper 2 in the same series.

## Assessment objectives

The assessment objectives (AOs) for **Paper 1 Writing** are:

**AO2** Write effectively, creatively, accurately and appropriately, for a range of audiences and purposes.

**AO3** Analyse the ways in which writers' choices of form, structure and language produce meaning and style.

The assessment objectives (AOs) for **Paper 2 Drama, Poetry and Prose** are:

**AO1** 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** Analyse ways in which writers' choices of language, form and structure shape meanings and effects.

**AO3** Produce informed independent opinions and interpretations of literary texts.

**AO4** Communicate a relevant, structured and supported response appropriate to literary study.

### Weighting for assessment objectives

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

#### Assessment objectives as a percentage of Paper 1 Writing

Assessment objective	Weighting in component %
AO2	80
AO3	20
Total	100

#### Assessment objectives as a percentage of Paper 2 Drama, Poetry and Prose

Assessment objective	Weighting in component %
AO1	25
AO2	25
AO3	25
AO4	25
Total	100

## 3 Subject content

### Paper 1 Writing

In Paper 1, candidates are primarily assessed on skills and techniques related to writing.

Learners should explore and experiment with an extensive variety of genres, styles and contexts in their writing. In addition to refining their ability to express themselves with precision and clarity of purpose, learners should become increasingly reflective writers, capable of adapting the style of their writing to fit a diverse range of forms, audiences, purposes and contexts.

The examples listed in the content below are suggested rather than prescribed ways in which candidates can demonstrate knowledge and understanding. These examples are not exhaustive.

#### Knowledge and understanding

Candidates should be prepared to demonstrate knowledge and understanding of:

- the conventions of a wide range of written textual forms
- the linguistic elements and literary features of texts
- the significance of audience in both the design and reception of texts
- the ways in which genre, purpose and context contribute to the meaning of texts

Examples:

- advertisements, brochures, leaflets, editorials, news stories, articles, reviews, blogs, investigative journalism, letters, podcasts, (auto)biographies, travel writing, diaries, essays, scripted speech, narrative writing, and descriptive writing
- parts of speech / word classes, vocabulary, figurative language, phonology, morphology, rhetorical devices, voice, aspect, tense, modality, narrative perspective, word ordering and sentence structure, paragraph- and text-level structure, formality/informality of tone, pragmatics

## Skills and techniques

Candidates should be prepared to demonstrate the following skills and techniques:

- writing for a specified audience and purpose, to fulfil the brief provided
- producing an appropriate structure for longer pieces of writing
- organising writing to achieve specific effects
- structuring paragraphs
- using a range of appropriate linguistic elements and literary features
- expressing ideas accurately and clearly at both sentence and word level
- reflecting upon and evaluating the qualities of their own writing, including aspects relating to its purpose, form and audience

Examples:

- Freytag's Pyramid in imaginative writing; dialectical structure in discursive writing; introductory, summary and evaluative sections in review writing
- withholding key information in imaginative writing; juxtaposing counterarguments in discursive writing; evidentiary logic in critical writing
- topic sentences, connectives, internal coherence, discourse markers
- imagery in descriptive writing; rhetorical devices in argumentative writing; evaluative lexis in critical writing

## Paper 2 Drama, Poetry and Prose

### 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 2 Drama, Poetry and Prose

Learners study **two** set texts, each from a different section.

Candidates answer **two** questions in the examination, each from a different section of the question paper.

#### 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

#### Section C Prose

E M Forster	<i>Howard's 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>

## Set poems and stories for examination in 2021

Poems and stories for examination in 2021 are listed below.

### Robert Browning: Selected Poems

#### Paper 2, 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 2, 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 Coleridge  
Kenneth Slessor



## Set poems and stories for examination in 2021 continued

### Gillian Clarke: Selected Poems Paper 2, 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 of 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 C 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*

## 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 2 Drama, Poetry and Prose

Learners study **two** set texts, each from a different section.

Candidates answer **two** questions in the examination, each from a different section of the question paper.

#### 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

#### Section C 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>

## Set poems and stories for examination in 2022

Poems and stories for examination in 2022 are listed below.

### Robert Browning: Selected Poems Paper 2, 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, Baldassarò, 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 2, 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 Coleridge  
Kenneth Slessor

## Set poems and stories for examination in 2022 continued

### Gillian Clarke: Selected Poems Paper 2, 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 of 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 C 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*

## 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 2 Drama, Poetry and Prose

Learners study **two** set texts, each from a different section.

Candidates answer **two** questions in the examination, each from a different section of the question paper.

#### 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

#### Section C 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>



## Set poems and stories for examination in 2023

Poems and stories for examination in 2023 are listed below.

### Robert Browning: Selected Poems Paper 2, 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, Baldassarò, 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 2, Section B Poetry**

**Poem:**

*The Clod and the Pebble*  
*The Buck in the Snow*  
*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 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  
Edna St Vincent Millay  
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  
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 2, 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 of 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

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Paper 2, Section C Prose**

**Author:**

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M R James  
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Ralph Ellison  
Philip K Dick  
Marghanita Laski  
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**Story:**

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*Stability*  
*The Tower*  
*The Axe*  
*When It Happens*  
*The Plantation*  
*Haywards Heath*  
*The Paper Menagerie*

### Editions of set texts used for setting passages in the examination

It is important to remember 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).

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## 4 Details of the assessment

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### Paper 1 Writing

Written paper, 2 hours, 50 marks

This paper has two sections, Section A: Shorter writing and reflective commentary, and Section B: Extended writing. Each section is worth 25 marks.

Candidates must answer **two** questions: Question 1 in Section A (compulsory), and **one** question in Section B.

Dictionaries may **not** be used.

#### Section A: Shorter writing and reflective commentary

Question 1 is in two parts:

- a) writing a short text in response to a prompt (15 marks)
- b) writing a reflective commentary based on how the text produced in part (a) fulfils the brief (10 marks).

In Question 1(a), candidates are required to write a response of no more than 400 words to a prompt, choosing their vocabulary, style and structure to fit a specific form, purpose and audience.

Examples of the text types candidates may be required to produce include advertisements, brochures, leaflets, editorials, news stories, articles, reviews, blogs, investigative journalism, letters, podcasts, (auto)biographies, travel writing, diaries, essays, scripted speech, narrative writing, and descriptive writing.

This question assesses AO2.

In Question 1(b), candidates are required to write a reflective commentary explaining how their linguistics choices have contributed to fulfilling the brief in part (a).

Candidates are required to focus on their choices of form, structure and language, and to analyse how these stylistic choices relate to audience and shape meaning.

This question assesses AO3.

#### Section B: Extended writing

Candidates choose to answer **one** out of three questions.

Each question corresponds to one of the three following categories:

- imaginative/descriptive
- discursive/argumentative
- review/critical.

Depending on the category, examples of the text types candidates may be required to produce include advertisements, brochures, leaflets, editorials, news stories, articles, reviews, blogs, investigative journalism, letters, podcasts, (auto)biographies, travel writing, diaries, essays, scripted speech, narrative writing, and descriptive writing.

In each question, candidates are required to:

- produce a continuous piece of writing of 600–900 words
- express their ideas clearly, coherently and accurately, using an appropriate range of language
- develop their writing in a manner appropriate to the form, purpose and audience.

This question assesses AO2.

## Paper 2 Drama, Poetry and Prose

Written paper, 2 hours, 50 marks

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

Candidates must answer **two** questions, each from a different section.

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 all 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.

## 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.

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## 5 What else you need to know

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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. 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 and timetables

You can enter candidates in the June and November 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 & A Level English Language (9093)
- Cambridge International AS & A Level Literature in English (9695)
- 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)

### 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, b, c, d or e indicate the standard a candidate achieved at Cambridge International AS Level.

'a' is the highest and 'e' is the lowest grade.

'Ungraded' means that the candidate's performance did not meet the standard required for the lowest grade (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.

On the statement of results and certificates, Cambridge International AS Level is shown as General Certificate of Education, GCE Advanced Subsidiary Level (GCE AS 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 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

## 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 AS Level Language and Literature in English will be published after the first assessment of the AS 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 syllabus has been reviewed and revised for first examination in 2021.

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

<b>Changes to syllabus content</b>	<ul style="list-style-type: none"> <li>• The key concepts have been updated.</li> <li>• Section 3 Subject content has changed. Further explanation has been provided for English Language, including useful examples to help teaching and learning, and the list of set texts for Literature has been updated.</li> <li>• We have increased the choice of set texts for Paper 2 Drama, Poetry and Prose. Teachers and learners now have a choice from four texts in each section.</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.</li> <li>• There are now distinct AOs for Paper 1 and Paper 2.</li> <li>• The numbering of the question papers has changed to:               <ul style="list-style-type: none"> <li>– Paper 1 Writing (English Language)</li> <li>– Paper 2 Drama, Poetry and Prose (Literature in English).</li> </ul> </li> </ul>
	<b>Paper 1 Writing</b>
	<ul style="list-style-type: none"> <li>• Section A has changed. It is now compulsory and requires candidates to write a shorter piece of writing and then reflect on this.</li> <li>• Section B remains as three optional questions. Candidates will choose one question from three categories: imaginative/descriptive, discursive/argumentative or review/critical.</li> <li>• The duration of the paper and number of marks are unchanged.</li> </ul>
	<b>Paper 2 Drama, Poetry and Prose</b>
	<ul style="list-style-type: none"> <li>• The sequence of the forms within the paper has changed to: Section A: Drama, Section B: Poetry and Section C: Prose.</li> <li>• The duration of the paper and number of marks are unchanged.</li> </ul>
	<b>Mark schemes</b>
	<ul style="list-style-type: none"> <li>• The levels of response 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 Literature in English (9695) and AS &amp; A Level English Language (9093).</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

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