



**Cambridge Assessment
International Education**

Syllabus

Cambridge International AS Level Language and Literature in English 8695

Use this syllabus for exams in 2024, 2025 and 2026.
Exams are available in the June and November series.



Version 2

For the purposes of screen readers, any mention in this document of Cambridge IGCSE refers to Cambridge International General Certification of Secondary Education.

**Cambridge
Pathway** 

Why choose Cambridge International?

Cambridge International 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.

School feedback: ‘We think the Cambridge curriculum is superb preparation for university.’

Feedback from: 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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Important: Changes to this syllabus

For information about changes to this syllabus for 2024, 2025 and 2026, go to page 39.

The latest syllabus is version 1, published September 2021. There are significant changes to the Paper 2 set texts which will affect teaching.

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

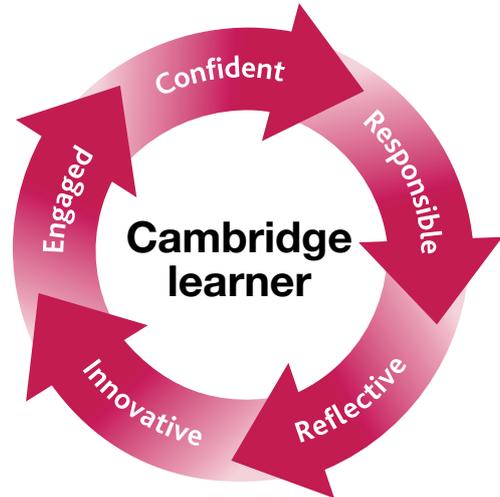
1 Why choose this syllabus?

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.

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

Feedback from: 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.

International recognition and acceptance

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. Our programmes and qualifications 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 recognition database and university websites to find the most up-to-date entry requirements for courses they wish to study.

Learn more at www.cambridgeinternational.org/recognition

School feedback: ‘The depth of knowledge displayed by the best A Level students makes them prime targets for America’s Ivy League universities.’

Feedback from: Yale University, USA

Supporting teachers

We provide a wide range of resources, detailed guidance and innovative training and professional development so that you can give your students the best possible preparation for Cambridge International AS & A Level. To find out which resources are available for each syllabus go to www.cambridgeinternational.org/support

The School Support Hub is our secure online site for Cambridge teachers where you can find the resources you need to deliver our programmes. You can also keep up to date with your subject and the global Cambridge community through our online discussion forums.

Find out more at www.cambridgeinternational.org/support

| Support for Cambridge International AS & A Level | | | |
|--|--|---|--|
| Planning and preparation <ul style="list-style-type: none">• Next steps guides.• Schemes of work.• Specimen papers.• Syllabuses.• Teacher guides. | Teaching and assessment <ul style="list-style-type: none">• Endorsed resources.• Online forums.• Support for coursework and speaking tests. | Learning and revision <ul style="list-style-type: none">• Example candidate responses.• Past papers and mark schemes.• Specimen paper answers. | Results <ul style="list-style-type: none">• Candidate Results Service.• Principal examiner reports for teachers.• Results Analysis. |

Sign up for email notifications about changes to syllabuses, including new and revised products and services at www.cambridgeinternational.org/syllabusupdates

Professional development

We support teachers through:

- Introductory Training – face-to-face or online
- Extension Training – face-to-face or online
- Enrichment Professional Development – face-to-face or online

Find out more at www.cambridgeinternational.org/events

- Cambridge Professional Development Qualifications

Find out more at www.cambridgeinternational.org/profdev



Supporting exams officers

We provide comprehensive support and guidance for all Cambridge exams officers.

Find out more at: www.cambridgeinternational.org/eoguide

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.



Cambridge Assessment International Education is an education organisation and politically neutral. The contents of this syllabus, examination papers and associated materials do not endorse any political view. We endeavour to treat all aspects of the exam process neutrally.

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.

School feedback: ‘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.’

Feedback from: US Higher Education Advisory Council

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

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

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

Set texts for examination in 2024

Paper 2 Drama, Poetry and Prose

The set texts listed below are for examination in **2024**.

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

| | |
|---------------------|--------------------------------|
| Errol John | <i>Moon on a Rainbow Shawl</i> |
| William Shakespeare | <i>Measure for Measure</i> |
| John Webster | <i>The Duchess of Malfi</i> |
| Tennessee Williams | <i>Cat on a Hot Tin Roof</i> |

Section B Poetry

| | |
|-------------------------------------|---|
| Maya Angelou | <i>And Still I Rise</i> |
| Simon Armitage | <i>Sir Gawain and the Green Knight</i> |
| William Blake | Selected Poems from <i>Songs of Innocence and of Experience</i> |
| <i>Songs of Ourselves, Volume 2</i> | Selected Poems |

Section C Prose

| | |
|---------------------------------------|--|
| Kiran Desai | <i>The Inheritance of Loss</i> |
| Ian McEwan | <i>Atonement</i> |
| <i>Stories of Ourselves, Volume 1</i> | Selected Stories (new selection from Volume 1 for 2024, 2025 and 2026) |
| Mark Twain | <i>The Adventures of Huckleberry Finn</i> |

Set poems and stories for examination in 2024

Poems and stories for examination in 2024 are listed below.

Maya Angelou: *And Still I Rise* Paper 2, Section B Poetry

| Title: | First line: |
|--|--|
| <i>A Kind of Love, Some Say</i> | Is it true the ribs can tell |
| <i>Country Lover</i> | Funky blues |
| <i>Remembrance</i> | Your hands easy |
| <i>Where We Belong, A Duet</i> | In every town and village, |
| <i>Phenomenal Woman</i> | Pretty women wonder where my secret lies. |
| <i>Men</i> | When I was young, I used to |
| <i>Refusal</i> | Beloved, / In what other lives or lands |
| <i>Just For A Time</i> | Oh how you used to walk |
| <i>Junkie Monkey Reel</i> | Shoulders sag, |
| <i>The Lesson</i> | I keep on dying again. |
| <i>California Prodigal</i> | The eye follows, the land |
| <i>My Arkansas</i> | There is a deep brooding |
| <i>Through the Inner City to the Suburbs</i> | Secured by sooted windows |
| <i>Lady Luncheon Club</i> | Her counsel was accepted: the times are grave. |
| <i>Momma Welfare Roll</i> | Her arms semaphore fat triangles, |
| <i>The Singer Will Not Sing</i> | A benison given. Unused, |
| <i>Willie</i> | Willie was a man without fame |
| <i>To Beat the Child Was Bad Enough</i> | A young body, light |
| <i>Woman Work</i> | I've got the children to tend |
| <i>One More Round</i> | There ain't no pay beneath the sun |
| <i>The Traveler</i> | Byways and bygone |
| <i>Kin</i> | We were entwined in red rings |
| <i>The Memory</i> | Cotton rows crisscross the world |
| <i>Still I Rise</i> | You may write me down in history |
| <i>Ain't That Bad?</i> | Dancin' the funky chicken |
| <i>Life Doesn't Frighten Me</i> | Shadows on the wall |
| <i>Bump d'Bump</i> | Play me a game like Blind Man's dance |
| <i>On Aging</i> | When you see me sitting quietly, |
| <i>In Retrospect</i> | Last year changed its seasons |
| <i>Just Like Job</i> | My Lord, My Lord, |
| <i>Call Letters: Mrs. V.B.</i> | Ships? / Sure I'll sail them. |
| <i>Thank You, Lord</i> | I see You |

Set poems and stories for examination in 2024 continued

**William Blake: Selected Poems from *Songs of Innocence and of Experience*
Paper 2, Section B Poetry**

| Title: | First line: |
|------------------------------|---|
| <i>Introduction</i> | Piping down the valleys wild |
| <i>The Shepherd</i> | How sweet is the Shepherds sweet lot, |
| <i>The Lamb</i> | Little Lamb who made thee |
| <i>The Little Black Boy</i> | My mother bore me in the southern wild, |
| <i>The Chimney Sweeper</i> | When my mother died I was very young, |
| <i>The Little Boy Lost</i> | Father, father, where are you going |
| <i>The Little Boy Found</i> | The little boy lost in the lonely fen, |
| <i>A Cradle Song</i> | Sweet dreams form a shade, |
| <i>The Divine Image</i> | To Mercy Pity Peace and Love, |
| <i>Holy Thursday</i> | Twas on a Holy Thursday their innocent faces clean |
| <i>Spring</i> | Sound the Flute! |
| <i>Nurse's Song</i> | When the voices of children are heard on the green |
| <i>A Dream</i> | Once a dream did weave a shade, |
| <i>On Anothers Sorrow</i> | Can I see anothers woe, |
| <i>Introduction</i> | Hear the voice of the Bard! |
| <i>Earth's Answer</i> | Earth rais'd up her head, |
| <i>Holy Thursday</i> | Is this a holy thing to see, |
| <i>The Little Girl Lost</i> | In futurity |
| <i>The Little Girl Found</i> | All the night in woe |
| <i>The Chimney Sweeper</i> | A little black thing among the snow: |
| <i>Nurses Song</i> | When the voices of children, are heard on the green |
| <i>The Fly</i> | Little Fly |
| <i>The Angel</i> | I Dreamt a Dream! what can it mean? |
| <i>The Tyger</i> | Tyger Tyger, burning bright, |
| <i>My Pretty Rose Tree</i> | A flower was offerd to me; |
| <i>The Little Vagabond</i> | Dear Mother, dear Mother, the Church is cold. |
| <i>London</i> | I wander thro' each charter'd street, |
| <i>The Human Abstract</i> | Pity would be no more, |
| <i>A Poison Tree</i> | I was angry with my friend: |
| <i>A Little Boy Lost</i> | Nought loves another as itself |
| <i>The School Boy</i> | I love to rise in a summer morn, |

Set poems and stories for examination in 2024 continued

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

| Title: | Poet: |
|---|------------------------------|
| <i>The Clod and the Pebble</i> | William Blake |
| <i>Passion</i> | Kathleen Raine |
| <i>Winter Song</i> | Elizabeth Tollet |
| <i>Love (III)</i> | George Herbert |
| <i>'She was a Phantom of Delight'</i> | William Wordsworth |
| <i>Surplus Value</i> | David C Ward |
| <i>Father Returning Home</i> | Dilip Chitre |
| <i>In the Park</i> | Gwen Harwood |
| <i>The Lost Woman...</i> | Patricia Beer |
| <i>Stabat Mater</i> | Sam Hunt |
| <i>Australia 1970</i> | Judith Wright |
| <i>Description of Spring</i> | Henry Howard, Earl of Surrey |
| <i>The Spring</i> | Thomas Carew |
| <i>The Darkling Thrush</i> | Thomas Hardy |
| <i>Eel Tail</i> | Alice Oswald |
| <i>The Buck in the Snow</i> | Edna St Vincent Millay |
| <i>The Storm-Wind</i> | William Barnes |
| <i>The Sea and the Hills</i> | Rudyard Kipling |
| <i>Blessing</i> | Imtiaz Dharker |
| <i>The Stars Go Over the Lonely Ocean</i> | Robinson Jeffers |
| <i>The Road</i> | Nancy Fotheringham Cato |
| <i>Who in One Lifetime</i> | Muriel Rukeyser |
| <i>The Hour is Come</i> | Louisa Lawson |
| <i>an afternoon nap</i> | Arthur Yap |
| <i>from The Complaints of Poverty</i> | Nicholas James |
| <i>A Long Journey</i> | Musaemura Zimunya |
| <i>I Hear an Army...</i> | James Joyce |
| <i>Growing Old</i> | Matthew Arnold |
| <i>from Fears in Solitude</i> | Samuel Taylor Coleridge |
| <i>Renouncement</i> | Alice Meynell |

Set poems and stories for examination in 2024 continued

Stories of Ourselves: The Cambridge Assessment International Education Anthology of Stories in English, Volume 1 (ISBN 9781108462297)
Paper 2, Section C Prose

Story:

The Yellow Wallpaper

The Son's Veto

The Door in the Wall

An Englishman's Home

The Prison

Billennium

The People Before

Five-Twenty

Report on the Threatened City

Games at Twilight

My Greatest Ambition

To Da-duh, in Memoriam

Of White Hairs and Cricket

Tyres

Real Time

Author:

Charlotte Perkins Gilman

Thomas Hardy

H G Wells

Evelyn Waugh

Bernard Malamud

J G Ballard

Maurice Shadbolt

Patrick White

Doris Lessing

Anita Desai

Morris Lurie

Paule Marshall

Rohinton Mistry

Adam Thorpe

Amit Chaudhuri

Set texts for examination in 2025

Paper 2 Drama, Poetry and Prose

The set texts listed below are for examination in **2025**.

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

| | |
|---------------------|--------------------------------|
| Errol John | <i>Moon on a Rainbow Shawl</i> |
| William Shakespeare | <i>Measure for Measure</i> |
| John Webster | <i>The Duchess of Malfi</i> |
| Tennessee Williams | <i>Cat on a Hot Tin Roof</i> |

Section B Poetry

| | |
|-------------------------------------|---|
| Maya Angelou | <i>And Still I Rise</i> |
| Simon Armitage | <i>Sir Gawain and the Green Knight</i> |
| William Blake | Selected Poems from <i>Songs of Innocence and of Experience</i> |
| <i>Songs of Ourselves, Volume 2</i> | Selected Poems |

Section C Prose

| | |
|---------------------------------------|--|
| Kiran Desai | <i>The Inheritance of Loss</i> |
| <i>Stories of Ourselves, Volume 1</i> | Selected Stories (new selection from Volume 1 for 2024, 2025 and 2026) |
| Evelyn Waugh | <i>A Handful of Dust</i> |
| Colson Whitehead | <i>The Underground Railroad</i> |

Set poems and stories for examination in 2025

Poems and stories for examination in 2025 are listed below.

Maya Angelou: *And Still I Rise* Paper 2, Section B Poetry

| Title: | First line: |
|--|--|
| <i>A Kind of Love, Some Say</i> | Is it true the ribs can tell |
| <i>Country Lover</i> | Funky blues |
| <i>Remembrance</i> | Your hands easy |
| <i>Where We Belong, A Duet</i> | In every town and village, |
| <i>Phenomenal Woman</i> | Pretty women wonder where my secret lies. |
| <i>Men</i> | When I was young, I used to |
| <i>Refusal</i> | Beloved, / In what other lives or lands |
| <i>Just For A Time</i> | Oh how you used to walk |
| <i>Junkie Monkey Reel</i> | Shoulders sag, |
| <i>The Lesson</i> | I keep on dying again. |
| <i>California Prodigal</i> | The eye follows, the land |
| <i>My Arkansas</i> | There is a deep brooding |
| <i>Through the Inner City to the Suburbs</i> | Secured by sooted windows |
| <i>Lady Luncheon Club</i> | Her counsel was accepted: the times are grave. |
| <i>Momma Welfare Roll</i> | Her arms semaphore fat triangles, |
| <i>The Singer Will Not Sing</i> | A benison given. Unused, |
| <i>Willie</i> | Willie was a man without fame |
| <i>To Beat the Child Was Bad Enough</i> | A young body, light |
| <i>Woman Work</i> | I've got the children to tend |
| <i>One More Round</i> | There ain't no pay beneath the sun |
| <i>The Traveler</i> | Byways and bygone |
| <i>Kin</i> | We were entwined in red rings |
| <i>The Memory</i> | Cotton rows crisscross the world |
| <i>Still I Rise</i> | You may write me down in history |
| <i>Ain't That Bad?</i> | Dancin' the funky chicken |
| <i>Life Doesn't Frighten Me</i> | Shadows on the wall |
| <i>Bump d'Bump</i> | Play me a game like Blind Man's dance |
| <i>On Aging</i> | When you see me sitting quietly, |
| <i>In Retrospect</i> | Last year changed its seasons |
| <i>Just Like Job</i> | My Lord, My Lord, |
| <i>Call Letters: Mrs. V.B.</i> | Ships? / Sure I'll sail them. |
| <i>Thank You, Lord</i> | I see You |

Set poems and stories for examination in 2025 continued

William Blake: *Songs of Innocence and of Experience*
Paper 2, Section B Poetry

| Title: | First line: |
|------------------------------|---|
| <i>Introduction</i> | Piping down the valleys wild |
| <i>The Shepherd</i> | How sweet is the Shepherds sweet lot, |
| <i>The Lamb</i> | Little Lamb who made thee |
| <i>The Little Black Boy</i> | My mother bore me in the southern wild, |
| <i>The Chimney Sweeper</i> | When my mother died I was very young, |
| <i>The Little Boy Lost</i> | Father, father, where are you going |
| <i>The Little Boy Found</i> | The little boy lost in the lonely fen, |
| <i>A Cradle Song</i> | Sweet dreams form a shade, |
| <i>The Divine Image</i> | To Mercy Pity Peace and Love, |
| <i>Holy Thursday</i> | Twas on a Holy Thursday their innocent faces clean |
| <i>Spring</i> | Sound the Flute! |
| <i>Nurse's Song</i> | When the voices of children are heard on the green |
| <i>A Dream</i> | Once a dream did weave a shade, |
| <i>On Anothers Sorrow</i> | Can I see anothers woe, |
| <i>Introduction</i> | Hear the voice of the Bard! |
| <i>Earth's Answer</i> | Earth rais'd up her head, |
| <i>Holy Thursday</i> | Is this a holy thing to see, |
| <i>The Little Girl Lost</i> | In futurity |
| <i>The Little Girl Found</i> | All the night in woe |
| <i>The Chimney Sweeper</i> | A little black thing among the snow: |
| <i>Nurses Song</i> | When the voices of children, are heard on the green |
| <i>The Fly</i> | Little Fly |
| <i>The Angel</i> | I Dreamt a Dream! what can it mean? |
| <i>The Tyger</i> | Tyger Tyger, burning bright, |
| <i>My Pretty Rose Tree</i> | A flower was offerd to me; |
| <i>The Little Vagabond</i> | Dear Mother, dear Mother, the Church is cold. |
| <i>London</i> | I wander thro' each charter'd street, |
| <i>The Human Abstract</i> | Pity would be no more, |
| <i>A Poison Tree</i> | I was angry with my friend: |
| <i>A Little Boy Lost</i> | Nought loves another as itself |
| <i>The School Boy</i> | I love to rise in a summer morn, |

Set poems and stories for examination in 2025 continued

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

| Title: | Poet: |
|---|------------------------------|
| <i>The Clod and the Pebble</i> | William Blake |
| <i>Passion</i> | Kathleen Raine |
| <i>Winter Song</i> | Elizabeth Tollet |
| <i>Love (III)</i> | George Herbert |
| <i>'She was a Phantom of Delight'</i> | William Wordsworth |
| <i>Surplus Value</i> | David C Ward |
| <i>Father Returning Home</i> | Dilip Chitre |
| <i>In the Park</i> | Gwen Harwood |
| <i>The Lost Woman...</i> | Patricia Beer |
| <i>Stabat Mater</i> | Sam Hunt |
| <i>Australia 1970</i> | Judith Wright |
| <i>Description of Spring</i> | Henry Howard, Earl of Surrey |
| <i>The Spring</i> | Thomas Carew |
| <i>The Darkling Thrush</i> | Thomas Hardy |
| <i>Eel Tail</i> | Alice Oswald |
| <i>The Buck in the Snow</i> | Edna St Vincent Millay |
| <i>The Storm-Wind</i> | William Barnes |
| <i>The Sea and the Hills</i> | Rudyard Kipling |
| <i>Blessing</i> | Imtiaz Dharker |
| <i>The Stars Go Over the Lonely Ocean</i> | Robinson Jeffers |
| <i>The Road</i> | Nancy Fotheringham Cato |
| <i>Who in One Lifetime</i> | Muriel Rukeyser |
| <i>The Hour is Come</i> | Louisa Lawson |
| <i>an afternoon nap</i> | Arthur Yap |
| <i>from The Complaints of Poverty</i> | Nicholas James |
| <i>A Long Journey</i> | Musaemura Zimunya |
| <i>I Hear an Army...</i> | James Joyce |
| <i>Growing Old</i> | Matthew Arnold |
| <i>from Fears in Solitude</i> | Samuel Taylor Coleridge |
| <i>Renouncement</i> | Alice Meynell |

Set poems and stories for examination in 2025 continued

Stories of Ourselves: The Cambridge Assessment International Education Anthology of Stories in English, Volume 1 (ISBN 9781108462297)
Paper 2, Section C Prose

Story:

The Yellow Wallpaper

The Son's Veto

The Door in the Wall

An Englishman's Home

The Prison

Billennium

The People Before

Five-Twenty

Report on the Threatened City

Games at Twilight

My Greatest Ambition

To Da-duh, in Memoriam

Of White Hairs and Cricket

Tyres

Real Time

Author:

Charlotte Perkins Gilman

Thomas Hardy

H G Wells

Evelyn Waugh

Bernard Malamud

J G Ballard

Maurice Shadbolt

Patrick White

Doris Lessing

Anita Desai

Morris Lurie

Paule Marshall

Rohinton Mistry

Adam Thorpe

Amit Chaudhuri

Set texts for examination in 2026

Paper 2 Drama, Poetry and Prose

The set texts listed below are for examination in **2026**.

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

| | |
|---------------------|--|
| Edward Albee | <i>Who's Afraid of Virginia Woolf?</i> |
| Errol John | <i>Moon on a Rainbow Shawl</i> |
| William Shakespeare | <i>The Tempest</i> |
| John Webster | <i>The Duchess of Malfi</i> |

Section B Poetry

| | |
|-------------------------------------|---|
| Maya Angelou | <i>And Still I Rise</i> |
| William Blake | Selected Poems from <i>Songs of Innocence and of Experience</i> |
| Sylvia Plath | Selected Poems from <i>Ariel</i> (1965) |
| <i>Songs of Ourselves, Volume 2</i> | Selected Poems (new selection for 2026) |

Section C Prose

| | |
|---------------------------------------|--|
| Kiran Desai | <i>The Inheritance of Loss</i> |
| <i>Stories of Ourselves, Volume 1</i> | Selected Stories (new selection from Volume 1 for 2024, 2025 and 2026) |
| Evelyn Waugh | <i>A Handful of Dust</i> |
| Colson Whitehead | <i>The Underground Railroad</i> |

Set poems and stories for examination in 2026

Poems and stories for examination in 2026 are listed below.

Maya Angelou: *And Still I Rise* Paper 2, Section B Poetry

| Title: | First line: |
|--|--|
| <i>A Kind of Love, Some Say</i> | Is it true the ribs can tell |
| <i>Country Lover</i> | Funky blues |
| <i>Remembrance</i> | Your hands easy |
| <i>Where We Belong, A Duet</i> | In every town and village, |
| <i>Phenomenal Woman</i> | Pretty women wonder where my secret lies. |
| <i>Men</i> | When I was young, I used to |
| <i>Refusal</i> | Beloved, / In what other lives or lands |
| <i>Just For A Time</i> | Oh how you used to walk |
| <i>Junkie Monkey Reel</i> | Shoulders sag, |
| <i>The Lesson</i> | I keep on dying again. |
| <i>California Prodigal</i> | The eye follows, the land |
| <i>My Arkansas</i> | There is a deep brooding |
| <i>Through the Inner City to the Suburbs</i> | Secured by sooted windows |
| <i>Lady Luncheon Club</i> | Her counsel was accepted: the times are grave. |
| <i>Momma Welfare Roll</i> | Her arms semaphore fat triangles, |
| <i>The Singer Will Not Sing</i> | A benison given. Unused, |
| <i>Willie</i> | Willie was a man without fame |
| <i>To Beat the Child Was Bad Enough</i> | A young body, light |
| <i>Woman Work</i> | I've got the children to tend |
| <i>One More Round</i> | There ain't no pay beneath the sun |
| <i>The Traveler</i> | Byways and bygone |
| <i>Kin</i> | We were entwined in red rings |
| <i>The Memory</i> | Cotton rows crisscross the world |
| <i>Still I Rise</i> | You may write me down in history |
| <i>Ain't That Bad?</i> | Dancin' the funky chicken |
| <i>Life Doesn't Frighten Me</i> | Shadows on the wall |
| <i>Bump d'Bump</i> | Play me a game like Blind Man's dance |
| <i>On Aging</i> | When you see me sitting quietly, |
| <i>In Retrospect</i> | Last year changed its seasons |
| <i>Just Like Job</i> | My Lord, My Lord, |
| <i>Call Letters: Mrs. V.B.</i> | Ships? / Sure I'll sail them. |
| <i>Thank You, Lord</i> | I see You |

Set poems and stories for examination in 2026 continued

**William Blake: Selected Poems from *Songs of Innocence and of Experience*
Paper 2, Section B Poetry**

| Title: | First line: |
|------------------------------|---|
| <i>Introduction</i> | Piping down the valleys wild |
| <i>The Shepherd</i> | How sweet is the Shepherds sweet lot, |
| <i>The Lamb</i> | Little Lamb who made thee |
| <i>The Little Black Boy</i> | My mother bore me in the southern wild, |
| <i>The Chimney Sweeper</i> | When my mother died I was very young, |
| <i>The Little Boy Lost</i> | Father, father, where are you going |
| <i>The Little Boy Found</i> | The little boy lost in the lonely fen, |
| <i>A Cradle Song</i> | Sweet dreams form a shade, |
| <i>The Divine Image</i> | To Mercy Pity Peace and Love, |
| <i>Holy Thursday</i> | Twas on a Holy Thursday their innocent faces clean |
| <i>Spring</i> | Sound the Flute! |
| <i>Nurse's Song</i> | When the voices of children are heard on the green |
| <i>A Dream</i> | Once a dream did weave a shade, |
| <i>On Anothers Sorrow</i> | Can I see anothers woe, |
| <i>Introduction</i> | Hear the voice of the Bard! |
| <i>Earth's Answer</i> | Earth rais'd up her head, |
| <i>Holy Thursday</i> | Is this a holy thing to see, |
| <i>The Little Girl Lost</i> | In futurity |
| <i>The Little Girl Found</i> | All the night in woe |
| <i>The Chimney Sweeper</i> | A little black thing among the snow: |
| <i>Nurses Song</i> | When the voices of children, are heard on the green |
| <i>The Fly</i> | Little Fly |
| <i>The Angel</i> | I Dreamt a Dream! what can it mean? |
| <i>The Tyger</i> | Tyger Tyger, burning bright, |
| <i>My Pretty Rose Tree</i> | A flower was offerd to me; |
| <i>The Little Vagabond</i> | Dear Mother, dear Mother, the Church is cold. |
| <i>London</i> | I wander thro' each charter'd street, |
| <i>The Human Abstract</i> | Pity would be no more, |
| <i>A Poison Tree</i> | I was angry with my friend: |
| <i>A Little Boy Lost</i> | Nought loves another as itself |
| <i>The School Boy</i> | I love to rise in a summer morn, |

Set poems and stories for examination in 2026 continued

Sylvia Plath: Selected Poems from *Ariel* (1965)

Paper 2, Section B Poetry

| Title: | First Line: |
|----------------------------------|---|
| <i>Morning Song</i> | Love set you going like a fat gold watch. |
| <i>Sheep in Fog</i> | The hills step off into whiteness. |
| <i>The Applicant</i> | First, are you our sort of a person? |
| <i>Lady Lazarus</i> | I have done it again. |
| <i>Tulips</i> | The tulips are too excitable, it is winter here. |
| <i>Cut</i> | What a thrill— |
| <i>Elm</i> | I know the bottom, she says. I know it with my great tap root: |
| <i>Poppies in October</i> | Even the sun-clouds this morning cannot manage such skirts. |
| <i>Ariel</i> | Stasis in darkness. |
| <i>Death & Co.</i> | Two, of course there are two. |
| <i>Getting There</i> | How far is it? |
| <i>Medusa</i> | Off that landspit of stony mouth-plugs, |
| <i>The Moon and the Yew Tree</i> | This is the light of the mind, cold and planetary. |
| <i>A Birthday Present</i> | What is this, behind this veil, is it ugly, is it beautiful? |
| <i>Letter in November</i> | Love, the world |
| <i>The Rival</i> | If the moon smiled, she would resemble you. |
| <i>Daddy</i> | You do not do, you do not do |
| <i>You're</i> | Clownlike, happiest on your hands, |
| <i>Fever 103°</i> | Pure? What does it mean? |
| <i>Stings</i> | Bare-handed, I hand the combs. |
| <i>Little Fugue</i> | The yew's black fingers wag; |
| <i>Years</i> | They enter as animals from the outer |
| <i>The Munich Mannequins</i> | Perfection is terrible, it cannot have children. |
| <i>Paralytic</i> | It happens. Will it go on? — |
| <i>Balloons</i> | Since Christmas they have lived with us, |
| <i>Poppies in July</i> | Little poppies, little hell flames, |
| <i>Kindness</i> | Kindness glides about my house. |
| <i>Edge</i> | The woman is perfected. |

Set poems and stories for examination in 2026 continued

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

| Title: | Poet: |
|---|----------------------------|
| <i>Last Sonnet</i> | John Keats |
| <i>The Bargain</i> | Sir Philip Sidney |
| <i>To My Dear and Loving Husband</i> | Anne Bradstreet |
| <i>Tiger in the Menagerie</i> | Emma Jones |
| <i>lion heart</i> | Amanda Chong |
| <i>Heart and Mind</i> | Edith Sitwell |
| <i>In Praise of Creation</i> | Elizabeth Jennings |
| <i>Upon a Wasp Chilled with Cold</i> | Edward Taylor |
| <i>'Blessed by the Indifference...'</i> (from <i>The Flowers of Crete</i>) | Christopher Reid |
| <i>The Poplar-Field</i> | William Cowper |
| <i>Afternoon with Irish Cows</i> | Billy Collins |
| <i>London Snow</i> | Robert Bridges |
| <i>Excelsior</i> | Henry Wadsworth Longfellow |
| <i>The Border Builder</i> | Carol Rumens |
| <i>The Migrant</i> | A L Hendriks |
| <i>The White House</i> | Claude McKay |
| <i>The Song of the Shirt</i> | Thomas Hood |
| <i>To a Millionaire</i> | A R D Fairburn |
| <i>Amoretti, Sonnet 86</i> | Edmund Spenser |
| <i>Homecoming</i> | Lenrie Peters |
| <i>I Years had been from Home</i> | Emily Dickinson |
| <i>The Exequy</i> | Henry King |
| <i>Old Man & Very Old Man</i> | James Henry |
| <i>Late Wisdom</i> | George Crabbe |
| <i>'I Have a Rendezvous with Death'</i> | Alan Seeger |
| <i>Song</i> | Alun Lewis |
| <i>The Dead Knight</i> | John Masefield |
| <i>From the Coptic</i> | Stevie Smith |
| <i>I Dream of You...</i> | Christina Rossetti |
| <i>Sleep</i> | Kenneth Slessor |

Set poems and stories for examination in 2026 continued

Stories of Ourselves: The Cambridge Assessment International Education Anthology of Stories in English, Volume 1 (ISBN 9781108462297)
Paper 2, Section C Prose

Story:

The Yellow Wallpaper

The Son's Veto

The Door in the Wall

An Englishman's Home

The Prison

Billennium

The People Before

Five-Twenty

Report on the Threatened City

Games at Twilight

My Greatest Ambition

To Da-duh, in Memoriam

Of White Hairs and Cricket

Tyres

Real Time

Author:

Charlotte Perkins Gilman

Thomas Hardy

H G Wells

Evelyn Waugh

Bernard Malamud

J G Ballard

Maurice Shadbolt

Patrick White

Doris Lessing

Anita Desai

Morris Lurie

Paule Marshall

Rohinton Mistry

Adam Thorpe

Amit Chaudhuri

Editions of set texts used for setting passages in the examination

Examination questions, passages and poems will be set from the editions of the texts specified below.

Paper 2: Drama, Poetry and Prose

| Author | Text | Publisher |
|---------------------------------------|--|--------------------------------|
| Albee, Edward | <i>Who's Afraid of Virginia Woolf?</i> | Vintage Publishing |
| Angelou, Maya | <i>And Still I Rise</i> | Virago |
| Armitage, Simon | <i>Sir Gawain and the Green Knight*</i> | Faber and Faber |
| Blake, William | Selected Poems from <i>Songs of Innocence and of Experience</i> from 'William Blake: The Complete Poems' | Penguin Classics |
| Desai, Kiran | <i>The Inheritance of Loss</i> | Penguin |
| John, Errol | <i>Moon on a Rainbow Shawl</i> | Faber and Faber |
| McEwan, Ian | <i>Atonement</i> | Vintage |
| Plath, Sylvia | Selected Poems from <i>Ariel</i> (1965) | Faber and Faber |
| Shakespeare, William | <i>Measure for Measure</i> and <i>The Tempest</i> from 'The Complete works of William Shakespeare: The Alexander Text' | Collins |
| <i>Songs of Ourselves, Volume 2</i> | Selected Poems | Cambridge University Press |
| <i>Stories of Ourselves, Volume 1</i> | Selected Stories | Cambridge University Press |
| Twain, Mark | <i>The Adventures of Huckleberry Finn**</i> | Penguin Classics |
| Waugh, Evelyn | <i>A Handful of Dust</i> | Penguin Modern Classics |
| Webster, John | <i>The Duchess of Malfi</i> from 'The Duchess of Malfi and Other Plays' | Oxford World's Classics |
| Whitehead, Colson | <i>The Underground Railroad</i> | Fleet |
| Williams, Tennessee | <i>Cat on a Hot Tin Roof***</i> | Penguin Modern Classics (2009) |

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

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

***Examination questions and passages will **not** be set based on the alternative 'Broadway Version' of Act 3 appended to the Penguin Modern Classics (2009) edition of *Cat on a Hot Tin Roof*.

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

Command words and their meanings help candidates know what is expected from them in the exam. 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/eoguide

Before you start

Previous study

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

Guided learning hours

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

Availability 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 exams 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/eoguide

Retakes and carry forward

Candidates can retake Cambridge International AS Level and Cambridge International A Level as many times as they want to. Information on retake entries is at www.cambridgeinternational.org/entries. To confirm what entry options are available for this syllabus, refer to the *Cambridge Guide to Making Entries* for the relevant series.

Language

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

Accessibility and equality

Syllabus and assessment design

Cambridge International works to avoid direct or indirect discrimination in our syllabuses and assessment materials. We aim to maximise inclusivity for candidates of all national, cultural or social backgrounds and with other protected characteristics. In addition, the language and layout used are designed to make our materials as accessible as possible. This gives all learners the opportunity, as fairly as possible, to demonstrate their knowledge, skills and understanding and helps to minimise the requirement to make reasonable adjustments during the assessment process.

Access arrangements

Access arrangements (including modified papers) are the principal way in which Cambridge International complies with our duty, as guided by the UK Equality Act (2010), to make 'reasonable adjustments' for candidates with special educational needs (SEN), disability, illness or injury. Where a candidate would otherwise be at a substantial disadvantage in comparison to a candidate with no SEN, disability, illness or injury, we may be able to agree pre-examination access arrangements. These arrangements help a candidate by minimising accessibility barriers and maximising their opportunity to demonstrate their knowledge, skills and understanding in an assessment.

Important:

- Requested access arrangements should be based on evidence of the candidate's barrier to assessment and should also reflect their normal way of working at school; this is in line with *The Cambridge Handbook* www.cambridgeinternational.org/eoguide
- For Cambridge International to approve an access arrangement, we will need to agree that it constitutes a reasonable adjustment, involves reasonable cost and timeframe and does not affect the security and integrity of the assessment.
- Availability of access arrangements should be checked by centres at the start of the course. Details of our standard access arrangements and modified question papers are available in *The Cambridge Handbook* www.cambridgeinternational.org/eoguide
- Please contact us at the start of the course to find out if we are able to approve an arrangement that is not included in the list of standard access arrangements.
- Candidates who cannot access parts of the assessment may be able to receive an award based on the parts they have completed.

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).

These letters do not appear on the certificate.

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

School feedback: '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.'

Feedback from: 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
 - help decide whether students part way through a Cambridge International A Level course are making enough progress to continue
 - guide teaching and learning in the next stages of the Cambridge International A Level course.

Grade descriptions

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

Grade descriptions for Cambridge International AS Level Language and Literature in English will be published after the first assessment of the A Level in 20[XX]. Find more information at www.cambridgeinternational.org/alevel

Changes to this syllabus for 2024, 2025 and 2026

The syllabus has been updated. This is version 2, published September 2022.

You must read the whole syllabus before planning your teaching programme.

Changes to syllabus version 2, published September 2022

Changes to syllabus content

- Information about designing a course that is appropriate for your learners has been added to Section 3 Subject content on p13.
- On page 31: 'Editions of set texts used for setting passages in the examination', information about the editions used for *Cat on a Hot Tin Roof* and *Sir Gawain and the Green Knight* has been added.

Changes to syllabus version 1, published September 2021

Changes to syllabus content

- Set texts have been updated for Paper 2 Drama, Poetry and Prose for 2024, 2025 and 2026.

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



School feedback: ‘While studying Cambridge IGCSE and Cambridge International A Levels, students broaden their horizons through a global perspective and develop a lasting passion for learning.’

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

We are committed to making our documents accessible in accordance with the WCAG 2.1 Standard. We're always looking to improve the accessibility of our documents. If you find any problems or you think we're not meeting accessibility requirements, contact us at info@cambridgeinternational.org with the subject heading: Digital accessibility. If you need this document in a different format, contact us and supply your name, email address and requirements and we will respond within 15 working days.

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