



**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.



Why choose Cambridge International?

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

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

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

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

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

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

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

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

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



Quality management

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

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Changes to this syllabus

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



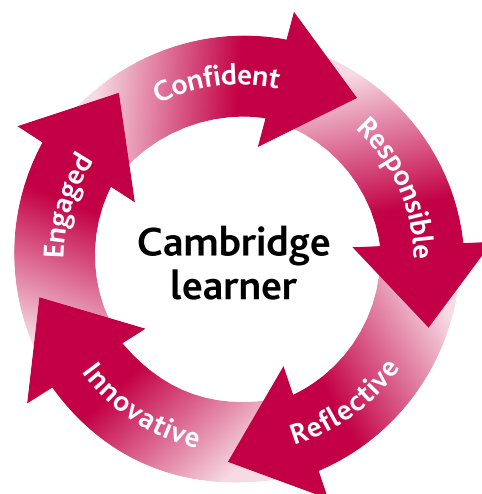
1 Why choose this syllabus?

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

'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
- 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

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

'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 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 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

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

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, 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 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

**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

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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).

4 Details of the assessment

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

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

5 What else you need to know

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

Before you start

Previous study

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

Guided learning hours

We design Cambridge International AS & A Level syllabuses based on learners having about 180 guided learning hours for each Cambridge International AS Level. 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

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

Making entries

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

Exam administration

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

Support for exams officers

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

Retakes

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

Equality and inclusion

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

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

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

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

Language

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

After the exam

Grading and reporting

Grades a, 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

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.

Changes to syllabus content	<ul style="list-style-type: none"> • The key concepts have been updated. • 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. • 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. • A list of command words has been added to the syllabus.
Changes to assessment (including changes to specimen papers)	<ul style="list-style-type: none"> • The syllabus aims have been updated. • The assessment objectives (AOs) have been updated. • There are now distinct AOs for Paper 1 and Paper 2. • The numbering of the question papers has changed to: <ul style="list-style-type: none"> – Paper 1 Writing (English Language) – Paper 2 Drama, Poetry and Prose (Literature in English).
	Paper 1 Writing
	<ul style="list-style-type: none"> • Section A has changed. It is now compulsory and requires candidates to write a shorter piece of writing and then reflect on this. • Section B remains as three optional questions. Candidates will choose one question from three categories: imaginative/descriptive, discursive/argumentative or review/critical. • The duration of the paper and number of marks are unchanged.
	Paper 2 Drama, Poetry and Prose
	<ul style="list-style-type: none"> • The sequence of the forms within the paper has changed to: Section A: Drama, Section B: Poetry and Section C: Prose. • The duration of the paper and number of marks are unchanged.
	Mark schemes
	<ul style="list-style-type: none"> • The levels of response marking criteria have been updated. Please see the specimen mark schemes for further information.
Other changes	<ul style="list-style-type: none"> • The syllabus is no longer in a shared document with AS & A Level Literature in English (9695) and AS & A Level English Language (9093).

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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