



CAMBRIDGE
International Education

Syllabus

Cambridge International AS Level Language and Literature in English 8695

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 44.



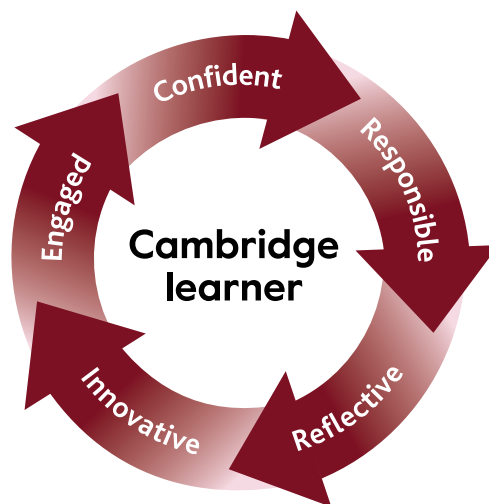
1 Why choose this syllabus?

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

Our approach in Cambridge International AS Level Language and 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, developing a keen sense of themselves as students of language and literature 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 critical thinking

engaged, recognising and interrogating the roles language and literature play in matters of personal, social and global significance, and being prepared to apply this learning beyond the classroom.

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

Feedback from: Principal, Rockledge High School, USA

Key concepts

Key concepts are essential ideas that help students develop a deep understanding of their subject and make links between different aspects. Key concepts may open up new ways of thinking about, understanding or interpreting the important things to be learned.

Good teaching and learning will incorporate and reinforce a subject's key concepts to help students gain:

- a greater depth as well as breadth of subject knowledge
- confidence, especially in applying knowledge and skills in new situations
- the vocabulary to discuss their subject conceptually and show how different aspects link together
- a level of mastery of their subject to help them enter higher education.

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.

In considering aspects of **English Language** in **Paper 1** of this syllabus, the key concepts for Cambridge International AS Level Language and Literature in English are:

- **Text and context**
A text can be defined as a single, coherent unit of language, from the briefest spoken utterance to a book published across several volumes. However, no text exists without context; students of English language must always consider how a text's meaning is informed by the circumstances not only of its production, but also of its communication and reception.
- **Meaning and style**
The study of English language involves developing a range of strategies for using different linguistic elements to create meaning. When producing their own texts, students of English language must consider how choices regarding form, structure and language interact to create a distinctive style.
- **Audience**
Students of English language must learn how writers and speakers use strategies to communicate with their intended audience(s) and consider how these strategies may influence and shape audience responses.
- **Creativity**
When writing artfully for a specified purpose and audience, users of the English language must demonstrate creativity in a range of forms and contexts.

In considering aspects of **Literature in English** in **Paper 2** of this syllabus, the key concepts for Cambridge International AS Level Language and 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 **Paper 2** 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**
The exploration and evaluation of different concepts and ideas and how they are presented within a text.
- **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 Paper 2.
- **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.

Depending on local university entrance requirements, students may be able to use it to progress directly to university courses in Language and Literature in English or some other subjects. It is also suitable as part of a course of general education.

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 studying English language and reading literature
- develop an appreciation of texts in different forms and styles produced for a variety of audiences and from different periods and cultures
- communicate effectively, accurately and appropriately in writing
- develop the interdependent skills of reading, analysis and communication
- be encouraged to engage in wider reading and understand how it may contribute to personal development
- build a firm foundation for further study of language and literature.

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

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

Learners study two texts in preparation for the literature component. They 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.

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

Writing 2 hours
50 marks

Candidates answer **two** questions.

Section A: one compulsory question, based on argumentative writing.

Section B: one question from a choice of three, based on extended writing.

Externally assessed

50% of the AS Level

Paper 2

Drama, Poetry and Prose 2 hours
50 marks

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

Externally assessed

50% of the AS Level

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

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

Assessment objectives

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

AO1

Demonstrate understanding of a variety of texts.

AO2

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

The assessment objectives (AOs) for **Paper 2 Drama, Poetry and Prose** 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 Paper 1 Writing

Assessment objective	Weighting in AS Level %
AO1	20
AO2	80
Total	100

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

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

3 Subject content

This syllabus gives you the flexibility to design a course that will interest, challenge and engage your learners. Where appropriate, you are responsible for selecting 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.

Paper 1 – Writing

Using their reading as inspiration, learners explore and experiment with a variety of genres, styles and contexts. Through this, they develop as reflective writers, refining their ability to communicate with precision and clarity of purpose while adapting their writing to a range of forms, audiences, purposes and contexts.

Section A: Argumentative essay

Candidates demonstrate the skill of writing an argumentative essay.

An argumentative essay is a piece of writing where the writer gives their view on an issue and supports it with reasons and evidence. The opposing view is also considered, with the writer explaining why their view is stronger.

To write the argumentative essay, candidates:

- choose one side of the argument
- support their view using evidence from the sources, e.g. statistics and relevant points
- acknowledge the opposing viewpoint: giving the advantages of the opposing view but explaining why their view is stronger
- express ideas clearly, in their own words as far as possible
- write about 450 words.

Skills and techniques

Candidates demonstrate the following skills and techniques:

- organising writing to achieve specific effects, for example:
 - focusing on facts, data and structured argument
 - juxtaposing counterarguments.
- structuring paragraphs, for example:
 - topic sentences
 - internal coherence
 - discourse markers.
- using appropriate linguistic elements, for example:
 - evaluative lexis.
- synthesising and integrating information from source material, for example:
 - statistics, relevant points.

Section B: Extended writing

Candidates develop and apply their extended writing skills across a range of text types.

Knowledge and understanding

Candidates demonstrate knowledge and understanding of:

- The conventions associated with the following written text types:
 - Advertisement:
is written to promote something, such as an event, a product, a job, a service, etc. It should attract and engage the reader and is likely to include descriptive language as well as an element of persuasion.
 - Leaflet:
is written with a specific audience in mind, and the main purpose is to inform, explain, advise or persuade them about something, for example telling them how to do something, or raising awareness about services that are available. It should be clearly organised into sections or paragraphs and may include headings.
 - News story:
may be written for a newspaper, magazine or website, and the main purpose is to inform readers about an event or situation. It should have a concise but catchy headline which aims to attract readers' attention and will include descriptive language.
 - Article:
is usually written for a magazine, newspaper or website, and the main purpose is to interest and engage readers in the topic. A title helps to attract readers' attention, and the content will include some opinion or comment as well as descriptive language.
 - Review:
is used to describe and express personal opinions about something that the writer has experienced, for example a book, film, event, exhibition, product, website, and so on. It could be written for a magazine, newspaper or website, and the content should include description, explanation and opinion, with an overall recommendation.
 - Blog:
is a website consisting of a series of entries or posts which are often informal in style. A blog entry can be written for a range of purposes, for example to inform readers about something, to give opinions on a topic, to describe and reflect on experiences. The language used will depend on the specific purpose of the blog.
 - Letter and email:
can be written in response to a particular situation or subject, and the register or tone should be consistently appropriate for the specified audience. There should be a clear introduction, informing the reader about the purpose of the letter or email, and the main purpose is to inform, explain, advise or persuade the reader.
 - (Auto)biography:
is likely to be reflective in nature and describes a person's life, or a certain aspect of it. If the writer is describing their own life, this is an autobiography. The main purpose of the text is to interest readers in the person, and it will include description and explanation.
 - Diary:
is usually written by the writer for their own record. It may be about the past, present or future, and could be about events, experiences, feelings, hopes and dreams. It is likely to include description, reflection and explanation.

continued

Knowledge and understanding continued

- Scripted speech:
is written for a specified audience and could be written for a wide range of purposes, for example to inform the audience about a topic, to describe an experience, or to persuade them to do something. The speech should be engaging and interesting. It should also be clearly organised and may include devices such as topic sentences or rhetorical questions to help the audience follow the speech.
- Story:
is based upon narrative writing that typically includes characters, events, a setting and a plot. The purpose of a story is to engage and interest readers.
- Descriptive piece:
uses vivid details to help the reader clearly imagine a scene or place at a specific time, focusing on aspects such as sound, movement, light, colour, smell, etc. It includes a wide range of descriptive language and may refer to feelings and impressions created.
- The linguistic elements and literary features of texts, for example:
 - parts of speech / word classes
 - lexis
 - figurative language
 - phonology (phonological features in written representation)
 - morphology (word formation, affixes, shifts in meaning)
 - rhetorical devices
 - voice
 - aspect
 - tense
 - modality
 - narrative perspective
 - word ordering and sentence structure
 - paragraph-level and text-level structure
 - formality/informality of register
 - pragmatics (implied meaning, audience positioning).
- The purpose of different types of writing:
 - descriptive
 - narrative
 - informative/advisory
 - persuasive
 - evaluative/critical
 - reflective.

Skills and techniques

Candidates demonstrate the following skills and techniques:

- Writing for a specified audience and purpose, to fulfil the brief provided.
- Producing an appropriate structure for longer pieces of writing, for example:
 - Freytag's Pyramid in narrative writing
 - introductory, summary and evaluative sections in review writing.
- Organising writing to achieve specific effects, for example:
 - withholding key information in narrative writing
 - use of evidentiary logic in review writing.
- Structuring paragraphs, for example:
 - topic sentences
 - internal coherence
 - discourse markers.
- Using a range of appropriate linguistic elements and literary features, for example:
 - imagery in descriptive writing
 - rhetorical devices in persuasive writing.
- Expressing ideas accurately and clearly at both sentence-level and word-level.

Paper 2 – Drama, Poetry and Prose

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.

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

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

Section A Drama

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)

Section C 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>

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 2, 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 2, Section B Poetry

Title:

Ancestors
The Leash
The Raincoat
The Vulture & the Body
American Pharoah
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 2, 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 2, 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 C 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 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.

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

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

Section A Drama

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)

Section C 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)

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 2, 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 2, Section B Poetry

Title:

Ancestors
The Leash
The Raincoat
The Vulture & the Body
American Pharoah
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 2, 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 2, 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 C 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

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.

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

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

Section A Drama

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)

Section C 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)

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 2, 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 2, Section B Poetry

Title:

Ancestors
The Leash
The Raincoat
The Vulture & the Body
American Pharoah
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 2, 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 2, 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
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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 C 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

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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

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 will be set from the editions of the texts specified below.

Paper 2: Drama, Poetry and Prose

Author	Text	Publisher
Abani, Chris	<i>GraceLand</i>	Picador
Aslam, Nadeem	<i>The Golden Legend</i>	Penguin Modern Classics
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
Fitzgerald, F Scott	<i>The Great Gatsby</i>	Penguin Modern Classics
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
Roffey, Monique	<i>The Mermaid of Black Conch</i>	Peepal Tree Press Ltd
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
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

4 Details of the assessment

Paper 1 – Writing

Written paper, 2 hours, 50 marks

This paper has two sections:

- Section A: Argumentative essay
- Section B: Extended writing.

Each section is worth 25 marks.

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

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

Section A: Argumentative essay

In Question 1, candidates are required to write an argumentative essay of about 450 words for a teacher, based upon ideas and information from three sources. For example, blogs, reports, published research, scripted speech, articles, etc.

Two of the sources will be written texts of approximately 200–250 words each. The third source will be multimodal, for example including graphs, charts, infographics, images, etc.

This question assesses AO1 and AO2.

Section B: Extended writing

Candidates answer **one** question from a choice of three.

In each question, candidates are required to:

- produce a continuous piece of writing of about 700 words
- express their ideas clearly, coherently and accurately, using an appropriate range of language
- develop their writing in a manner appropriate to the form, purpose and audience.

Each question is based on any of the following text types:

advertisements, leaflets, news stories, articles, reviews, blogs, letters, emails, (auto)biographies, diaries, scripted speech, stories and descriptive pieces.

This question assesses AO2.

Paper 2 – Drama, Poetry and Prose

Written paper, 2 hours, 50 marks

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

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

On each set text, candidates 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, or a prose passage from the set text printed on the question paper. Successful responses to (b) questions have the given extract, poem or prose passage 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 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 anthologies ***Songs of Ourselves*** or ***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 on this paper assess the four assessment objectives for Paper 2: 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 or *Stories of Ourselves* for the short story selection.

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 Literature assessment for this syllabus.

5 What else you need to know

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

Before you start

Previous study

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

Guided learning hours

We design Cambridge International AS & A Level syllabuses 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 & A Level English Language (9093)
- Cambridge International AS & A Level Literature in English (9695)
- syllabuses with the same title at the same level.

Group awards: Cambridge AICE 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

Candidates can retake Cambridge International AS 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**

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.

'Ungraded' means that the candidate's performance did not meet the standard required for the lowest grade (e). 'Ungraded' is reported on the statement of results but not on the certificate. In specific circumstances your candidates may see one of the following letters on their statement of results:

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

These letters do not appear on the certificate.

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

School feedback: 'Cambridge International A Levels are the 'gold standard' qualification. They are based on rigorous, academic syllabuses that are accessible to students from a wide range of abilities yet have the capacity to stretch our most able.'

Feedback from: Director of Studies, Auckland Grammar School, New Zealand

How students, teachers and higher education can use the grades

Cambridge International AS Level

Assessment at Cambridge International AS Level has two purposes:

- 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 syllabus content has been refreshed and updated. • The Paper 1 text types have been reviewed and updated for clarity; podcasts, travel writing, and editorials have been removed; emails have been added. • The Paper 2 set texts have been updated for assessment in 2029, 2030 and 2031. • 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)	Paper 1 Writing • The number of total question paper marks has not changed. • The duration of the examination has not changed. • The marking criteria for Paper 1 have been updated. • Section A: Question 1 Argumentative essay – This 25 mark question requires an argumentative essay to be written, based on three sources printed on the question paper. • Section B: Questions 2–4 Extended writing – Candidates choose one question from a choice of three. – Each question is based on any of the text types outlined in the syllabus content for Section B. Paper 2 Drama, Poetry and Prose • The assessment objectives have been updated. • 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: consists of the previous AO3 Personal response and assesses the development of informed views. • AO4 Connections: candidates are required to make links to wider contextual knowledge and connections across their texts.

continued

**Changes to assessment
(including changes to
specimen papers)** continued

- Candidates who choose to answer the (b) question on their set text are expected to incorporate reference to 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.
 - Line numbers have been removed from extracts, passages and poetry presented in the question papers.
-

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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