



CAMBRIDGE
International Education

Syllabus

Cambridge International AS & A Level Literature in English 9695

Use this syllabus for exams in 2029, 2030 and 2031.
Exams are available in the June and November series.



Version I

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

Why choose Cambridge?

We work with schools worldwide to build an education that shapes knowledge, understanding and skills. Together, we give learners the confidence they need to thrive and make a positive impact in a changing world.

As part of the University of Cambridge, we offer a globally trusted and flexible framework for education from age 3 to 19, informed by research, experience, and listening to educators.

With recognised qualifications, high-quality resources, comprehensive support and valuable insights, we help schools prepare every student for the opportunities and challenges ahead.

Qualifications that are recognised and valued worldwide

From the world's top-ranked universities to local higher education institutions, Cambridge qualifications open doors to a world of opportunities.

Setting a global standard

With over 160 years of experience in delivering fair, valid and reliable assessments to students worldwide, we offer a global, recognised performance standard for international education.

Your path, your way

Schools can adapt our curriculum, high-quality teaching and learning resources and flexible assessments to their local context. Our aligned offer helps Cambridge schools support every learner to reach their potential and thrive.

Learning with lasting impact

Cambridge learners build subject knowledge and conceptual understanding, and develop a broad range of skills, learning habits and attributes to help make them ready for the world.

Improving learning outcomes through data-led insight and action

Our trusted baseline and diagnostic assessments, together with our insights and evaluation service, help schools turn data into knowledge and actionable insights, to inform teaching decisions and improve learner outcomes.

Bringing together a community of experts

We bring together the collective knowledge of experts and our diverse community of educators worldwide, supporting them to learn from one another and share ideas and information.

Tackling the climate crisis together

We believe that education is key to tackling the climate crisis. Together with Cambridge schools, we can empower young people with the skills and knowledge to take action on climate change, helping them be ready for the world.

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

Feedback from: Christoph Guttentag, Dean of Undergraduate Admissions, Duke University, USA

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Important: Changes to this syllabus

For information about changes to this syllabus for 2029, 2030 and 2031, go to page 63.



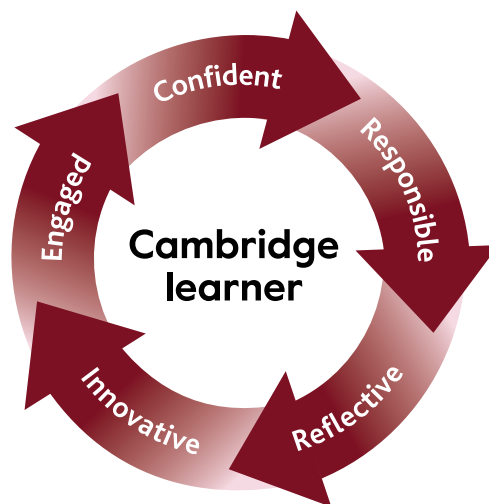
1 Why choose this syllabus?

Key benefits

The best motivation for a student is a real passion for the subject they are learning. Cambridge International AS & A Levels give schools flexibility to offer a broad and balanced curriculum with a choice of over 50 subjects. Students can select the subjects they love and that they are best at, enabling them to reach their potential and thrive.

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

- a deep subject knowledge
- conceptual understanding and higher-level thinking skills
- presenting ordered and coherent arguments
- independent learning and research.



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

Our approach in Cambridge International AS & A Level Literature in English supports the development of learners who are:

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

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

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

innovative, using higher-order thinking skills to approach tasks and texts with a combination of creative, original and flexible thinking

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

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.

Carefully introducing and developing key concepts at the right time will help to underpin teaching. You may identify additional key concepts which will also enrich teaching and learning.

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

- **Language**
The variety and use of language in literary texts and the ways in which writers' choices create meaning and effects.
- **Form**
The combination of specific literary conventions to conform with (or depart from) a familiar whole-text model, and so to create meaning(s) and effects. Examples of literary forms include the epistolary novel, the sonnet and verse drama.
The broader categories of prose, poetry and drama are referred to in this syllabus as 'text types'.
- **Structure**
The organisation of a text or passage and the ways in which its shape and development create meaning and effects.
- **Style**
The ways in which writers' choices regarding language, form and structure interact distinctively for example, in poetic, minimalist and conversational writing.
- **Genre**
Different types of writing which have a particular set of characteristics, for example, tragedy, comedy and satire.
- **Methods**
The writer's choices of, for example, structure, language and characterisation which convey meaning to the audience or reader.
- **Effects**
The impact that methods have on the audience or reader in the creation of, for example, pathos, tension and comic relief.
- **Interpretation**
At AS Level: The exploration and evaluation of different concepts and ideas and how they are presented within a text.
At A Level: The exploration and evaluation of different concepts and ideas and how they are presented within a text; the use of different critical readings to support informed literary arguments.
- **Context**
The wide range of historical, social, literary and cultural influences that may shape a text's construction and reception.
Please refer to Section 4 Details of the assessment and the marking criteria for specific ways context is assessed in each paper.
- **Connections**
Relationships between elements (for example, character, plot, theme) within and across a whole text; the significance of moments or episodes to the text as a whole.

Qualifications that are recognised and valued worldwide

Cambridge qualifications prepare and equip learners with the skills they need to thrive at university and beyond. The world's best higher education institutions recognise our qualifications and value the critical thinking skills, independent research abilities and deep subject knowledge that Cambridge learners bring.

We continually work with universities and colleges in every part of the world to ensure that they understand and accept our qualifications. More than 2500 universities in over 90 countries formally recognise Cambridge qualifications, with many more accepting our qualifications on application.

UK ENIC, 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.

A choice of assessment routes

Cambridge International AS & A Level offers a choice of assessment routes with staged assessment available in many subjects: Cambridge International AS Level can be offered as a standalone qualification or as part of a progression to Cambridge International A Level.

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

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

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

Visit **www.cambridgeinternational.org/recognition-search** and university websites for the most up-to-date higher education entry requirements.

Learn more: **www.cambridgeinternational.org/recognition**

Supporting teachers

We believe education works best when teaching and learning are closely aligned to the curriculum, resources and assessment. Our high-quality teaching support helps to maximise teaching time and enables teachers to engage learners of all backgrounds and abilities.

We aim to provide the following support for each Cambridge qualification:

- Syllabus
- Specimen question papers and mark schemes
- Specimen paper answers
- Schemes of Work
- Example candidate responses
- Past papers and mark schemes
- Principal examiner reports for teachers.

These resources are available on the School Support Hub at <https://schoolsupporthub.cambridge.org>, our secure online site for Cambridge teachers. Your exams officer can provide you with a login.

Additional teaching and learning resources are also available for many syllabuses and vary according to the nature of the subject and the structure of the assessment of each syllabus. These can include ready-built lesson materials, digital resources and multimedia for the classroom and homework, guidance on assessment and much more. Beyond the resources available on the School Support Hub, a wide range of endorsed textbooks and associated teaching and learning support are available from Cambridge at www.cambridge.org/education and from other publishers. Resources vary according to the nature of the subject and the structure of the assessment of each syllabus.

You can also contact our global Cambridge community or talk to a senior examiner on our discussion forums.

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

Professional development

Find the next step on your professional development journey:

- **Introduction courses** – An introduction to Cambridge programmes and qualifications. For teachers who are new to Cambridge programmes or new to a specific syllabus.
- **Focus on Teaching courses** – These are for teachers who want to explore a specific area of teaching and learning within a syllabus or programme.
- **Focus on Assessment courses** – These are for teachers who want to understand the assessment of a syllabus in greater depth.
- **Marking workshops** – These workshops help you become more familiar with what examiners are looking for, and provide an opportunity to raise questions and share your experiences of the syllabus.
- **Enrichment Professional Development** – Transform your approach to teaching with our Enrichment workshops. Each workshop focuses on a specific area of teaching and learning practice.
- **Cambridge Professional Development Qualifications (PDQs)** – Practice-based programmes that transform professional learning for practising teachers. Available at Certificate and Diploma level.

For more information visit www.cambridgeinternational.org/support-and-training-for-schools

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.

Students following a course based on this syllabus will:

- enjoy the experience of reading literature and be encouraged to engage in wider reading
- develop informed views of literature from a range of texts in different forms, and from different periods and diverse cultures and societies
- develop the interdependent skills of critical reading, analysis and communication
- analyse and evaluate the methods writers use in shaping meaning and creating effects
- develop a recognition of the relevance of literature in society and ways in which it responds to and reflects the society around it
- communicate effectively, clearly and appropriately in writing
- develop transferable critical reading and writing skills needed for future learning.

We are 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 & A Level Literature in English provides learners with the opportunity to gain further knowledge and understanding of international poetry, prose and drama, with learners studying all text types at both levels.

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

Throughout the AS and A Level course, learners develop skills of analysis and interpretation of texts. They practice their skills in close reading through the study of literary extracts and unseen texts. Learners explore the conventions of text type, form and genre, and the contexts in which works have been written, read and received.

At A Level, learners further develop their subject knowledge by using critical readings to support informed literary arguments.

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

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

Drama and Poetry 2 hours
50 marks

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

Externally assessed
50% of the AS Level
25% of the A Level

Paper 3

Shakespeare and Drama 2 hours
50 marks

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

Candidates answer one (a) essay question and one (b) extract-based question.

Externally assessed
25% of the A Level

Paper 2

Prose and Unseen 2 hours
50 marks

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

Externally assessed
50% of the AS Level
25% of the A Level

Paper 4

Pre- and Post-1900 Poetry and Prose 2 hours
50 marks

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

Candidates answer one poetry question and one prose question.

Externally assessed
25% of the A Level

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

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

Route	Paper 1	Paper 2	Paper 3	Paper 4
1 AS Level only (Candidates take all AS components in the same exam series)	yes	yes	no	no
2 A Level (staged over two years) Year 1 AS Level*	yes	yes	no	no
Year 2 Complete the A Level	no	no	yes	yes
3 A Level (Candidates take all components in the same exam series)	yes	yes	yes	yes

* Candidates carry forward their AS Level marks subject to the rules and time limits described in the *Cambridge Handbook*. See **Making entries** for more information about carrying forward marks.

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

Assessment objectives

The assessment objectives (AOs) are:

AO1 Knowledge and understanding

Communicate knowledge and understanding of literary texts in a structured and supported response which is appropriate to literary study.

AO2 Analysis

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

AO3 Interpretation

Develop informed views of literary texts using other interpretations where relevant.

AO4 Connections

Explore connections to relevant contexts and make meaningful connections across whole texts.

Weighting for assessment objectives

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

Assessment objectives as a percentage of the qualification

Assessment objective	Weighting in AS Level %	Weighting in A Level %
AO1 Knowledge and understanding	25	25
AO2 Analysis	25	25
AO3 Interpretation	25	25
AO4 Connections	25	25
Total	100	100

Assessment objectives as a percentage of each component

Assessment objective	Weighting in components %			
	Paper 1	Paper 2	Paper 3	Paper 4
AO1 Knowledge and understanding	25	25	25	25
AO2 Analysis	25	25	25	25
AO3 Interpretation	25	25	25	25
AO4 Connections	25	25	25	25
Total	100	100	100	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 resources and examples and texts to support your learners' study. These should be appropriate for the learners' age, cultural background and learning context as well as complying with your school policies and local legal requirements.

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

Set texts for examination in 2029

The set texts listed below are for examination in **2029**.

Please note: some set texts contain strong language and adult themes.

Set texts regularly rotate on the syllabus and some texts 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 take their examinations. In addition, check the list of selected poems and, where relevant, short stories. There is no requirement for learners to study a specific edition of a set text. However, examination questions, passages and poems are set from the editions specified at the end of this section.

Paper 1 Drama and Poetry

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

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

Section A Drama

Aphra Behn	<i>The Rover</i>
Inua Ellams	<i>Barber Shop Chronicles</i>
Lorraine Hansberry	<i>A Raisin in the Sun</i>
William Shakespeare	<i>As You Like It</i>

Section B Poetry

Zaffar Kunial	Selected poems from <i>England's Green</i>
Ada Limón	Selected poems from <i>The Carrying</i>
Christina Rossetti	Selected poems from <i>Selected Poems</i>
<i>Songs of Ourselves: Volume 3</i>	Selected poems (new selection for 2029, 2030 and 2031)

Set texts for examination in 2029 continued

Paper 2 Prose and Unseen

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

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

Section A Prose

Chris Abani	<i>GraceLand</i>
John Steinbeck	<i>The Grapes of Wrath</i>
<i>Stories of Ourselves: Volume 3</i>	Selected stories (for 2027, 2028 and 2029)
Tara June Winch	<i>The Yield</i>

Section B Unseen

Unseen text	The literary material presented is from two of the following text types: prose, poetry and drama.
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Paper 3 Shakespeare and Drama

Learners study **two** set texts, **one** from Section A and **one** from Section B. From 2029 onwards, learners have a choice of four texts in Section B: Drama.

Candidates answer **two** questions, **one** from each section. From 2029 onwards, they must answer **one (a) essay question** and **one (b) extract-based question**.

Section A Shakespeare

William Shakespeare	<i>Henry IV, Part 1</i>
William Shakespeare	<i>The Winter's Tale</i>

Section B Drama

David Greig	<i>Dunsinane</i>
Henrik Ibsen	<i>A Doll's House</i> (translated by Michael Meyer)
Tracy Letts	<i>August: Osage Country</i>
Timberlake Wertenbaker	<i>Our Country's Good</i>

Set texts for examination in 2029 continued

Paper 4 Pre- and Post-1900 Poetry and Prose

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

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

Section A Pre-1900 Poetry and Prose

Jane Austen	<i>Mansfield Park</i>
*George Gordon, Lord Byron	Selected poems from <i>Selected Poetry</i>
*Geoffrey Chaucer	<i>The Nun's Priest's Prologue, Tale and Epilogue</i>
Charles Dickens	<i>A Tale of Two Cities</i>
Mary Shelley	<i>Frankenstein</i> (1831)
* <i>Eighteenth-Century Women Poets</i> (edited by Roger Lonsdale)	Selected poems

Section B Post-1900 Poetry and Prose

*Chinua Achebe	Selected poems from <i>Collected Poems</i>
*Elizabeth Bishop	Selected poems from <i>Poems</i>
Angela Carter	<i>Nights at the Circus</i>
Richard Powers	<i>The Overstory</i>
Tan Twan Eng	<i>The Garden of Evening Mists</i>
*Ocean Vuong	Selected poems from <i>Night Sky with Exit Wounds</i>

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

Set poems and stories for examination in 2029

Poems and stories for examination in 2029 are listed below.

Selected poems from Zaffar Kunial: *England's Green* Paper 1, Section B Poetry

Title:

Foxglove Country
Forget-Me-Not
The Hedge
This in Land
England
Green
Invasive
Foregrounds
Thinnings
Pressings
Wings
Cocooning
The Nonsense of Observing Outer Space
Bascote Heath, Long Itchington
Ex Nihilo
Unland
Brontë Taxis
O'
Scarborough
Hawthorn
The Newly Bred Rose
Little Books
Tulips
The Crucible
Empty Words
Innings
Daylight
Leg Glance
The Oval Window
The Groundsman
F
ANOTHER?
Over
The Wind in the Willows

First Line:

Sometimes I like to hide in the word
 A heart-note whispered into the ear of a mouse
 This place is full of them. England. Britain.
 That way a butterfly lifts an edge of world
 We all have lives that go on without us.
 Green she is when I find her. Or find her grave. A second
 Sweet chestnuts from the Romans, but this whole land, till
 One collected begonias,
 Moonlit dust, gather
 Rushing down the hill the signs are the same.
 They're there. To the side.
 Word, I keep reaching for –
 This butterfly comes from a bud
 I see. This is the shape remembrance takes.
 An impulse in the night snow
 press on, and lean into it: where the line
 On the hour, up in the wind
 are you watching closely
 Raised inland you were drawn towards our waves
 I like it when memories aren't pinned
 When my nose hovered, close in,
 Charlotte, I'm remembering when you were
 nothing to do with two lips
 My grandfather was a _____ man, a quiet man
 'they may not acorde'
 A moment is like that, out of the hand
 short rectangle of you
 Flexing my knee, taking my guard
 Being *pitched* in stadia, walking out in the middle, there is a
 Since I retired, despite my runny hay fever
 Following one world, another.
 I know the feeling – of leaves at my head,
 it's nothing really
 Unread, the book was all shades of distance

Set poems and stories for examination in 2029 continued

**Selected poems from Ada Limón: *The Carrying*
Paper 1, Section B Poetry****Title:**

Ancestors
The Leash
The Raincoat
The Vulture & the Body
American Pharaoh
Dandelion Insomnia
The Visitor
Dead Stars
Prey
The Dead Boy
What I Want to Remember
Overpass
Bald Eagles in a Field
Wonder Woman
The Real Reason
The Year of the Goldfinches
On a Lamppost Long Ago
A New National Anthem
Cargo
The Contract Says: We'd Like the Conversation to Be Bilingual
Against Belonging
Instructions on Not Giving Up
Carrying
Mastering
Love Poem with Apologies for My Appearance
Sway
Sacred Objects

Cannibal Woman
Wife
Time Is On Fire
Sparrow, What Did You Say?

First Line:

I've come here from the rocks, the bone-like chert,
 After the birthing of bombs of forks and fear,
 When the doctor suggested surgery
 On my way to the fertility clinic,
 Despite the morning's gray static of rain,
 The big-ass bees are back, tipsy, sun drunk
 A neighborhood tuxedo cat's walking the fence line
 Out here, there's a bowing even the trees are doing.
 The muffled, ruptured voice of a friend
 It was spring then too, and the Southern grass
 Right before General Vallejo's home,
 The road wasn't as hazardous then,
 She was almost gone at that point,
 Standing at the swell of the muddy Mississippi
 I don't have any tattoos is not my story to tell. It's my
 There were two that hung and hovered
 I don't know what to think of first
 The truth is, I've never cared for the National
 I wish I could write to you from underwater,
 When you come, bring your brown-

 It's been six years since we moved here, green
 More than the fuchsia funnels breaking out
 The sky's white with November's teeth,
 I'm in Texas at a bar with a friend who doesn't drink
 Sometimes, I think you get the worst

 What is it about words that make the world
 I'm driving down to Tennessee, but before I get there, I stop at
 the
 I'm looking for the right words, but all I can think of is:
 I'm not yet comfortable with the word,
 I meet a physicist at the party and immediately
 A whole day without speaking,

Set poems and stories for examination in 2029 continued

Selected poems from Christina Rossetti: *Selected Poems***Paper 1, Section B Poetry****Title:***Heart's Chill Between**Death's Chill Between**Sweet Death**Dream-Land**Remember**The World**From the Antique**Echo**My Dream**May**Shut Out**In an Artist's Studio**A Better Resurrection**An Apple-Gathering**Winter: My Secret**Maude Clare**At Home**Up-Hill**L E L**'No, Thank You, John'**Who Shall Deliver Me?**Twice**Memory**A Daughter of Eve**Autumn Violets**Confluents**Passing and Glassing**The Thread of Life**Piteous my rhyme is**Babylon the Great***First Line:**

I did not chide him, tho' I knew

Chide not; let me breathe a little,

The sweetest blossoms die

Where sunless rivers weep

Remember me when I am gone away,

By day she wooes me, soft, exceeding fair:

It's a weary life, it is; she said: –

Come to me in the silence of the night;

Hear now a curious dream I dreamed last night,

I cannot tell you how it was;

The door was shut. I looked between

One face looks out from all his canvasses,

I have no wit, no words, no tears;

I plucked pink blossoms from mine apple tree

I tell my secret? No indeed, not I:

Out of the church she followed them

When I was dead, my spirit turned

Does the road wind up-hill all the way?

Downstairs I laugh, I sport and jest with all:

I never said I loved you, John:

God strengthen me to bear myself;

I took my heart in my hand

I nursed it in my bosom while it lived,

A fool I was to sleep at noon,

Keep love for youth, and violets for the spring:

As rivers seek the sea,

All things that pass

The irresponsible silence of the land,

Piteous my rhyme is

Foul is she and ill-favoured, set askew:

Set poems and stories for examination in 2029 continued

Selected poems from *Songs of Ourselves: Volume 3*
Paper 1, Section B Poetry
Title:

To the Insect of the Gossamer
Binsey Poplars
A Bird came down the Walk
Penguin on the Beach
from Endless Inter-States
Whale
The Garden
from Trivia
I Saw Red Evening Through the Rain
Londoners
Under These Stones
Paradise
from The Art of Dancing
from A Swimmer's Dream
Pier
Prologue (Grime Mix)
How to Perfect a Flip Turn
To His Coy Mistress
First Love
The Sorrow of Love
My Heart Shall Be Thy Garden
Words Between Us
Song
Gloves
My Mind to Me a Kingdom Is
Sonnet 7
from The Happy Solitude
Two short poems from Letters to Martha
Narcissus at the Flea Market
The Day

Poet:

Charlotte Smith
 Gerard Manley Hopkins
 Emily Dickinson
 Ruth Miller
 Sina Queyras
 Cindy Botha
 Andrew Marvell
 John Gay
 Robert Louis Stevenson
 Kristina Rungano
 Delores Gauntlett
 Roger Robinson
 Soame Jenyns
 Algernon Charles Swinburne
 Vona Groarke
 Patience Agbabi
 Cynthia Miller
 Andrew Marvell
 John Clare
 William Butler Yeats
 Alice Meynell
 Debjani Chatterjee
 Jennifer Rahim
 Joanna Preston
 Edward Dyer
 John Milton
 Anna Williams
 Dennis Brutus
 John Agard
 Mukahang Limbu

Set poems and stories for examination in 2029 continued

**Selected stories from *Stories of Ourselves: Volume 3*
 Paper 2, Section A Prose**
Story:

The Black Veil
The Tell-Tale Heart
A Wagner Matinee
Araby
The Preliminaries
The Nightmare Room
The Woman at the Store
Never
Atrophy
A Lady's Beaded Bag
The Lagoon
The Blush
Land Deal
Kind Stranger
Staying Behind

Author:

Charles Dickens
 Edgar Allan Poe
 Willa Cather
 James Joyce
 Cornelia Comer
 Arthur Conan Doyle
 Katherine Mansfield
 H E Bates
 Edith Wharton
 Tennessee Williams
 Janet Frame
 Elizabeth Taylor
 Gerald Murnane
 Meron Hadero
 Ken Liu

Set poems and stories for examination in 2029 continued

Selected poems from George Gordon, Lord Byron: *Selected Poetry*
Paper 4, Section A Poetry**Title:**

A Fragment
Damaetas
Written Beneath a Picture
Stanzas
Stanzas for Music
They Say that Hope is Happiness
Stanzas for Music

She Walks in Beauty
Sun of the Sleepless!
The Destruction of Semnacherib
When We Two Parted
Fare Thee Well!
A Fragment
Prometheus
Stanzas to Augusta
Epistle to Augusta
Darkness
So, We'll Go No More a Roving
To the Po. June 2nd 1819
Stanzas
Thoughts on Freedom
On This Day I Complete My Thirty-Sixth Year

First Line:

When, to their airy hall, my father's voice,
 In law an infant, and in years a boy,
 Dear object of defeated care!
 And thou art dead, as young and fair
 I speak not – I trace not – I breathe not thy name,
 They say that Hope is happiness –
 There's not a joy in the world can give like that it
 takes away,
 She walks in beauty, like the night
 Sun of the sleepless! melancholy star!
 The Assyrian came down like the wolf on the fold,
 When we two parted
 Fare thee well! and if for ever –
 Could I remount the river of my years
 Titan! To whose immortal eyes
 Though the day of my destiny's over,
 My Sister – my sweet Sister – if a name
 I had a dream, which was not all a dream.
 So, we'll go no more a roving
 River! that rollest by the ancient walls
 Could Love for ever
 They only can feel freedom truly who
 'Tis time this heart should be unmoved,

Set poems and stories for examination in 2029 continued

**Selected poems from *Eighteenth-Century Women Poets*
Paper 4, Section A Poetry****Title:**

The Resolve
Life's Progress
Enquiry after Peace. A Fragment
To Marina
The Forsaken Wife
Hymn to the Moon
On a Death's Head
Winter Song
The Rose
Wedlock. A Satire
To an Infant Expiring the Second Day of its Birth
Memory, a Poem
To my Love
Lines Occasioned by the Burning of Some Letters
On Viewing her Sleeping Infant (Charles Cowper)
Written on a Gloomy Day, in Sickness
When Home We Return
Tomorrow
To the Poor
Sonnet. To the Poppy
An Old Cat's Dying Soliloquy
 from *The Female Advocate*
Departed Youth
Blank Verse. Written on the Sea Shore
To a Gentleman Who Invited Me to Go A-Fishing
To a Sick Friend
A Mother to her Waking Infant
Sonnet (I hate the Spring...)
Sonnet ('Tis dead of night...)
The Chimney-Sweeper's Complaint
[The Power of Women]

Poet:

Mary, Lady Chudleigh
 Anne Finch, Countess of Winchilsea
 Anne Finch, Countess of Winchilsea
 Sarah Egerton
 Elizabeth Thomas
 Lady Mary Wortley Montagu
 Elizabeth Tollett
 Elizabeth Tollett
 Elizabeth Tollett
 Mehetabel Wright
 Mehetabel Wright
 Laetitia Pilkington
 Anonymous ('The Amorous Lady')
 Sarah Dixon
 Maria Frances Cecilia Cowper
 Susanna Blamire
 Susanna Blamire
 Anna Laetitia Barbauld
 Anna Laetitia Barbauld
 Anna Seward
 Anna Seward
 Mary Scott
 Hannah Cowley
 Hannah Cowley
 Elizabeth Moody
 Hannah Wallis
 Joanna Baillie
 Mary Locke
 Mary Locke
 Mary Alcock
 Matilda Betham

Set poems and stories for examination in 2029 continued

Selected poems from Chinua Achebe: *Collected Poems*
Paper 4, Section B Poetry**Title:**

1966
Mango Seedling
The Explorer
Agostinho Neto
Christmas in Biafra (1969)
Biafra, 1969
Remembrance Day
After a War
Love Song (for Anna)
Love Cycle
Question
Answer
Beware, Soul Brother
Knowing Robs Us
Bull and Egret
Lazarus
Vultures
Public Execution in Pictures
Penalty of Godhead
Lament of the Sacred Python
Their Idiot Song
The Nigerian Census
Flying
He Loves Me; He Loves Me Not
Dereliction
We Laughed at Him

First Line:

absentminded
 Through glass windowpane
 Like a dawn unheralded at midnight
 Neto, were you no more
 This sunken-eyed moment wobbling
 First time Biafra
 Your proclaimed mourning
 After a war life catches
 Bear with me my love
 At dawn slowly
 Angled sunbeam lowered
 I broke at last
 We are the men of soul
 Knowing robs us of wonder.
 At seventy miles an hour
 We know the breathtaking
 In the grayness
 The caption did not overlook
 The old man's bed
 I was there when lizards
 These fellows, the old pagan
 I will not mourn with you
 Something in altitude kindles power-thirst
 'Harold Wilson he loves
 I quit the carved stool
 We laughed at him our

Set poems and stories for examination in 2029 continued

**Selected poems from Elizabeth Bishop: Poems
Paper 4, Section B Poetry****Title:**

The Imaginary Iceberg
The Colder the Air
From the Country to the City
A Miracle for Breakfast
The Unbeliever
Paris, 7 A.M.
Quai d'Orléans
Sleeping on the Ceiling
Seascape

The Fish
Late Air
Anaphora
A Cold Spring
View of the Capitol from the Library of Congress
Insomnia
Letter to N Y
Arrival at Santos
Squatter's Children
Electrical Storm
The Armadillo
Manners
Sestina
Filling Station
Sunday, 4 A.M.
Sandpiper
Night City
One Art
The Flood
The Mountain
The Wit

First Line:

We'd rather have the iceberg than the ship,
 We must admire her perfect aim,
 The long, long legs,
 At six o'clock we were waiting for coffee,
 He sleeps on the top of a mast
 I make a trip to each clock in the apartment:
 Each barge on the river easily tows
 It is so perfect on the ceiling!
 This celestial seascape, with white herons got up as
 angels,
 I caught a tremendous fish
 From a magician's midnight sleeve
 Each day with so much ceremony
 A cold spring:
 Moving from left to left, the light
 The moon in the bureau mirror
 In your next letter I wish you'd say
 Here is a coast; here is a harbour;
 On the unbreathing sides of hills
 Dawn an unsympathetic yellow.
 This is the time of year
 My grandfather said to me
 September rain falls on the house.
 Oh, but it is dirty!
 An endless and flooded
 The roaring alongside he takes for granted,
 No foot could endure it,
 The art of losing isn't hard to master;
 It finds the park first, and the trees
 At evening, something behind me.
 'Wait. Let me think a minute,' you said.

Set poems and stories for examination in 2029 continued

Selected poems from Ocean Vuong: *Night Sky with Exit Wounds*
Paper 4, Section B Poetry
Title:

Threshold
Telemachus
Trojan
Aubade with Burning City
A Little Closer to the Edge
Always & Forever
My Father Writes from Prison
Headfirst
In Newport I Watch My Father Lay His Cheek to a Beached Dolphin's Wet Back
The Gift
Self-Portrait as Exit Wounds
Homewrecker
Of Thee I Sing
Into the Breach
Eurydice
Untitled (Blue, Green, and Brown): oil on canvas: Mark Rothko: 1952
Queen Under The Hill
Torso of Air
To My Father / To My Future Son
Deto(nation)
The Smallest Measure
Daily Bread
Odysseus Redux
Logophobia
Someday I'll Love Ocean Vuong

First Line:

In the body, where everything has a price,
 Like any good son, I pull my father out
 A finger's worth of dark from daybreak, he steps
 Milkflower petals in the street
 Young enough to believe nothing
 Open this when you need me most,
 Lan oi,
 Don't you know? A mother's love
 & close his eyes. His hair the shade

 a b c a b c a b c
 Instead, let it be the echo to every footstep
 & this is how we danced: our mothers'
 We made it, baby.
 I pull into the field and cut the engine.
 It's more like the sound
 The TV said the planes have hit the buildings

 I approach a field. A black piano waits
 Suppose you do change your life.
 There was a door & then a door
 There's a joke that ends with – *huh*
 Behind the fallen oak,
 Red is only black remembering.
 He entered my room like a shepherd
 Afterward, I woke
 Ocean, don't be afraid.

Set texts for examination in 2030

The set texts listed below are for examination in **2030**.

Please note: some set texts contain strong language and adult themes.

Set texts regularly rotate on the syllabus and some texts 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 take their examinations. In addition, check the list of selected poems and, where relevant, short stories. There is no requirement for learners to study a specific edition of a set text. However, examination questions, passages and poems are set from the editions specified at the end of this section.

Paper 1 Drama and Poetry

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

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

Section A Drama

Anupama Chandrasekhar	<i>The Father and the Assassin</i>
Lorraine Hansberry	<i>A Raisin in the Sun</i>
William Shakespeare	<i>As You Like It</i>
Richard Brinsley Sheridan	<i>The Rivals</i>

Section B Poetry

Seamus Heaney	Selected poems from <i>100 Poems</i>
Ada Limón	Selected poems from <i>The Carrying</i>
Edgar Allan Poe	Selected poems from <i>The Raven and Other Selected Poems</i>
<i>Songs of Ourselves: Volume 3</i>	Selected poems (for 2029, 2030 and 2031)

Paper 2 Prose and Unseen

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

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

Section A Prose

Chris Abani	<i>GraceLand</i>
Monique Roffey	<i>The Mermaid of Black Conch</i>
John Steinbeck	<i>The Grapes of Wrath</i>
<i>Stories of Ourselves: Volume 3</i>	Selected stories (new selection for 2030, 2031 and 2032)

Section B Unseen

Unseen text	The literary material presented is from two of the following text types: prose, poetry and drama.
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Set texts for examination in 2030 continued

Paper 3 Shakespeare and Drama

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

Candidates answer **two** questions, **one** from each section. They must answer **one (a) essay question** and **one (b) extract-based question**.

Section A Shakespeare

William Shakespeare	<i>Antony and Cleopatra</i>
William Shakespeare	<i>The Winter's Tale</i>

Section B Drama

Alice Birch	<i>Romans A Novel</i>
David Greig	<i>Dunsinane</i>
Henrik Ibsen	<i>A Doll's House</i> (translated by Michael Meyer)
Tracy Letts	<i>August: Osage County</i>

Paper 4 Pre- and Post-1900 Poetry and Prose

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

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

Section A Pre-1900 Poetry and Prose

Jane Austen	<i>Sense and Sensibility</i>
*Geoffrey Chaucer	<i>The Nun's Priest's Prologue, Tale and Epilogue</i>
Charles Dickens	<i>A Tale of Two Cities</i>
*John Keats	Selected poems from <i>Selected Poetry</i>
Mary Shelley	<i>Frankenstein</i> (1831)
* <i>Eighteenth-Century Women Poets</i> (edited by Roger Lonsdale)	Selected poems

Section B Post-1900 Poetry and Prose

*Chinua Achebe	Selected poems from <i>Collected Poems</i>
Angela Carter	<i>Nights at the Circus</i>
Barbara Kingsolver	<i>Demon Copperhead</i>
*John Kinsella	Selected poems from <i>Insomnia</i>
*Adrienne Rich	Selected poems from <i>Diving into the Wreck</i>
Tan Twan Eng	<i>The Garden of Evening Mists</i>

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

Set poems and stories for examination in 2030

Poems and stories for examination in 2030 are listed below.

Selected poems from Seamus Heaney: 100 Poems Paper 1, Section B Poetry

Title:

Digging
Death of a Naturalist
Blackberry-Picking
Mid-Term Break
The Diviner
Personal Helicon
The Forge
Night Drive
Bogland
Anahorish
The Tollund Man
The Grauballe Man
Punishment
Oysters
The Otter
The Underground
Markings
Field of Vision
Two Lorries
At the Wellhead

from Out of the Bag
Anahorish 1944
Helmet
District and Circle
The Lift
Tate's Avenue
The Blackbird of Glanmore
'The door was open and the house was dark'
In the Attic
In Time

First Line:

Between my finger and my thumb
 All year the flax-dam festered in the heart
 Late August, given heavy rain and sun
 I sat all morning in the college sick bay
 Cut from the green hedge a forked hazel stick
 As a child, they could not keep me from wells
 All I know is a door into the dark.
 The smells of ordinariness
 We have no prairies
 My 'place of clear water',
 Some day I will go to Aarhus
 As if he had been poured
 I can feel the tug
 Our shells clacked on the plates.
 When you plunged
 There we were in the vaulted tunnel running,
 We marked the pitch: four jackets for four goalposts,
 I remember this woman who sat for years
 It's raining on black coal and warm wet ashes.
 Your songs, when you sing them with your two eyes
 closed
 All of us came in Doctor Kerlin's bag.
 'We were killing pigs when the Americans arrived.
 Bobby Breen's. His Boston fireman's gift
 Tunes from a tin whistle underground
 A first green braird: the hawthorn half in leaf.
 Not the brown and fawn car rug, that first one
 On the grass when I arrive,
 The door was open and the house was dark
 Like Jim Hawkins aloft in the cross-trees
 Energy, balance, outbreak:

Set poems and stories for examination in 2030 continued

**Selected poems from Ada Limón: *The Carrying*
Paper 1, Section B Poetry****Title:**

Ancestors
The Leash
The Raincoat
The Vulture & the Body
American Pharaoh
Dandelion Insomnia
The Visitor
Dead Stars
Prey
The Dead Boy
What I Want to Remember
Overpass
Bald Eagles in a Field
Wonder Woman
The Real Reason
The Year of the Goldfinches
On a Lamppost Long Ago
A New National Anthem
Cargo
The Contract Says: We'd Like the Conversation to Be Bilingual
Against Belonging
Instructions on Not Giving Up
Carrying
Mastering
Love Poem with Apologies for My Appearance
Sway
Sacred Objects

Cannibal Woman

Wife
Time Is On Fire
Sparrow, What Did You Say?

First Line:

I've come here from the rocks, the bone-like chert,
 After the birthing of bombs of forks and fear,
 When the doctor suggested surgery
 On my way to the fertility clinic,
 Despite the morning's gray static of rain,
 The big-ass bees are back, tipsy, sun drunk
 A neighborhood tuxedo cat's walking the fence line
 Out here, there's a bowing even the trees are doing.
 The muffled, ruptured voice of a friend
 It was spring then too, and the Southern grass
 Right before General Vallejo's home,
 The road wasn't as hazardous then,
 She was almost gone at that point,
 Standing at the swell of the muddy Mississippi
 I don't have any tattoos is not my story to tell. It's my
 There were two that hung and hovered
 I don't know what to think of first
 The truth is, I've never cared for the National
 I wish I could write to you from underwater,
 When you come, bring your brown-

 It's been six years since we moved here, green
 More than the fuchsia funnels breaking out
 The sky's white with November's teeth,
 I'm in Texas at a bar with a friend who doesn't drink
 Sometimes, I think you get the worst
 What is it about words that make the world
 I'm driving down to Tennessee, but before I get
 there, I stop at the
 I'm looking for the right words, but all I can think of
 is:
 I'm not yet comfortable with the word,
 I meet a physicist at the party and immediately
 A whole day without speaking,

Set poems and stories for examination in 2030 continued

Selected poems from Edgar Allan Poe: *The Raven* and *Other Selected Poems*
Paper 1, Section B Poetry
Title:*The Raven**A Dream within a Dream**Spirits of the Dead**Alone**Fairy-Land**Romance**Sonnet – To Science**To the River**Israfel**Lenore**The City in the Sea**The Sleeper**The Valley of Unrest**To One in Paradise**Bridal Ballad**The Haunted Palace**Sonnet – Silence**The Conqueror Worm**Dream-Land**To Helen**Annabel Lee**Eldorado**To My Mother***First Line:**

Once upon a midnight dreary, while I pondered,
 weak and weary,

Take this kiss upon the brow!

Thy soul shall find itself alone

From childhood's hour I have not been

Dim vales – and shadowy floods –

Romance, who loves to nod and sing,

Science! true daughter of Old Time thou art!

Fair river! in thy bright, clear flow

In Heaven a spirit doth dwell

Ah, broken is the golden bowl! the spirit flown
 forever!

Lo! Death has reared himself a throne

At midnight, in the month of June,

Once it smiled a silent dell

Thou wast that all to me, love,

The ring is on my hand,

In the greenest of our valleys

There are some qualities – some incorporate things,

Lo! 'tis a gala night

By a route obscure and lonely,

I saw thee once – once only – years ago:

It was many and many a year ago,

Gaily bedight,

Because I feel that, in the Heavens above,

Set poems and stories for examination in 2030 continued

Selected poems from *Songs of Ourselves: Volume 3***Paper 1, Section B Poetry****Title:**

To the Insect of the Gossamer
Binsey Poplars
A Bird came down the Walk
Penguin on the Beach
from Endless Inter-States
Whale
The Garden
from Trivia
I Saw Red Evening Through the Rain
Londoners
Under These Stones
Paradise
from The Art of Dancing
from A Swimmer's Dream
Pier
Prologue (Grime Mix)
How to Perfect a Flip Turn
To His Coy Mistress
First Love
The Sorrow of Love
My Heart Shall Be Thy Garden
Words Between Us
Song
Gloves
My Mind to Me a Kingdom Is
Sonnet 7
from The Happy Solitude
Two short poems from Letters to Martha
Narcissus at the Flea Market
The Day

Poet:

Charlotte Smith
 Gerard Manley Hopkins
 Emily Dickinson
 Ruth Miller
 Sina Queyras
 Cindy Botha
 Andrew Marvell
 John Gay
 Robert Louis Stevenson
 Kristina Rungano
 Delores Gauntlett
 Roger Robinson
 Soame Jenyns
 Algernon Charles Swinburne
 Vona Groarke
 Patience Agbabi
 Cynthia Miller
 Andrew Marvell
 John Clare
 William Butler Yeats
 Alice Meynell
 Debjani Chatterjee
 Jennifer Rahim
 Joanna Preston
 Edward Dyer
 John Milton
 Anna Williams
 Dennis Brutus
 John Agard
 Mukahang Limbu

Set poems and stories for examination in 2030 continued

Selected stories from *Stories of Ourselves: Volume 3***Paper 2, Section A Prose****Story:**

The Invisible Girl
The Sea Raiders
The Return
Like Mother Used to Make
A Very Desirable Residence
The Teddy-bears' Picnic
The Fire Eater's Return
A Village after Dark
The Clean Slate
The American Embassy
The Universal Story
Golden Boys
My Father's Head
The Nominee
Widows

Author:

Mary Shelley
 H G Wells
 Elizabeth Bowen
 Shirley Jackson
 P D James
 William Trevor
 Earl Lovelace
 Kazuo Ishiguro
 Hilary Mantel
 Chimamanda Ngozi Adichie
 Ali Smith
 Shih-Li Kow
 Okwiri Oduor
 Curtis Sittenfeld
 Margaret Atwood

Selected poems from John Keats: *Selected Poetry***Paper 4, Section A Poetry****Title:**

To Hope
To My Brothers
Addressed to [Haydon]
On Seeing the Elgin Marbles
On the Sea
'O thou whose face hath felt the Winter's wind'
The Human Seasons
'Old Meg she was a Gipsy'
Sonnet to Ailsa Rock
To Homer
The Eve of St Agnes
'Why did I laugh tonight? No voice will tell'
La belle dame sans merci
Sonnet to Sleep
On Fame
Ode to a Nightingale
Ode on a Grecian Urn
Ode on Melancholy
To Autumn
'Bright Star, would I were stedfast as thou art'

First Line:

When by my solitary hearth I sit,
 Small, busy flames play through the fresh laid coals,
 Great spirits now on earth are sojourning;
 My spirit is too weak-mortality
 It keeps eternal whisperings around
 'O thou whose face hath felt the Winter's wind;
 Four seasons fill the measure of the year;
 Old Meg she was a Gipsy
 Hearken, thou craggy ocean pyramid!
 Standing aloof in giant ignorance,
 St Agnes' Eve-Ah, bitter chill it was!
 Why did I laugh tonight? No voice will tell:
 O what can ail thee knight at arms
 O soft embalmer of the still midnight,
 How fever'd is that Man who cannot look
 My heart aches, and a drowsy numbness pains
 Thou still unravish'd bride of quietness,
 No, no, go not to Lethe, neither twist
 Season of mists and yellow fruitfulness,
 Bright Star, would I were stedfast as thou art-

Set poems and stories for examination in 2030 continued

Selected poems from *Eighteenth-Century Women Poets*
Paper 4, Section A Poetry
Title:

The Resolve
Life's Progress
Enquiry after Peace. A Fragment
To Marina
The Forsaken Wife
Hymn to the Moon
On a Death's Head
Winter Song
The Rose
Wedlock. A Satire
To an Infant Expiring the Second Day of its Birth
Memory, a Poem
To my Love
Lines Occasioned by the Burning of Some Letters
On Viewing her Sleeping Infant (Charles Cowper)
Written on a Gloomy Day, in Sickness
When Home We Return
Tomorrow
To the Poor
Sonnet. To the Poppy
An Old Cat's Dying Soliloquy
from The Female Advocate
Departed Youth
Blank Verse. Written on the Sea Shore
To a Gentleman Who Invited Me to Go A-Fishing
To a Sick Friend
A Mother to her Waking Infant
Sonnet (I hate the Spring...)
Sonnet ('Tis dead of night...)
The Chimney-Sweeper's Complaint
[The Power of Women]

Poet:

Mary, Lady Chudleigh
 Anne Finch, Countess of Winchilsea
 Anne Finch, Countess of Winchilsea
 Sarah Egerton
 Elizabeth Thomas
 Lady Mary Wortley Montagu
 Elizabeth Tollett
 Elizabeth Tollett
 Elizabeth Tollett
 Mehetabel Wright
 Mehetabel Wright
 Laetitia Pilkington
 Anonymous ('The Amorous Lady')
 Sarah Dixon
 Maria Frances Cecilia Cowper
 Susanna Blamire
 Susanna Blamire
 Anna Laetitia Barbauld
 Anna Laetitia Barbauld
 Anna Seward
 Anna Seward
 Mary Scott
 Hannah Cowley
 Hannah Cowley
 Elizabeth Moody
 Hannah Wallis
 Joanna Baillie
 Mary Locke
 Mary Locke
 Mary Alcock
 Matilda Betham

Set poems and stories for examination in 2030 continued

Selected poems from Chinua Achebe: *Collected Poems*
Paper 4, Section B Poetry
Title:

1966
Mango Seedling
The Explorer
Agostinho Neto
Christmas in Biafra (1969)
Biafra, 1969
Remembrance Day
After a War
Love Song (for Anna)
Love Cycle
Question
Answer
Beware, Soul Brother
Knowing robs Us
Bull and Egret
Lazarus
Vultures
Public Execution in Pictures
Penalty of Godhead
Lament of the Sacred Python
Their Idiot Song
The Nigerian Census
Flying
He Loves Me; He Loves Me Not
Dereliction
We Laughed at Him

First Line:

absentminded
 Through glass windowpane
 Like a dawn unheralded at midnight
 Neto, were you no more
 This sunken-eyed moment wobbling
 First time Biafra
 Your proclaimed mourning
 After a war life catches
 Bear with me my love
 At dawn slowly
 Angled sunbeam lowered
 I broke at last
 We are the men of soul
 Knowing robs us of wonder.
 At seventy miles an hour
 We know the breathtaking
 In the grayness
 The caption did not overlook
 The old man's bed
 I was there when lizards
 These fellows, the old pagan
 I will not mourn with you
 Something in altitude kindles power-thirst
 'Harold Wilson he loves
 I quit the carved stool
 We laughed at him our

Set poems and stories for examination in 2030 continued

**Selected poems from John Kinsella: *Insomnia*
Paper 4, Section B Poetry****Title:***Milking the Tiger Snake**Sea Lion**Shark Tale Paradox**Swimming Pool**Mute Swans Over Carraiglea**Swan Chevrons**Post-Traumatic**Orange 1962 Massey Ferguson Tractor, Corthna, Ireland, 2013**Pastoral Pointillism at Tim Healy Pass**Snakes in Ireland**Spring Turnout**Funeral Road**The Old Ways and Swimming at Barleycove**Resurrection of the Kerry Bog Ponies**Hiss**Wren's Electric Field Strength**Graphology Symptomatic 4: Floribunda**'Buzz Pollination'**Sheep Evenly Space Themselves**Space Arc Space Ark**The Bonfire of Vanities Wheatbelt Style**Borromini's Perspective and the Galleria Spada's Resident Cat**Arms and the Man (Rome)**Evil Counsellors and others – from the First Movement of Liszt's 'A Symphony to Dante's Divine Comedy'**Insomnia**Emily Brontë Storm Poem: Jam Tree Gully, January 2018**'The Moon has set'**Retrieval**Psalm 139 (a version by John Kinsella)**In the watery zone the trees speak life-force***First Line:**

Fangs through a balloon, an orange balloon

Where I stood on the rocks in front of the train workshops

My grandfather kept small sharks in his saltwater tank

Not an expression of wealth but one of quiet desperation

Four with their white wings

Mute swan at a rapid rate

For days, I've been watching

I know that tractor. I have driven a blue version

At the high point of the famine road

I am writing snake poems

The fog clung on all morning.

The coffins passed down the road

Another orange alert. A big one coming in from the Atlantic.

Grown out of bogs

At Lough Hyne parents rouse kids

Out of the furze and fuchsias

Noongar calendar for now is the appearance

Yes, that's a blue-banded bee

I've observed this before, even 'reported' it

If I see the house as a boat

The Corsinis let their artworks fly to the Antipodes,

Seventy centimetres or thereabouts of Roman warrior

Breathing, tormented statue of Garibaldi

The humanity! Degree in Western Civilisation

There were ants when I slept ants all over the gravel

The storm isn't here.

Such rights are set on texts

Even on a hot day it comes through cold.

Inside me you know.

In the watery zone the trees speak life-force

Set poems and stories for examination in 2030 continued

Selected poems from Adrienne Rich: *Diving into the Wreck***Paper 4, Section B Poetry****Title:**

Trying to Talk with a Man
When We Dead Awaken
Incipience
After Twenty Years
The Mirror in Which Two Are Seen As One
The Stranger

Song
Dialogue
Diving into the Wreck
Merced
A Primary Ground
Translations
Living in the Cave
The Ninth Symphony of Beethoven Understood At Last As a Sexual Message
Burning Oneself In
Burning Oneself Out
For a Sister
For the Dead
From a Survivor
August
From the Prison House
Meditations for a Savage Child

First Line:

Out in this desert we are testing bombs,
 Trying to tell you how
 To live, to lie awake
 Two women sit at a table by a window. Light breaks
 She is the one you call sister.
 Looking as I've looked before, straight down the
 heart
 You're wondering if I'm lonely:
 She sits with one hand poised against her head, the
 First having read the book of myths,
 Fantasies of old age:
 And this is how you live: a woman, children
 You show me the poems of some woman
 Reading the Parable of the Cave
 A man in terror of impotence

 In a bookstore on the East Side
 We can look into the stove tonight
 I trust none of them. Only my existence
 I dreamed I called you on the telephone
 The pact that we made was an ordinary pact
 Two horses in yellow light
 Underneath my lids another eye has opened
 I *There was a profound indifference to the objects
 of our*
 II *When considered from a more general and
 philosophic point*
 III *It is true that there is visible on the throat a very
 extended*
 IV *A hand with the will rather than the habit of crime
 had wished*
 V *And finally, my Lord, looking at this long
 experiment ...*

Set texts for examination in 2031

The set texts listed below are for examination in **2031**.

Please note: some set texts contain strong language and adult themes.

Set texts regularly rotate on the syllabus and some texts 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 take their examinations. In addition, check the list of selected poems and, where relevant, short stories. There is no requirement for learners to study a specific edition of a set text. However, examination questions, passages and poems are set from the editions specified at the end of this section.

Paper 1 Drama and Poetry

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

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

Section A Drama

Anupama Chandrasekhar	<i>The Father and the Assassin</i>
Lorraine Hansberry	<i>A Raisin in the Sun</i>
William Shakespeare	<i>As You Like It</i>
Richard Brinsley Sheridan	<i>The Rivals</i>

Section B Poetry

Seamus Heaney	Selected poems from <i>100 Poems</i>
Ada Limón	Selected poems from <i>The Carrying</i>
Edgar Allan Poe	Selected poems from <i>The Raven and Other Selected Poems</i>
<i>Songs of Ourselves: Volume 3</i>	Selected poems (for 2029, 2030 and 2031)

Paper 2 Prose and Unseen

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

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

Section A Prose

Nadeem Aslam	<i>The Golden Legend</i>
F Scott Fitzgerald	<i>The Great Gatsby</i>
Monique Roffey	<i>The Mermaid of Black Conch</i>
<i>Stories of Ourselves: Volume 3</i>	Selected stories (for 2030, 2031 and 2032)

Section B Unseen

Unseen text	The literary material presented is from two of the following text types: prose, poetry and drama.
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Set texts for examination in 2031 continued

Paper 3 Shakespeare and Drama

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

Candidates answer **two** questions, **one** from each section. They must answer **one (a) essay question** and **one (b) extract-based question**.

Section A Shakespeare

William Shakespeare	<i>Antony and Cleopatra</i>
William Shakespeare	<i>A Midsummer Night's Dream</i>

Section B Drama

Alice Birch	<i>Romans A Novel</i>
Henrik Ibsen	<i>A Doll's House</i> (translated by Michael Meyer)
S Shaktidharan	<i>Counting and Cracking</i>
Tom Stoppard	<i>Arcadia</i>

Paper 4 Pre- and Post-1900 Poetry and Prose

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

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

Section A Pre-1900 Poetry and Prose

Jane Austen	<i>Sense and Sensibility</i>
*Geoffrey Chaucer	<i>The Nun's Priest's Prologue, Tale and Epilogue</i>
Henry James	<i>The Portrait of a Lady</i> (1908)
*John Keats	Selected poems from <i>Selected Poetry</i>
Mary Shelley	<i>Frankenstein</i> (1831)
* <i>Eighteenth-Century Women Poets</i> (edited by Roger Lonsdale)	Selected poems

Section B Post-1900 Poetry and Prose

Angela Carter	<i>Nights at the Circus</i>
Barbara Kingsolver	<i>Demon Copperhead</i>
*John Kinsella	Selected poems from <i>Insomnia</i>
*Togara Muzanhenamo	Selected poems from <i>Spirit Brides</i>
*Adrienne Rich	Selected poems from <i>Diving into the Wreck</i>
Tan Twan Eng	<i>The Garden of Evening Mists</i>

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

Set poems and stories for examination in 2031

Poems and stories for examination in 2031 are listed below.

Selected poems from Seamus Heaney: 100 Poems Paper 1, Section B Poetry

Title:

Digging
Death of a Naturalist
Blackberry-Picking
Mid-Term Break
The Diviner
Personal Helicon
The Forge
Night Drive
Bogland
Anahorish
The Tollund Man
The Grauballe Man
Punishment
Oysters
The Otter
The Underground
Markings
Field of Vision
Two Lorries
At the Wellhead

from *Out of the Bag*
Anahorish 1944
Helmet
District and Circle
The Lift
Tate's Avenue
The Blackbird of Glanmore
'The door was open and the house was dark'
In the Attic
In Time

First Line:

Between my finger and my thumb
 All year the flax-dam festered in the heart
 Late August, given heavy rain and sun
 I sat all morning in the college sick bay
 Cut from the green hedge a forked hazel stick
 As a child, they could not keep me from wells
 All I know is a door into the dark.
 The smells of ordinariness
 We have no prairies
 My 'place of clear water',
 Some day I will go to Aarhus
 As if he had been poured
 I can feel the tug
 Our shells clacked on the plates.
 When you plunged
 There we were in the vaulted tunnel running,
 We marked the pitch: four jackets for four goalposts,
 I remember this woman who sat for years
 It's raining on black coal and warm wet ashes.
 Your songs, when you sing them with your two eyes
 closed
 All of us came in Doctor Kerlin's bag.
 'We were killing pigs when the Americans arrived.
 Bobby Breen's. His Boston fireman's gift
 Tunes from a tin whistle underground
 A first green braird: the hawthorn half in leaf.
 Not the brown and fawn car rug, that first one
 On the grass when I arrive,
 The door was open and the house was dark
 Like Jim Hawkins aloft in the cross-trees
 Energy, balance, outbreak:

Set poems and stories for examination in 2031 continued

**Selected poems from Ada Limón: *The Carrying*
Paper 1, Section B Poetry****Title:**

Ancestors
The Leash
The Raincoat
The Vulture & the Body
American Pharaoh
Dandelion Insomnia
The Visitor
Dead Stars
Prey
The Dead Boy
What I Want to Remember
Overpass
Bald Eagles in a Field
Wonder Woman
The Real Reason
The Year of the Goldfinches
On a Lamppost Long Ago
A New National Anthem
Cargo
The Contract Says: We'd Like the Conversation to Be Bilingual
Against Belonging
Instructions on Not Giving Up
Carrying
Mastering
Love Poem with Apologies for My Appearance
Sway
Sacred Objects

Cannibal Woman

Wife
Time Is On Fire
Sparrow, What Did You Say?

First Line:

I've come here from the rocks, the bone-like chert,
 After the birthing of bombs of forks and fear,
 When the doctor suggested surgery
 On my way to the fertility clinic,
 Despite the morning's gray static of rain,
 The big-ass bees are back, tipsy, sun drunk
 A neighborhood tuxedo cat's walking the fence line
 Out here, there's a bowing even the trees are doing.
 The muffled, ruptured voice of a friend
 It was spring then too, and the Southern grass
 Right before General Vallejo's home,
 The road wasn't as hazardous then,
 She was almost gone at that point,
 Standing at the swell of the muddy Mississippi
 I don't have any tattoos is not my story to tell. It's my
 There were two that hung and hovered
 I don't know what to think of first
 The truth is, I've never cared for the National
 I wish I could write to you from underwater,
 When you come, bring your brown-

 It's been six years since we moved here, green
 More than the fuchsia funnels breaking out
 The sky's white with November's teeth,
 I'm in Texas at a bar with a friend who doesn't drink
 Sometimes, I think you get the worst
 What is it about words that make the world
 I'm driving down to Tennessee, but before I get
 there, I stop at the
 I'm looking for the right words, but all I can think of
 is:
 I'm not yet comfortable with the word,
 I meet a physicist at the party and immediately
 A whole day without speaking,

Set poems and stories for examination in 2031 continued

Selected poems from Edgar Allan Poe: *The Raven* and *Other Selected Poems*
Paper 1, Section B Poetry
Title:*The Raven**A Dream within a Dream**Spirits of the Dead**Alone**Fairy-Land**Romance**Sonnet – To Science**To the River**Israfel**Lenore**The City in the Sea**The Sleeper**The Valley of Unrest**To One in Paradise**Bridal Ballad**The Haunted Palace**Sonnet – Silence**The Conqueror Worm**Dream-Land**To Helen**Annabel Lee**Eldorado**To My Mother***First Line:**

Once upon a midnight dreary, while I pondered,
 weak and weary,

Take this kiss upon the brow!

Thy soul shall find itself alone

From childhood's hour I have not been

Dim vales – and shadowy floods –

Romance, who loves to nod and sing,

Science! true daughter of Old Time thou art!

Fair river! in thy bright, clear flow

In Heaven a spirit doth dwell

Ah, broken is the golden bowl! the spirit flown
 forever!

Lo! Death has reared himself a throne

At midnight, in the month of June,

Once it smiled a silent dell

Thou wast that all to me, love,

The ring is on my hand,

In the greenest of our valleys

There are some qualities – some incorporate things,

Lo! 'tis a gala night

By a route obscure and lonely,

I saw thee once – once only – years ago:

It was many and many a year ago,

Gaily bedight,

Because I feel that, in the Heavens above,

Set poems and stories for examination in 2031 continued

Selected poems from *Songs of Ourselves: Volume 3*
Paper 1, Section B Poetry
Title:

To the Insect of the Gossamer
Binsey Poplars
A Bird came down the Walk
Penguin on the Beach
from Endless Inter-States
Whale
The Garden
from Trivia
I Saw Red Evening Through the Rain
Londoners
Under These Stones
Paradise
from The Art of Dancing
from A Swimmer's Dream
Pier
Prologue (Grime Mix)
How to Perfect a Flip Turn
To His Coy Mistress
First Love
The Sorrow of Love
My Heart Shall Be Thy Garden
Words Between Us
Song
Gloves
My Mind to Me a Kingdom Is
Sonnet 7
from The Happy Solitude
Two short poems from Letters to Martha
Narcissus at the Flea Market
The Day

Poet:

Charlotte Smith
 Gerard Manley Hopkins
 Emily Dickinson
 Ruth Miller
 Sina Queyras
 Cindy Botha
 Andrew Marvell
 John Gay
 Robert Louis Stevenson
 Kristina Rungano
 Delores Gauntlett
 Roger Robinson
 Soame Jenyns
 Algernon Charles Swinburne
 Vona Groarke
 Patience Agbabi
 Cynthia Miller
 Andrew Marvell
 John Clare
 William Butler Yeats
 Alice Meynell
 Debjani Chatterjee
 Jennifer Rahim
 Joanna Preston
 Edward Dyer
 John Milton
 Anna Williams
 Dennis Brutus
 John Agard
 Mukahang Limbu

Set poems and stories for examination in 2031 continued

Selected stories from *Stories of Ourselves: Volume 3***Paper 2, Section A Prose****Story:**

The Invisible Girl
The Sea Raiders
The Return
Like Mother Used to Make
A Very Desirable Residence
The Teddy-bears' Picnic
The Fire Eater's Return
A Village after Dark
The Clean Slate
The American Embassy
The Universal Story
Golden Boys
My Father's Head
The Nominee
Widows

Author:

Mary Shelley
 H G Wells
 Elizabeth Bowen
 Shirley Jackson
 P D James
 William Trevor
 Earl Lovelace
 Kazuo Ishiguro
 Hilary Mantel
 Chimamanda Ngozi Adichie
 Ali Smith
 Shih-Li Kow
 Okwiri Oduor
 Curtis Sittenfeld
 Margaret Atwood

Selected poems from John Keats: *Selected Poetry***Paper 4, Section A Poetry****Title:**

To Hope
To My Brothers
Addressed to [Haydon]
On Seeing the Elgin Marbles
On the Sea
'O thou whose face hath felt the Winter's wind'
The Human Seasons
Old Meg she was a Gipsy
Sonnet to Ailsa Rock
To Homer
The Eve of St Agnes
'Why did I laugh tonight? No voice will tell'
La belle dame sans merci
Sonnet to Sleep
On Fame
Ode to a Nightingale
Ode on a Grecian Urn
Ode on Melancholy
To Autumn
'Bright Star, would I were stedfast as thou art'

First Line:

When by my solitary hearth I sit,
 Small, busy flames play through the fresh laid coals,
 Great spirits now on earth are sojourning;
 My spirit is too weak-mortality
 It keeps eternal whisperings around
 'O thou whose face hath felt the Winter's wind;
 Four seasons fill the measure of the year;
 Old Meg she was a Gipsy
 Harken, thou craggy ocean pyramid!
 Standing aloof in giant ignorance,
 St Agnes' Eve-Ah, bitter chill it was!
 Why did I laugh tonight? No voice will tell:
 O what can ail thee knight at arms
 O soft embalmer of the still midnight,
 How fever'd is that Man who cannot look
 My heart aches, and a drowsy numbness pains
 Thou still unravish'd bride of quietness,
 No, no, go not to Lethe, neither twist
 Season of mists and yellow fruitfulness,
 Bright Star, would I were stedfast as thou art-

Set poems and stories for examination in 2031 continued

Selected poems from *Eighteenth-Century Women Poets*
Paper 4, Section A Poetry
Title:

The Resolve
Life's Progress
Enquiry after Peace. A Fragment
To Marina
The Forsaken Wife
Hymn to the Moon
On a Death's Head
Winter Song
The Rose
Wedlock. A Satire
To an Infant Expiring the Second Day of its Birth
Memory, a Poem
To my Love
Lines Occasioned by the Burning of Some Letters
On Viewing her Sleeping Infant (Charles Cowper)
Written on a Gloomy Day, in Sickness
When Home We Return
Tomorrow
To the Poor
Sonnet. To the Poppy
An Old Cat's Dying Soliloquy
from The Female Advocate
Departed Youth
Blank Verse. Written on the Sea Shore
To a Gentleman Who Invited Me to Go A-Fishing
To a Sick Friend
A Mother to her Waking Infant
Sonnet (I hate the Spring...)
Sonnet ('Tis dead of night...)
The Chimney-Sweeper's Complaint
[The Power of Women]

Poet:

Mary, Lady Chudleigh
 Anne Finch, Countess of Winchilsea
 Anne Finch, Countess of Winchilsea
 Sarah Egerton
 Elizabeth Thomas
 Lady Mary Wortley Montagu
 Elizabeth Tollett
 Elizabeth Tollett
 Elizabeth Tollett
 Mehetabel Wright
 Mehetabel Wright
 Laetitia Pilkington
 Anonymous ('The Amorous Lady')
 Sarah Dixon
 Maria Frances Cecilia Cowper
 Susanna Blamire
 Susanna Blamire
 Anna Laetitia Barbauld
 Anna Laetitia Barbauld
 Anna Seward
 Anna Seward
 Mary Scott
 Hannah Cowley
 Hannah Cowley
 Elizabeth Moody
 Hannah Wallis
 Joanna Baillie
 Mary Locke
 Mary Locke
 Mary Alcock
 Matilda Betham

Set poems and stories for examination in 2031 continued

Selected poems from John Kinsella: *Insomnia*
Paper 4, Section B Poetry
Title:*Milking the Tiger Snake**Sea Lion**Shark Tale Paradox**Swimming Pool**Mute Swans Over Carraiglea**Swan Chevrons**Post-Traumatic**Orange 1962 Massey Ferguson Tractor, Corthna, Ireland, 2013**Pastoral Pointillism at Tim Healy Pass**Snakes in Ireland**Spring Turnout**Funeral Road**The Old Ways and Swimming at Barleycove**Resurrection of the Kerry Bog Ponies**Hiss**Wren's Electric Field Strength**Graphology Symptomatic 4: Floribunda**'Buzz Pollination'**Sheep Evenly Space Themselves**Space Arc Space Ark**The Bonfire of Vanities Wheatbelt Style**Borromini's Perspective and the Galleria Spada's Resident Cat**Arms and the Man (Rome)**Evil Counsellors and others – from the First Movement of Liszt's 'A Symphony to Dante's Divine Comedy'**Insomnia**Emily Brontë Storm Poem: Jam Tree Gully, January 2018**'The Moon has set'**Retrieval**Psalm 139 (a version by John Kinsella)**In the watery zone the trees speak life-force***First Line:**

Fangs through a balloon, an orange balloon

Where I stood on the rocks in front of the train workshops

My grandfather kept small sharks in his saltwater tank

Not an expression of wealth but one of quiet desperation

Four with their white wings

Mute swan at a rapid rate

For days, I've been watching

I know that tractor. I have driven a blue version

At the high point of the famine road

I am writing snake poems

The fog clung on all morning.

The coffins passed down the road

Another orange alert. A big one coming in from the Atlantic.

Grown out of bogs

At Lough Hyne parents rouse kids

Out of the furze and fuchsias

Noongar calendar for now is the appearance

Yes, that's a blue-banded bee

I've observed this before, even 'reported' it

If I see the house as a boat

The Corsinis let their artworks fly to the Antipodes,

Seventy centimetres or thereabouts of Roman warrior

Breathing, tormented statue of Garibaldi

The humanity! Degree in Western Civilisation

There were ants when I slept ants all over the gravel
The storm isn't here.

Such rights are set on texts

Even on a hot day it comes through cold.

Inside me you know.

In the watery zone the trees speak life-force

Set poems and stories for examination in 2031 continued

Selected poems from Adrienne Rich: *Diving into the Wreck***Paper 4, Section B Poetry****Title:**

Trying to Talk with a Man
When We Dead Awaken
Incipience
After Twenty Years
The Mirror in Which Two Are Seen As One
From the Prison House
The Stranger

Song
Dialogue
Diving into the Wreck
Merced
A Primary Ground
Translations
Living in the Cave
The Ninth Symphony of Beethoven Understood At Last As a Sexual Message
Burning Oneself In
Burning Oneself Out
For a Sister
For the Dead
From a Survivor
August
Meditations for a Savage Child

First Line:

Out in this desert we are testing bombs,
 Trying to tell you how
 To live, to lie awake
 Two women sit at a table by a window. Light breaks
 She is the one you call sister.
 Underneath my lids another eye has opened
 Looking as I've looked before, straight down the
 heart
 You're wondering if I'm lonely:
 She sits with one hand poised against her head, the
 First having read the book of myths,
 Fantasies of old age:
 And this is how you live: a woman, children
 You show me the poems of some woman
 Reading the Parable of the Cave
 A man in terror of impotence

 In a bookstore on the East Side
 We can look into the stove tonight
 I trust none of them. Only my existence
 I dreamed I called you on the telephone
 The pact that we made was an ordinary pact
 Two horses in yellow light
 I *There was a profound indifference to the objects
 of our*
 II *When considered from a more general and
 philosophic point*
 III *It is true that there is visible on the throat a very
 extended*
 IV *A hand with the will rather than the habit of crime
 had wished*
 V *And finally, my Lord, looking at this long
 experiment ...*

Set poems and stories for examination in 2031 continued

Selected poems from Togara Muzanenhamo: *Spirit Brides***Paper 4, Section B Poetry****Title:***The Pale Saint**Smoke**The Craft**The Pool**The Laughing Wood**Den Haag**Pine Thicket**Tea and Sandwiches**The Dawn Chorus**Roads**The Boy Who Ate Clouds for Tea**The Shape of a Thousand Things**Skaters**Late Night and the Road**Helpless Goodbyes**Excursion**The Ornithologist's Daughter**Leaves**Chemins Perdus**The Slide**Half Untold**The Spirit Brides**Pallbearer**Monday Men**Man in the Bowler Hat***First Line:**

It all begins for Lazarus at the sound of the bell,

For a brief moment I was lost in a thought

So they offered me five shillings,

The splashes were throngs of panic, accompanied
by pleas for help – that

A rock and a river,

Deer in the park, seconds from The Hague's Central
Station. *Dierentuin* wasThere was something magical about it, the way the
sun pierced through theIt's wet under foot with no paths running through the
heather;

The moon appeared at the wrong hour again,

Perhaps the road did end up somewhere. I see it
now, in the rainyYou shook the autumn tree and called it dusk when
the leaves fell and settledThe hours pass as the night staggers through the
empty streets, the cold wind

The lawn was a frost-tight green waiting

From the homestead, after midnight, the faint sound
of travelling trucks canThrough a palm print is the view of a field where a
ruinedAll four windows open, on an empty road. Saturday
afternoon – returningShe held papers to the conceptual republic and
stood at the check-in deskSeptember comes with the thick sweeping sounds
of leaves and the faint

We're all dressed up in god's white suits, barefoot

The old projector's fan hums through each guillotine
changeover, and specks

On a winter's evening, outside metro Wagram

There came the faint sound of fiddles up ahead, with
the sound of the windLast week he promised he'd come over and visit with
his wife, that things

They walk through the corridors with dull eyes,

I am now the dislocated stranger

continued

Set poems and stories for examination in 2031 continued

Selected poems from Togara Muzanenhamo: *Spirit Brides*
Paper 4, Section B Poetry continued
Title:*Tomorrow**Oxygen**Gumiguru***First Line:**

Last week saw the last of the summer's heat.
 Tonight, the first cool drafts

He had forgotten the old life and almost felt
 complete, here in this

The blue prophet blazed in the morning heat –
 perching silently on the

Editions of set texts used for setting passages in the examination

There is no requirement for learners to study a particular edition. However, examination questions, passages and poems are set from the editions of the texts specified below.

Paper 1: Drama and Poetry

Author	Text	Publisher
Behn, Aphra	<i>The Rover and Other Plays</i>	Oxford World's Classics
Chandrasekhar, Anupama	<i>The Father and the Assassin</i>	Nick Hern Books
Ellams, Inua	<i>Barber Shop Chronicles</i>	Methuen Drama
Hansberry, Lorraine	<i>A Raisin in the Sun</i>	Methuen Drama
Heaney, Seamus	Selected poems from <i>100 Poems</i>	Faber and Faber
Kunial, Zaffar	Selected poems from <i>England's Green</i>	Faber and Faber
Limón, Ada	Selected poems from <i>The Carrying</i>	Corsair
Poe, Edgar Allan	Selected poems from <i>The Raven and Other Selected Poems</i>	Collins Classics
Rossetti, Christina	Selected poems from <i>Selected Poems</i>	Penguin Classics
Shakespeare, William	<i>As You Like It</i> from 'New Cambridge Shakespeare'	Cambridge University Press
Sheridan, Richard Brinsley	<i>The Rivals</i>	Oxford World's Classics
<i>Songs of Ourselves: Volume 3</i> (ISBN 9781009467667)	Selected poems	Cambridge University Press

Paper 2: Prose and Unseen

Author	Text	Publisher
Abani, Chris	<i>GraceLand</i>	Picador
Aslam, Nadeem	<i>The Golden Legend</i>	Faber and Faber
Fitzgerald, F Scott	<i>The Great Gatsby</i>	Penguin Modern Classics
Roffey, Monique	<i>The Mermaid of Black Conch</i>	Peepal Tree Press Ltd
Steinbeck, John	<i>The Grapes of Wrath</i>	Penguin Modern Classics
<i>Stories of Ourselves: Volume 3</i> (ISBN 9781009467681)	Selected stories	Cambridge University Press
Winch, Tara June	<i>The Yield</i>	HarperVia

Paper 3: Shakespeare and Drama

Author	Text	Publisher
Birch, Alice	<i>Romans A Novel</i>	Methuen Drama
Greig, David	<i>Dunsinane</i>	Faber and Faber
Ibsen, Henrik	<i>A Doll's House</i>	Methuen Drama
Letts, Tracy	<i>August: Osage County</i>	Theatre Communications Group / Nick Hern Books
Shakespeare, William	<i>Henry IV, Part 1</i> and <i>The Winter's Tale</i> from 'The Complete Works of William Shakespeare: The Alexander Text'	Collins
	<i>A Midsummer Night's Dream</i> and <i>Antony and Cleopatra</i> from 'New Cambridge Shakespeare'	Cambridge University Press
Shakthidharan, S.	<i>Counting and Cracking</i>	Currency Press
Stoppard, Tom	<i>Arcadia</i>	Faber and Faber
Wertenbaker, Timberlake	<i>Our Country's Good</i>	Methuen Drama

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

Author	Text	Publisher
*Achebe, Chinua	Selected poems from <i>Collected Poems</i>	Carcanet
Austen, Jane	<i>Mansfield Park</i>	Penguin Classics
Austen, Jane	<i>Sense and Sensibility</i>	Penguin Classics
*Bishop, Elizabeth	Selected poems from <i>Poems</i>	Chatto & Windus
*Lord Byron, George Gordon	Selected poems from <i>Selected Poetry</i> (2008)	Oxford World's Classics
Carter, Angela	<i>Nights at the Circus</i>	Vintage Classics
*Chaucer, Geoffrey	<i>The Nun's Priest's Prologue, Tale and Epilogue</i> from 'The Riverside Chaucer'	Oxford University Press
Dickens, Charles	<i>A Tale of Two Cities</i>	Penguin Classics
* <i>Eighteenth-Century Women Poets</i> (edited by Roger Lonsdale)	Selected poems	Oxford University Press
James, Henry	<i>The Portrait of a Lady</i> New York Edition (1908)	Oxford World's Classics

continued

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

Author	Text	Publisher
*Keats, John	Selected poems from <i>Selected Poetry</i>	Oxford World's Classics
Kingsolver, Barbara	<i>Demon Copperhead</i>	Faber and Faber
*Kinsella, John	Selected poems from <i>Insomnia</i>	Picador Poetry
*Muzanenhamo, Togara	Selected poems from <i>Spirit Brides</i>	Carcanet
Powers, Richard	<i>The Overstory</i>	Vintage
*Rich, Adrienne	Selected poems from <i>Diving into the Wreck: Poems 1971 – 1972</i>	W.W. Norton
Shelley, Mary	<i>Frankenstein</i> (1831)	Penguin Classics
Tan, Twan Eng	<i>The Garden of Evening Mists</i>	Canongate
*Vuong, Ocean	Selected poems from <i>Night Sky with Exit Wounds</i>	Cape Poetry

*Poetry texts are denoted by an asterisk. Centres must check the set texts for the year in which candidates sit examinations. Candidates must answer **one poetry** and **one prose** question, each from a different section of the question paper.

Faculty feedback: 'Understanding how and why our climate is changing and providing the knowledge and skills to explore the challenges plays a key role in every student's education.'

Feedback from: Dr Amy Munro-Faure, Head of Education and Student Engagement of Cambridge Zero

4 Details of the assessment

Paper 1 – Drama and Poetry

Written paper, 2 hours, 50 marks

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

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

On each set text, candidates have a choice between two questions: (a) or (b). Each requires an essay-length response. Candidates may choose the type of question they wish to answer.

The (a) question is a discursive, whole-text essay.

The (b) question is based on a drama extract, a poem or poem extract from the set text printed on the question paper. Successful responses to (b) questions have the given extract or poem as the central focus of their argument whilst also incorporating discussion of the wider text. Where an extract from a longer poem is presented in a (b) question, candidates can refer to parts of the poem not printed on the question paper or to other poems in the selection, as appropriate to their argument.

Candidates must demonstrate the following:

- communication of knowledge and understanding of the literary texts they have studied in a structured and supported response which is appropriate to literary study (AO1)
- analysis of the ways in which writers' choices of language, form and structure shape meanings and create effects (AO2)
- an informed view of the text studied (AO3)
- exploration of connections to relevant context(s) and meaningful connections across a whole text (AO4):
 - Learners who study a set text by **a single writer** explore connections to relevant context(s) in a number of ways. They consider appropriate historical, social and cultural influences that shape a text's construction and reception. They may also consider conventions of text type, form and genre which help to inform their response.
 - Learners who study the anthology ***Songs of Ourselves*** explore connections to conventions of text type, form and genre which help to inform their response. They may also consider appropriate historical, social and cultural influences.
 - Learners also make meaningful connections across a whole text by demonstrating an awareness of the significance of a part of the text to the whole.

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

Set texts and poetry selections are listed in section 3 Subject content. Check the set text list for the year in which your candidates take their examinations. Check the poetry selection for your chosen volume of poetry.

Note that some texts contain strong language and adult themes. Please make selections that are appropriate for the learner's age, cultural background and learning context as well as complying with your school policies and local legal requirements.

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

Dictionaries may **not** be used in the examination room.

Paper 2 – Prose and Unseen

Written paper, 2 hours, 50 marks

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

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

Section A: Prose

On each set text, candidates have a choice between two questions: (a) or (b). Each requires an essay-length response. Candidates may choose the type of question they wish to answer.

The (a) question is a discursive, whole-text essay.

The (b) question is based on a passage from the set text printed on the question paper. Successful responses to (b) questions have the given passage as the central focus of their argument whilst also incorporating discussion of the wider text.

Candidates must demonstrate the following:

- communication of knowledge and understanding of the literary text they have studied in a structured and supported response which is appropriate to literary study (AO1)
- analysis of the ways in which writers' choices of language, form and structure shape meanings and create effects (AO2)
- an informed view of the text studied (AO3)
- exploration of connections to relevant context(s) and meaningful connections across a whole text (AO4):
 - Learners who study a set text by **a single writer** explore connections to relevant context(s) in a number of ways. They consider appropriate historical, social and cultural influences that shape a text's construction and reception. They may also consider conventions of text type, form and genre which help to inform their response.
 - Learners who study the anthology ***Stories of Ourselves*** explore connections to conventions of text type, form and genre which help to inform their response. They may also consider appropriate historical, social and cultural influences.
 - Learners also make meaningful connections across a whole text by demonstrating an awareness of the significance of a part of the text to the whole.

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

Set texts and short story selections are listed in section 3 Subject content. Check the set text list for the year in which your candidates take their examinations. Check the story selections if you have chosen to teach the *Stories of Ourselves* anthology.

Note that some texts contain strong language and adult themes. Please make selections that are appropriate for the learner's age, cultural background and learning context as well as complying with your school policies and local legal requirements.

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

Dictionaries may **not** be used in the examination room.

Section B: Unseen

Candidates answer **one** question from a choice of two. Each requires an essay-length response.

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

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

The authors and dates of the passages are not given. Knowledge of the historical, social and cultural background is not expected.

Candidates must demonstrate the following:

- communication of knowledge and understanding of the passage in a structured and supported response which is appropriate to literary study (AO1)
- analysis of the ways in which writers' choices of language, form and structure shape meanings and create effects (AO2)
- an informed view of the text presented (AO3)
- exploration of connections to relevant context(s) (AO4):
 - In response to an unseen text, learners explore connections to conventions of text type, form and genre which help to inform their response.

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

Dictionaries may **not** be used in the examination room.

Paper 3 – Shakespeare and Drama

Written paper, 2 hours, 50 marks

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

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

On each set text, candidates have a choice between two questions: (a) or (b). Each requires an essay-length response.

Candidates must answer **one (a) essay question** and **one (b) extract-based question**.

The (a) question is a discursive, whole-text essay.

The (b) question is based on a drama extract from the set text printed on the question paper. Successful responses to (b) questions have the given extract as the central focus of their argument whilst also incorporating discussion of the wider text.

Candidates must demonstrate the following:

- communication of knowledge and understanding of the literary texts they have studied in a structured and supported response which is appropriate to literary study (AO1)
- analysis of the ways in which writers' choices of language, form and structure shape meanings and create effects (AO2)
- an informed view of the text studied and an ability to discuss and evaluate the interpretations of others (AO3):
 - To discuss and evaluate the interpretations of others, learners explore published critical material such as literary articles, texts and reviews of performances or other suitable interpretations which are relevant to their argument.
- exploration of connections to relevant context(s) and meaningful connections across a whole text (AO4):
 - Learners explore connections to relevant context(s) in a number of ways. They consider appropriate historical, social and cultural influences that shape a text's construction and reception. They may also consider conventions of text type, form and genre which help to inform their response.
 - Learners also make meaningful connections across a whole text by demonstrating an awareness of the significance of a part of the text to the whole.

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

Set texts are listed in section 3 Subject content. Check the set text list for the year in which your candidates take their examinations.

Note that some texts contain strong language and adult themes. Please make selections that are appropriate for the learner's age, cultural background and learning context as well as complying with your school policies and local legal requirements.

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

Dictionaries may **not** be used in the examination room.

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

Written paper, 2 hours, 50 marks

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

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

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

On each set text, candidates have a choice between two questions: (a) or (b). Each requires an essay-length response. Candidates may choose the type of question they wish to answer.

The (a) question is a discursive, whole-text essay.

The (b) question is based on a prose passage, a poem or poem extract from the set text printed on the question paper. Successful responses to (b) questions have the given passage or poem as the central focus of their argument whilst also incorporating discussion of the wider text. Where an extract from a longer poem is presented in a (b) question, candidates can refer to parts of the poem not printed on the question paper or to other poems in the selection, as appropriate to their argument.

Candidates must demonstrate the following:

- communication of knowledge and understanding of the literary texts they have studied in a structured and supported response which is appropriate to literary study (AO1)
- analysis of the ways in which writers' choices of language, form and structure shape meanings and create effects (AO2)
- an informed view of the text studied and an ability to discuss and evaluate the interpretations of others (AO3):
 - To discuss and evaluate the interpretations of others, learners explore published critical material such as literary articles and texts or other suitable interpretations which are relevant to their argument.
- exploration of connections to relevant context(s) and meaningful connections across a whole text (AO4):
 - Learners who study a set text by **a single writer** explore connections to relevant context(s) in a number of ways. They consider appropriate historical, social and cultural influences that shape a text's construction and reception. They may also consider conventions of text type, form and genre which help to inform their response.
 - Learners who study an **anthology** explore connections to conventions of text type, form and genre which help to inform their response. They may also consider appropriate historical, social and cultural influences.
 - Learners also make meaningful connections across a whole text by demonstrating an awareness of the significance of a part of the text to the whole.

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

Set texts and poetry selections are listed in section 3 Subject content. Check the set text list for the year in which your candidates take their examinations. Check the poetry selection for your chosen volume of poetry.

Note that some texts contain strong language and adult themes. Please make selections that are appropriate for the learner's age, cultural background and learning context as well as complying with your school policies and local legal requirements.

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

Dictionaries may **not** be used in the examination room.

Command words

Command words and their meanings help candidates know what is expected from them in the exams. 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
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
Discuss	write about issue(s) or topic(s) in depth in a structured way
Evaluate	judge or calculate the quality, importance, amount, or value of something
Examine	Investigate closely, in detail
Explain	set out purposes or reasons / make the relationships between things clear / say why and/or how and support with relevant evidence
Explore	write in detail about particular aspects
Suggest	apply knowledge and understanding to situations where there are a range of valid responses in order to make proposals / put forward considerations

Phrases such as 'In what ways ...?', 'How far and in what ways ...?', 'To what extent ...?' and 'How might an audience respond ...?' could 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.

Guided learning hours

We design Cambridge International AS & A Level syllabuses to require 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 each school and the learners' previous experience of the subject.

Availability and timetables

All Cambridge schools are allocated to one of six administrative zones. Each zone has a specific timetable. Find your administrative zone at www.cambridgeinternational.org/adminzone

You can view the timetable for your administrative zone at www.cambridgeinternational.org/timetables

You can enter candidates in the June and November exam series.

Check you are using the syllabus for the year the candidate is taking the exam.

Private candidates can enter for this syllabus. For more information, please refer to the *Cambridge Guide to Making Entries*.

Combining with other syllabuses

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

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

Group awards: Cambridge AICE Diploma

Cambridge AICE Diploma (Advanced International Certificate of Education) is a group award for Cambridge International AS & A Level. It encourages 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 Diploma at www.cambridgeinternational.org/aice

Making entries

Exams officers are responsible for submitting entries. 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 access to 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 an 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 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 carrying forward marks

Candidates can retake Cambridge International AS Level and Cambridge International A Level as many times as they want to.

Learn more about retake entries, including definitions and information on entry deadlines, at **www.cambridgeinternational.org/retakes**

Candidates can carry forward their Cambridge International AS Level marks from one series to complete their Cambridge International A Level in a following series. The rules, time limits and regulations for carry-forward entries can be found in the *Cambridge Handbook* for the relevant year of assessment and the *Carry-forward regulations supplement* at **www.cambridgeinternational.org/eoguide**

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

At Cambridge we recognise that our candidates have highly diverse linguistic, cultural and socio-economic backgrounds, and may also have a variety of protected characteristics. Protected characteristics include special educational needs and disability (SEND), religion and belief, and characteristics related to gender and identity.

We apply accessible design principles to make our syllabuses and assessment materials as accessible and inclusive as possible. This includes reviewing the accessibility of language, layout, contexts and visual content. Using this approach means that we give all candidates the fairest possible opportunity to demonstrate their knowledge, skills and understanding.

Access arrangements

Our design principles aim to make sure our assessment materials are accessible for all candidates. To further minimise barriers faced by candidates with SEND, illness or injury, we offer a range of access arrangements and modified papers. This is the principal way in which we comply with our duty to make 'reasonable adjustments', as guided by the UK Equality Act 2010.

Important:

Requested access arrangements should be based on evidence of the candidate's barrier to taking an assessment and should also reflect their normal way of working. For Cambridge to approve an access arrangement, we need to agree that it constitutes a reasonable adjustment and does not affect the security or integrity of the assessment. Our access arrangement regulations can be found in section 1.3 of the *Cambridge Handbook* www.cambridgeinternational.org/eoguide

Applying for access arrangements

- Details of our standard access arrangements and modified question papers are available in section 1.3 of the *Cambridge Handbook* www.cambridgeinternational.org/eoguide
- Centres are expected to check the availability of access arrangements and modified question papers at the start of the course. Check the *Cambridge Handbook*, the assessment objectives listed in the syllabus document and, where applicable, any access arrangement restrictions listed in the syllabus document.
- Contact us at the start of the course to find out if we can approve an access arrangement that is not listed in the *Cambridge Handbook*.
- All applications should be made by the deadlines published in the *Cambridge Handbook*.

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.

Grades A*, A, B, C, D or E indicate the standard a candidate achieved at Cambridge International A 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 or e). 'Ungraded' is reported on the statement of results but not on the certificate.

In specific circumstances, your candidates may see one of the following letters on their statement of results:

- Q (PENDING)
- X (NO RESULT).

These letters do not appear on the certificate.

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

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

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

On the certificates, Cambridge International AS & A Levels are shown as General Certificate of Education.

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 A Level

Assessment at Cambridge International A Level has two purposes:

- 1 to measure learning and achievement
The assessment confirms achievement and performance in relation to the knowledge, understanding and skills specified in the syllabus.
- 2 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.
The outcomes help students choose the most suitable course or career

Cambridge International AS Level

Assessment at Cambridge International AS Level has two purposes:

- 1 to measure learning and achievement
The assessment confirms achievement and performance in relation to the knowledge, understanding and skills specified in the syllabus.
- 2 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.
The outcomes help students choose the most suitable course or career
The outcomes help decide whether students part way through a Cambridge International A Level course are making enough progress to continue
The outcomes guide teaching and learning in the next stages of the Cambridge International A Level course.

Changes to this syllabus for 2029, 2030 and 2031

The syllabus has been reviewed and revised for first examination in 2029.

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

Changes to syllabus content

- The set texts have been updated for assessment in 2029, 2030 and 2031.
- In Paper 3 Shakespeare and Drama, the number of drama texts offered in Section B has increased from three plays to four to give centres more choice.
- In Paper 3, Section B, we have included Henrik Ibsen: *A Doll's House*. In the future, we may continue to occasionally include plays in translation in Paper 3, Section B which have been influential and significant in the development of literature.
- The learner attributes and key concepts have been updated.
- The syllabus aims have been updated.
- The command words have been updated.

Changes to assessment (including changes to specimen papers)

- The assessment objectives have been updated.
- There are now four assessment objectives.
- Assessment objectives remain evenly weighted.
- The knowledge and skills in the assessment are the same, any changes to the assessment objectives are to better articulate assessment requirements.
- Communication is assessed within AO1 Knowledge and understanding.
- AO2 Analysis: remains unchanged.
- AO3 Interpretation: is the combination of a previous AO3 Personal response and AO5 Evaluation of opinion. Evaluating other interpretations continues to be a requirement of the A Level papers only and this is clearly articulated in the marking criteria.
- AO4 Connections: candidates are required to make links to wider contextual knowledge and connections across their texts.
- Line numbers have been removed from extracts, passages and poetry presented in the question papers.

Paper 1 Drama and Poetry

- Candidates who choose to answer the (b) question on their set text are expected to incorporate discussion of the wider text in their response.
- Where an extract from a longer poem is presented for a (b) question, candidates can refer elsewhere in the poem, or they can refer to other poems in the selection, as appropriate to their argument.
- The marking criteria have been updated.
- The duration of the question paper and the number of marks available have not changed.

Changes to assessment (including changes to specimen papers) continued

Paper 2 Prose and Unseen

- Candidates who choose to answer the (b) question on their prose set text are expected to incorporate discussion of the wider text into their response.
- The marking criteria have been updated.
- The duration of the question paper and the number of marks available have not changed.

Paper 3 Shakespeare and Drama

- Candidates must answer **one (a) essay question** and **one (b) extract-based question**.
- The marking criteria have been updated.
- The duration of the question paper and the number of marks available have not changed.

Paper 4 Pre- and Post-1900 Poetry and Prose

- The marking criteria have been updated.
- The duration of the question paper and the number of marks available have not changed.

In addition to reading the syllabus, you should refer to the updated specimen assessment materials. The specimen papers will help your students become familiar with exam requirements and command words in questions. The specimen mark schemes show how students should answer questions to meet the assessment objectives.

Any textbooks endorsed to support the syllabus for examination from 2029 are suitable for use with this syllabus.



Syllabuses and specimen materials represent the final authority on the content and structure of all of our assessments.

With a Customer Services team available 24 hours a day, 6 days a week, and dedicated regional teams supporting schools in 160 countries, we understand your local context and are here to guide you so you can provide your learners with everything they need to prepare for Cambridge International AS & A Level.

Quality management

We are committed to providing exceptional quality. In line with this commitment, our quality management system for the provision of international education programmes and qualifications for students aged 3 to 19 is independently certified as meeting the internationally recognised standard, ISO 9001:2015. Learn more at www.cambridgeinternational.org/about-us/our-standards/



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 are always looking to improve the accessibility of our documents. If you find any problems or you think we are 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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