

# SYLLABUS

## Cambridge International AS and A Level

English Language	<b>9093</b>
Literature in English	<b>9695</b>
Language and Literature in English	<b>8695 (AS only)</b>

For examination in June and November 2016, 2017 and 2018.  
9093 English Language is also available for examination in  
March 2016, 2017 and 2018 for India only.

## What has changed in 8695 Cambridge International AS Level Language and Literature in English for 2016?

The Cambridge International AS Level Language and Literature in English syllabus has been updated. **Please read through the whole 2016 syllabus before planning your teaching programme.**

## What has changed in 9093 Cambridge International AS and A Level English Language for 2016?

The Cambridge International AS and A Level English Language syllabus has been updated. **Please read through the whole 2016 syllabus before planning your teaching programme.**

- The introductory section, 'Why Cambridge International AS and A Level English Language?', on page 5, sets out the key concepts that this syllabus is designed to develop.
- The guidance regarding 'topic areas for examination' for Paper 4, on page 18, now specifies that the same three topics will be examined in 2016, 2017 and 2018.

## What has changed in 9695 Cambridge International AS and A Level Literature in English for 2016?

We have updated this syllabus. The latest syllabus is version 4, published April 2017.

The mark scheme has been updated. The term 'bands' has been replaced with 'levels'. The order of the levels is now reversed to run 6–1.

Page 49, 2018 Set poems and stories (continued), Percy Bysshe Shelley: some titles of poems have been corrected.

### Previous changes were

Changes have been made to pages 39 and 45

Paper 4 Drama

Brian Friel *Philadelphia Here I come* is now Brian Friel *Philadelphia, Here I Come!*

The Cambridge International AS and A Level Literature in English syllabus has been revised. **Please read through the whole 9695 2016 syllabus before planning your teaching programme.**

- The introductory section, 'Why Cambridge International AS and A Level Literature in English?', on page 7, sets out the key concepts that this syllabus is designed to develop.
- On Paper 5, Shakespeare and other pre-20th Century Texts, candidates will answer **two** questions: **one** question from Section A (Shakespeare) and **one** question from Section B. At least **one** of the questions candidates answer must be a **(b) passage-based** question chosen from **either** Section A **or** Section B.
- Paper 6 has a name change and becomes: **Paper 6 1900 to the Present**.
- In Component 8 – Coursework, quotations are now excluded from the 3000 word limit. The instruction is revised as follows: **A minimum of 2000 and a maximum of 3000 words should be submitted in total (excluding quotations).**

## What has changed in 8695 Cambridge International AS Level Language and Literature in English for 2016?

The Cambridge International AS Level Language and Literature in English syllabus has been updated. **Please read through the whole 2016 syllabus before planning your teaching programme.**

These syllabuses are for examination in 2016, 2017 and 2018.

If your candidates studied the 2015 syllabus of 9093 English Language or 9695 Literature in English, please be aware of the following:

- Assessments in the 2016 examination series are based on the revised syllabus provided here.
- Candidates can carry forward the result of their Cambridge AS Level assessments in 2015 to complete the Cambridge International A Level in 2016. The Cambridge International A Level assessments in the 2016 examination series are based on the revised syllabus.
- Assessments for candidates retaking Cambridge International AS or A Level in 2016 are based on the revised syllabus.

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There are three Cambridge Syllabuses available for English at this level.

- Cambridge International AS and A Level Literature in English (9695)
- Cambridge International AS and A Level English Language (9093)
- Cambridge International AS Level Language and Literature in English (8695).

Go to the relevant section of the document for full details of each syllabus.

### **Common content between components**

- Paper 2 Writing is the same component in syllabus 8695 and syllabus 9093.
- Paper 9 Poetry, Prose and Drama in syllabus 8695 shares some content with Paper 3 Poetry and Prose in syllabus 9695.

## Welcome

English at Cambridge International AS and A Level encourages learners to explore their subject in depth. The syllabuses have been designed, in consultation with teachers and universities, to help learners develop not only subject knowledge, but also a strong understanding of some of the key concepts that are critical to mastering the subject.

All our syllabuses are reviewed and updated regularly so that they reflect the latest thinking of international experts and practitioners, and take account of the different national contexts in which they are taught. Consultation is an important part of the way we develop our syllabuses.

### Consulting teachers

Teachers at Cambridge schools worldwide help us to shape our Cambridge International AS and A Level syllabuses. The feedback contributes to the development of syllabus content, assessments and support materials. Consulting teachers ensures that our materials are designed carefully around their needs and the needs of their learners.

### Consulting universities

Like teachers, universities help to shape our Cambridge International AS and A Level syllabuses. We consult with leading higher education institutions to make sure the syllabuses encourage learners to get a firm grasp of the subject's key concepts and develop the skills necessary for success at university.

### Key concepts

Key concepts are essential ideas, theories, principles or mental tools that help learners to develop a deep understanding of their subject and make links between the different topics. The key concepts that these syllabuses are designed to develop are detailed on pages 5–8. The teaching support package helps teachers integrate the key concepts into their teaching, showing how they fit into the overall syllabus and suggesting ways to teach them with each topic.

### Teacher support

Our comprehensive teacher support will help you deliver the syllabus confidently and effectively. The support includes resources for teaching and learning as well as exam preparation. Learn more on page 11.

“ Cambridge International AS and 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. ”

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

## Why Cambridge International Examinations?

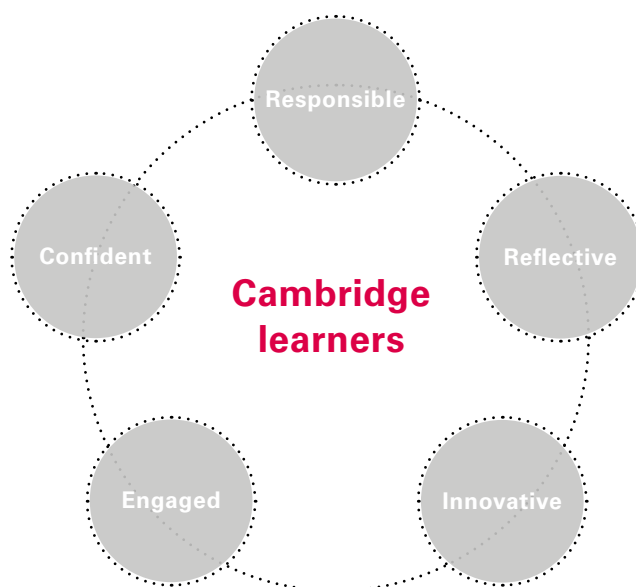
Cambridge International Examinations is the world's largest provider of international education programmes and qualifications for 5 to 19 year olds. We are a part of Cambridge Assessment, a department of the University of Cambridge, trusted for excellence in education, and a not-for-profit organisation. We invest constantly in research and development to improve our programmes and qualifications.

We understand education. More than 9000 schools in over 160 countries are part of our Cambridge learning community. We are committed to providing qualifications that are relevant, accurate, reliable, affordable and recognised by universities and employers worldwide. Learners are at the heart of what we do and we are committed to their development and future success.

### Cambridge learners

Cambridge programmes and qualifications develop not only content but also skills. We help learners to bridge the gap to the next stage of education and the world of work. We encourage Cambridge learners to be:

- **confident** in working with information and ideas – their own and those of others
- **responsible** for themselves, responsive to and respectful of others
- **reflective** as learners, developing their ability to learn
- **innovative** and equipped for new and future challenges
- **engaged** intellectually and socially ready to make a difference.



**Learn more** about the Cambridge learner attributes in Chapter 2 of our *Implementing the curriculum with Cambridge* guide at [www.cie.org.uk/curriculumguide](http://www.cie.org.uk/curriculumguide)

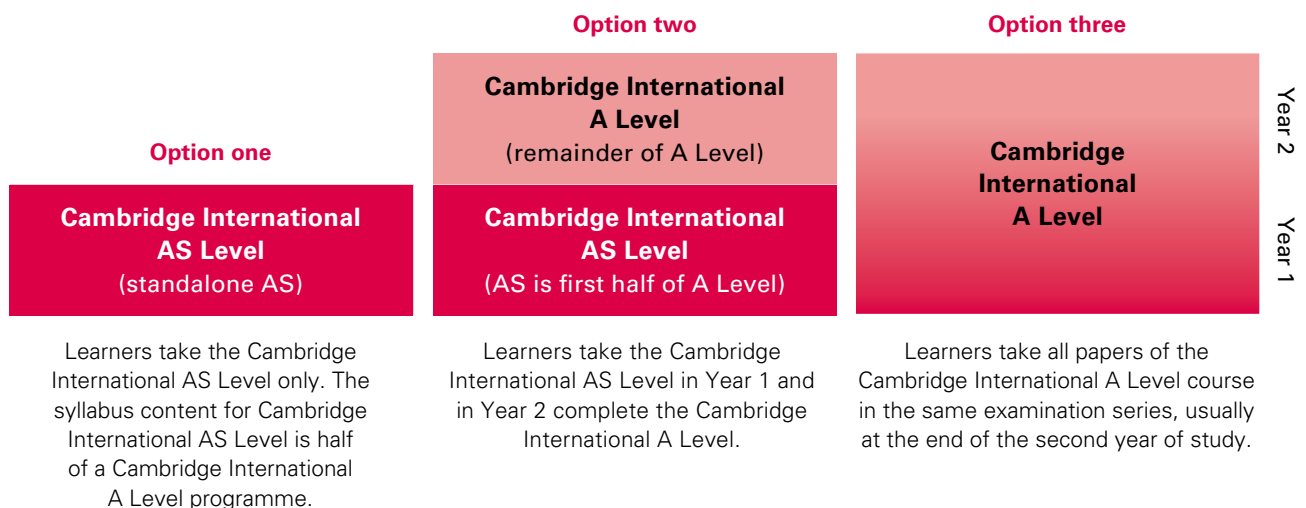
## Why Cambridge International AS and A Levels?

Cambridge International AS and A Levels are international in outlook, but retain a local relevance. The syllabuses provide opportunities for contextualised learning and the content has been created to suit a wide variety of schools, avoid cultural bias and develop essential lifelong skills, including creative thinking and problem-solving.

Our aim is to balance knowledge, understanding and skills in our qualifications to enable candidates to become effective learners and to provide a solid foundation for their continuing educational journey. Cambridge International AS and A Levels give learners building blocks for an individualised curriculum that develops their knowledge, understanding and skills.

Cambridge International AS and A Level curricula are flexible. It is possible to offer almost any combination from a wide range of subjects. Cambridge International A Level is typically a two-year course, and Cambridge International AS Level is typically one year. Some subjects can be started as a Cambridge International AS Level and extended to a Cambridge International A Level.

There are three possible assessment approaches for Cambridge International AS and A Level:



Every year thousands of learners with Cambridge International AS and A Levels gain places at leading universities worldwide. Cambridge International AS and A Levels are accepted and valued by top universities around the world including those in the UK, US (including Ivy League universities), European nations, Australia, Canada and New Zealand. Learners should check the university website for specific entry requirements before applying.

### Did you know?

Many universities accept Cambridge International AS Levels in their own right as qualifications counting towards entry to courses in the same or other related subjects. Many learners who take Cambridge International AS Levels also choose to progress to Cambridge International A Level.

## Why Cambridge International AS and A Level English Language?

Cambridge International AS and A Level English Language is accepted by universities and employers as proof of knowledge and understanding.

### About the syllabus

Successful English Language learners develop an understanding and enjoyment of a wide variety of different texts, both written and spoken. They gain pleasure and awareness of how language works in different ways, for different purposes and for different audiences. In addition, they gain skills for life, including:

- the ability to appreciate how different texts are shaped by their language and style
- skills in creating their own imaginative and persuasive writing for different purposes and audiences
- skills in researching, selecting and shaping information from different sources
- the ability to analyse and compare written and spoken texts in close detail.

### Key concepts

Of the concepts that are important to the study of English Language at this level, we have identified the following as key. As a teacher, you will refer to these concepts, which can serve as tools to understand both familiar and unfamiliar written and spoken texts. The Scheme of Work suggests how these concepts can help with teaching.

- When we say the characteristics of **written and spoken texts**, we are referring to the ways in which constructed and spontaneous language are either consciously or unconsciously formed and shaped by different means for a variety of purposes and effects.
- **Structure** refers to the organisation of a text or passage, its shape and development and how this contributes to meaning and effect: for example, the way in which a written passage or spoken language may develop using different techniques and moods.
- **Context** refers to the relationship between a text and its background – for example, historical, social, cultural, and economic – and the ways in which it may influence the meaning and interpretation of a particular extract.
- By the features of **imaginative writing**, we mean the ingredients which may help to form different types of creative responses: for example, these may include aspects of structure (such as the opening to a short story) and particular linguistic skills and forms of expression (for example, establishing character and motivation; varying sentence structures; selecting effective vocabulary for different purposes).
- The features of **persuasive and argumentative writing** encompass the different techniques and devices employed in conveying points of view, exemplification and cohesive reasoning in different formats (for example, newspaper articles, magazine features, letters, diaries, scripted speeches) for different types of **audiences** (such as those based on age or interest).
- The features of **spontaneous speech** include: their differences to shaped and scripted speeches and dialogue; the characteristics which mark spontaneous speech out (for example, hesitation, fillers, use of non-standard grammar) as being unrehearsed.
- **Language acquisition** refers here to the ways in which children and teenagers learn to recognise, understand and construct language at different times in their development. It also explores how these processes shape their different uses of both written and spoken language as they grow.

- When we refer to **spoken language and social groups**, we mean the ways in which different groups (defined, for example, by gender, occupation, age or culture) construct language (with its own terms, sounds, vocabulary and expression) to form a distinct identity of their own (for example, to include or exclude others or to create power and status).
- Issues raised by **global English** refer to different debates about and reactions and attitudes to the rise of English as an 'international' means of communication, its cultural effects, the varieties of English created, its impact on local languages in terms of speech and writing and the threat it may pose to such languages.



## Why Cambridge International AS and A Level Literature in English?

Cambridge International AS and A Level Literature in English is accepted by universities and employers as proof of knowledge and understanding.

### About the syllabus

Successful Literature in English learners develop a lifelong understanding and enjoyment of literary texts, and, importantly, gain a range of essential skills, including:

- the ability to write clearly and effectively
- skills in developing arguments
- skills in researching and managing information
- the ability to analyse complex texts in different forms and styles.

### Key concepts

The key concepts set out below offer ways to approach the study of Cambridge International AS and A Level Literature in English. The teaching support package helps teachers integrate the key concepts into their teaching. See page 11 for more information on our teacher support.

As a teacher, you will refer to these concepts, which can serve as tools when considering both familiar and unfamiliar works of literature.

- When we say **imaginative literature**, we are referring to the texts as literary, imaginative constructs.
- By **form**, we mean the main characteristics of prose, drama, and poetry, and how these contribute to meaning and effect.
- **Structure** refers to the organisation of a text or passage, its shape and development and how this contributes to meaning and effect, for example, the structure of a poem created by the number of lines, line length and rhyme pattern.
- **Genre** encompasses the characteristics of different genres: for example, tragedy, comedy and satire.
- **Conventions** are the rules or traditional features which are characteristic of, for example, a play (dialogue and action), or a romantic novel (narrative point of view), or sonnet (length, shape, argument, counter-argument and conclusion).
- **Context** is the relationship between a text and its background – historical, social and cultural.
- **Audience and readership** implies the interaction of texts with the reader or audience (audience in the case of drama).
- **Language and style** covers the variety and use of language and style in different forms, genres and periods, and for different audiences and readerships.
- **Interpretation** involves the appreciation and discussion of different critical readings of a text (Cambridge International A Level only).

## Why Cambridge International AS Level Language and Literature in English?

Cambridge International AS Level Language and Literature in English is accepted by universities and employers as proof of knowledge and understanding.

### About the syllabus

Successful Cambridge International AS Level Language and Literature in English learners gain a foundation in lifelong language skills together with an understanding and enjoyment of literary texts, including:

- the ability to write clearly, accurately, creatively and persuasively
- the ability to use appropriate styles and registers for different contexts and audiences
- the ability to analyse a variety of complex texts in a variety of forms and styles
- an understanding of language use to inform and persuade
- skills in researching and managing information.

### Key concepts

The key concepts set out below offer ways to approach the study of Paper 2 Writing for Cambridge International AS Level Language and Literature in English.

- By the features of **imaginative writing**, we mean the ingredients which may help to form different types of creative responses: for example, these may include aspects of structure (such as the opening to a short story) and particular linguistic skills and forms of expression (for example, establishing character and motivation; varying sentence structures; selecting effective vocabulary for different purposes).
- The features of **persuasive and argumentative writing** encompass the different techniques and devices employed in conveying points of view, exemplification and cohesive reasoning in different formats (for example, newspaper articles, magazine features, letters, diaries, scripted speeches) for different types of **audiences** (such as those based on age or interest).

The key concepts set out below offer ways to approach the study of Paper 9 Poetry, Prose and Drama for Cambridge International AS Level Language and Literature in English.

- When we say **imaginative literature**, we are referring to the texts as literary, imaginative constructs.
- By **form**, we mean the main characteristics of prose, drama, and poetry, and how these contribute to meaning and effect.
- **Structure** refers to the organisation of a text or passage, its shape and development and how this contributes to meaning and effect, for example, the structure of a poem created by the number of lines, line length and rhyme pattern.
- **Genre** encompasses the characteristics of different genres: for example, tragedy, comedy and satire.
- **Conventions** are the rules or traditional features which are characteristic of, for example, a play (dialogue and action), or a romantic novel (narrative point of view), or sonnet (length, shape, argument, counter-argument and conclusion).
- **Context** is the relationship between a text and its background – historical, social and cultural.
- **Audience and readership** implies the interaction of texts with the reader or audience (audience in the case of drama).
- **Language and style** covers the variety and use of language and style in different forms, genres and periods, and for different audiences and readerships.

## Guided learning hours

Guided learning hours give an indication of the amount of contact time teachers need to have with learners to deliver a particular course. Our syllabuses are designed around 180 guided learning hours for Cambridge International AS Level, and around 360 guided learning hours for Cambridge International A Level.

These figures are for guidance only. The number of hours needed to gain the qualification may vary depending on local practice and the learners' previous experience of the subject.

## Prior learning

We recommend that candidates who are beginning this course should have previously completed a Cambridge O Level or Cambridge IGCSE course in English Language, or Literature in English and should have a level of English equivalent to First Language English at IGCSE.

## Progression

Cambridge International A Level English Language provides a suitable foundation for the study of English Language or related courses in higher education. Equally it is suitable for candidates intending to pursue careers or further study, or as part of a course of general education.

Cambridge International A Level Literature in English provides a suitable foundation for the study of English Literature or related courses in higher education. Equally it is suitable for candidates intending to pursue careers or further study, or as part of a course of general education.

Cambridge International AS Level English Language constitutes the first half of the Cambridge International A Level course in English Language and therefore provides a suitable foundation for the study of English Language at Cambridge International A Level and thence for related courses in higher education. Depending on local university entrance requirements, it may permit or assist progression directly to university courses in English, Humanities or some other subjects. It is also suitable for candidates intending to pursue careers or further study, or as part of a course of general education.

Cambridge International AS Level Literature in English constitutes the first half of the Cambridge International A Level course in Literature in English and therefore provides a suitable foundation for the study of English Literature at Cambridge International A Level and thence for related courses in higher education. Depending on local university entrance requirements, it may permit or assist progression directly to university courses in English, Humanities or some other subjects. It is also suitable for candidates intending to pursue careers or further study, or 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' section of the syllabus overview.

### How can I find out more?

#### If you are already a Cambridge school

You can make entries for this qualification through your usual channels. If you have any questions, please contact us at [info@cie.org.uk](mailto:info@cie.org.uk)

#### If you are not yet a Cambridge school

Learn more about the benefits of becoming a Cambridge school from our website at [www.cie.org.uk/startcambridge](http://www.cie.org.uk/startcambridge)

Email us at [info@cie.org.uk](mailto:info@cie.org.uk) to find out how your organisation can register to become a Cambridge school.

## Cambridge AICE

Cambridge AICE Diploma is the group award of the Cambridge International AS and A Level. It gives schools the opportunity to benefit from offering a broad and balanced curriculum by recognising the achievements of candidates who pass examinations from different curriculum groups.

A Cambridge International A Level counts as a double-credit qualification and a Cambridge International AS Level counts as a single-credit qualification within the Cambridge AICE Diploma award framework.

### Learn more

For more details go to [www.cie.org.uk/aice](http://www.cie.org.uk/aice)

“ Our research has shown that students who came to the university with a Cambridge AICE background performed better than anyone else that came to the university. That really wasn't surprising considering the emphasis they have on critical research and analysis, and that's what we require at university. ”

**John Barnhill**, Assistant Vice President for Enrolment Management, Florida State University, USA

## Teacher support

We offer a wide range of practical and innovative support to help teachers plan and deliver our programmes and qualifications confidently.

The support package for our Cambridge International AS and A Levels will help teachers integrate key concepts into their teaching, showing how they fit into the overall syllabus and suggesting ways to teach them within each topic. It also gives teachers access to a worldwide teaching community enabling them to connect with other teachers, swap ideas and share best practice.

We offer a customised support package for each subject. Find out more about the specific support for this syllabus at [www.cie.org.uk/alevelsupport](http://www.cie.org.uk/alevelsupport)

### Teaching and learning resources

- Schemes of work provide teachers with a medium-term plan with ideas on how to deliver the course.
- Endorsed textbooks produced by leading publishers. We have quality checked these materials to make sure that they match the syllabus well.
- Resource lists to help support teaching, including textbooks and websites.

### Exam preparation resources

- Past question papers and mark schemes so teachers can give learners the opportunity to practise answering different questions.
- Example candidate responses to help teachers to see the level of performance needed to achieve key grades and understand exactly what examiners are looking for.
- Principal examiner reports describing learners' overall performance on each part of the papers. The reports give insight into common misconceptions shown by learners, which teachers can address in lessons.

Cambridge  
International  
AS and A Level  
support for  
teachers

### Professional development

#### Face-to-face training

We hold workshops around the world to support teachers in delivering Cambridge syllabuses and developing their skills.

#### Online training

We offer self-study and tutor-led online training courses via our virtual learning environment. A wide range of syllabus-specific courses and skills courses is available. We also offer training via video conference and webinars.

#### Qualifications

We offer a wide range of practice-based qualifications at Certificate and Diploma level, providing a framework for continuing professional development.

### Learn more

Find out more about specific support for this syllabus at [www.cie.org.uk/alevelsupport](http://www.cie.org.uk/alevelsupport)

Visit our online resource bank and community forum at [teachers.cie.org.uk](http://teachers.cie.org.uk)

#### Useful links

Customer Services [www.cie.org.uk/help](http://www.cie.org.uk/help)

LinkedIn <http://linkd.in/cambridgeteacher>

Twitter [@cie\\_education](https://twitter.com/cie_education)

Facebook [www.facebook.com/cie.org.uk](http://www.facebook.com/cie.org.uk)

# Cambridge International AS and A Level English Language

## 1 Syllabus overview

### 1.1 Content

Cambridge International AS Level English Language provides candidates opportunities to make critical and informed responses to texts which are wide-ranging in their form, style and context. Candidates will also produce their own imaginative writing, and will demonstrate their ability to produce writing for given audiences. Those who opt for Cambridge International A Level English Language will develop a strong foundation in the study of linguistics, focusing on spoken language, English as a global language and language acquisition.

### 1.2 Assessment

For Cambridge International AS and A Level English Language, candidates:

- take Papers 1 and 2 only (for the Cambridge International AS qualification)
- or**
- follow a staged assessment route by taking Papers 1 and 2 (for the Cambridge International AS qualification) in one series, then Papers 3 and 4 (for the Cambridge International A Level qualification) in a later series
- or**
- take Papers 1, 2, 3 and 4 in the same examination series, leading to the full Cambridge International A Level.

**Cambridge International AS Level** candidates take:

Paper 1 Passages	Duration	Weighting
<p>The paper contains three questions.</p> <p>Candidates answer two questions: Question 1, and either Question 2 or Question 3.</p> <p>Questions carry equal marks.</p> <p>Externally assessed. 50 marks</p>	2 hours 15 minutes	50%

**and**

Paper 2 Writing	Duration	Weighting
<p>Two sections: Section A and Section B.</p> <p>Candidates answer two questions: one from Section A and one from Section B.</p> <p>Questions carry equal marks.</p> <p>Externally assessed. 50 marks</p>	2 hours	50%

**Cambridge International A Level** candidates take:

<b>Paper 1 Passages</b>	<b>Duration</b>	<b>Weighting</b>
<p>The paper contains three questions.</p> <p>Candidates answer two questions: Question 1, and either Question 2 or Question 3.</p> <p>Questions carry equal marks.</p> <p>Externally assessed. 50 marks</p>	2 hours 15 minutes	25%

**and**

<b>Paper 2 Writing</b>	<b>Duration</b>	<b>Weighting</b>
<p>Two sections: Section A and Section B.</p> <p>Candidates answer two questions: one from Section A and one from Section B.</p> <p>Questions carry equal marks.</p> <p>Externally assessed. 50 marks</p>	2 hours	25%

**and**

<b>Paper 3 Text Analysis</b>	<b>Duration</b>	<b>Weighting</b>
<p>The paper contains two questions.</p> <p>Candidates must answer both questions.</p> <p>Questions carry equal marks.</p> <p>Externally assessed. 50 marks</p>	2 hours 15 minutes	25%

**and**

<b>Paper 4 Language Topics</b>	<b>Duration</b>	<b>Weighting</b>
<p>The paper contains three questions, each on a separate topic area.</p> <p>Candidates answer two questions.</p> <p>Questions carry equal marks.</p> <p>Externally assessed. 50 marks</p>	2 hours 15 minutes	25%

## Availability

This syllabus is examined in the June and November examination series. This syllabus is also available for examination in March, for India only.

This syllabus is available to private candidates.

Detailed timetables are available from [www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers)

Centres in the UK that receive government funding are advised to consult the Cambridge website [www.cie.org.uk](http://www.cie.org.uk) for the latest information before beginning to teach this syllabus.

## Combining this with other syllabuses

Candidates can combine this syllabus in an examination series with any other Cambridge syllabus, except:

- 8695 Cambridge International AS Level Language and Literature in English.



## 2 Syllabus aims and assessment objectives

### 2.1 Syllabus aims

The syllabus aims to develop:

- a critical and informed response to texts in a range of forms, styles, contexts and audiences
- the interdependent skills of reading, analysis and research
- effective, creative, accurate and appropriate communication
- a firm foundation for further study of language and linguistics.

### 2.2 Assessment objectives

Candidates are assessed on their ability to:

AO1: read with understanding and analyse texts in a variety of forms

AO2: demonstrate a knowledge and understanding of English language (including, at A Level, spoken language) and its use in a variety of contexts

AO3: write clearly, accurately, creatively and effectively for different purposes/audiences, using different forms.

### 2.3 Relationship between assessment objectives and components

Assessment objective	Paper 1	Paper 2	Paper 3	Paper 4
AO1	✓		✓	✓
AO2	✓	✓	✓	✓
AO3	✓	✓	✓	✓

The assessment objectives for Cambridge International AS/A Level English Language carry equal weight within each component. Components are marked holistically using the mark levels printed in the specimen paper mark schemes.

For the Cambridge International AS Level qualification, each paper is worth 50% of the total marks and each question carries equal marks.

For the Cambridge International A Level qualification, each paper is worth 25% of the total marks and each question carries equal marks.

### 3 Syllabus content

#### Paper 1 Passages

- The paper contains three questions.
- Candidates answer two questions: Question 1, **and either** Question 2 **or** Question 3.
- Questions carry equal marks.

Each question is based on one passage (or thematically related shorter passages) printed in the question paper.

Texts will be drawn from a range of English language sources such as advertisements, brochures, leaflets, editorials, news stories, articles, reviews, blogs, investigative journalism, letters, podcasts, (auto) biographies, diaries, essays, scripted speech (e.g. a speech by a politician) and narrative/descriptive writing.

Each question is in two parts:

- (a) commentary on the use of language in the passage(s). [15 marks]
- (b) directed writing task based on the passage(s). [10 marks]

In all questions, candidates are required to:

- identify distinguishing features of the texts, relate them to the function and context of the writing, and organise information in their answers
- comment on aspects such as vocabulary, figurative language (e.g. use of metaphor and simile), word ordering and sentence structure, formality/informality of tone, and the communication of attitudes, bias or prejudice, structure
- write for a specific purpose and/or audience using appropriate vocabulary, tone, and style.

Candidates are advised to spend approximately 15 minutes reading the whole paper before they begin writing.

Dictionaries may **not** be used.

#### Paper 2 Writing

The paper contains two sections: Section A and Section B. There are three questions in each section.

- Candidates answer two questions: one question from Section A **and** one question from Section B.
- Questions carry equal marks.

##### **Section A: Imaginative writing (i.e. imaginative/descriptive)**

Candidates choose one out of three questions.

Questions require a narrative or descriptive piece of continuous writing of 600–900 words (or two shorter linked pieces of 300–450 words).

Candidates are required to show that they can write imaginatively, using language to create deliberate effects, e.g. in conveying a mood or describing a character.

##### **Section B: Writing for an audience (i.e. discursive/argumentative)**

Candidates choose one out of three questions.

Questions require a piece of continuous writing of 600–900 words (or two shorter linked pieces of 300–450 words). In each question, a specified form for the writing will be given (e.g. a magazine feature, article, review, letter to a newspaper, scripted speech, voiceover) for a specified audience.

Candidates are required to show that they can present a view clearly, construct an argument carefully, and write coherently and persuasively.

Dictionaries may **not** be used.

## Paper 3 Text Analysis

- The paper contains two questions.
- Candidates must answer **both** questions.
- Questions carry equal marks.

Each question is based on text(s) printed on the question paper. One of the texts (either for Question 1 or Question 2) will be a transcription of speech/spoken material/scripted speech (e.g. a campaigning broadcast or political speech). The other texts will be drawn from forms such as advertisements, brochures, leaflets, editorials, news stories, articles, reviews, blogs, investigative journalism, letters, podcasts, (auto) biographies, diaries, essays, and narrative/descriptive writing.

In Question 1(a) candidates are required to write for a specific purpose and/or audience using appropriate vocabulary, tone, and style.

In Question 1(b) and Question 2 candidates are required to:

- identify and analyse distinguishing features of written and spoken language in the text(s), such as vocabulary, word order and the structure of sentences/utterances, figurative language (e.g. use of metaphor and simile), formality/informality of tone, and the communication of attitudes, bias or prejudice
- relate these features to the function and context of the text(s)
- organise information coherently in their answers.

**Question 1** is in two parts:

- directed writing task relating to the text, involving writing 120–150 words in a specific form and for a specified purpose/audience, using appropriate vocabulary, tone, and style. [10 marks]
- comparison of the style and language of the candidate's writing in (a) with that of the original text. [15 marks]

**Question 2** is based on two longer texts (300–400 words each). The texts will have some thematic connection, but will be from different types of source/form.

Candidates are required to compare style and language of the texts. [25 marks]

Candidates are advised to spend approximately 15 minutes studying the question paper before they begin writing.

Dictionaries may **not** be used.

## Paper 4 Language Topics

- The paper contains three questions, each on a separate topic area.
- Candidates answer **two** questions.
- Questions carry equal marks.

The topic areas for examination in 2016, 2017 and 2018 are:

- *Topic A: Spoken language and social groups*
- *Topic B: English as a global language*
- *Topic C: Language acquisition by children and teenagers.*

One essay question will be set on each topic area.

Each question will incorporate a short stimulus (such as a relevant text extract or speech transcription) relating to the topic area. Candidates will be expected to refer to this and to their own wider reading and research in answering.

Dictionaries may **not** be used.

### *Topic A: Spoken language and social groups*

Relevant areas for study include:

- specific features of spoken language which are influenced by context
- the use of language to include and exclude
- group identity, power and status
- slang, jargon and other non-standard features
- idiolect/sociolect/dialect
- speech sounds and accents
- theories and studies of social variation in language, for example variations according to gender, age, occupation, social class.

### *Topic B: English as a global language*

Relevant areas for study include:

- issues arising from differing ideas of 'world'/'global'/'international' English
- Kachru's Three Circles: inner circle, outer circle, expanding circle
- the local status of English – as an 'official' (second) language
- 'Englishes' – standard and non-standard varieties
- cultural effects – especially from, for example, British v. American English
- national government attitudes: language planning policies
- language death.

*Topic C: Language acquisition by children and teenagers*

Relevant areas for study include:

- the main stages of early development, for example, the holophrastic, telegraphic and post-telegraphic stages
- the different functions of young people's language, for example:
  - instrumental function: language used to fulfil a need – obtaining food, drink and comfort
  - regulatory function: asking, commanding, requesting
  - interactional function: language that develops social relationships
  - personal function: language that expresses personal opinions
  - representational function: relaying or requesting information
  - heuristic function: language that is used to explore the world and to learn and discover
  - imaginative function: using language to tell stories and create imaginary worlds
- knowledge of some of the theories of how children acquire language, such as imitation and reinforcement (Skinner), the language acquisition device (Chomsky), cognitive development (Piaget) and child-directed (or 'caretaker') speech.

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# Cambridge International AS and A Level Literature in English

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## 1 Syllabus overview

### 1.1 Content

**Cambridge International AS Level Literature in English** requires candidates to answer two compulsory papers: Paper 3 Poetry and Prose, and Paper 4 Drama. Overall, at AS Level candidates are required to study four set texts. In each paper candidates answer two questions, each on a different text. Candidates are required to answer questions on a range of poems, prose and plays, with options from the canon of English Literature and modern texts in English. Close study of all the texts chosen is needed in preparation for a choice of essay and passage-based questions.

**Cambridge International A Level Literature in English** requires candidates to answer three compulsory papers and one from a choice of optional papers. The compulsory papers are: Paper 3 Poetry and Prose, Paper 4 Drama, and Paper 5 Shakespeare and other pre-20th Century Texts. The optional papers are: Paper 6 1900 to the Present, Paper 7 Comment and Appreciation, and Component 8 – Coursework. Overall, at A Level candidates are required to study eight set texts, or six set texts plus two unseen texts if Paper 7 Comment and Appreciation is chosen. In each paper candidates answer two questions, each on a different text. Candidates are required to answer questions from a range of poems, prose and plays, with options from the canon of English Literature and modern texts in English. Close study of all the texts chosen is needed in preparation for a choice of essay and passage-based questions. In Paper 5 only, candidates must answer on at least one passage-based question.

### 2.1 Assessment

For Cambridge International AS and A Level Literature in English, candidates:

- take Papers 3, 4, 5 and 6 or 7 or Component 8 in the same examination series leading to the full Cambridge International A Level

**or**

- follow a staged assessment route by taking Papers 3 and 4 (for the Cambridge International AS qualification) in the same series, then Papers 5 and 6 or 7 or Component 8 (for the Cambridge International A Level qualification) in a later series

**or**

- take Papers 3 and 4 only in the same series (for the Cambridge International AS qualification).

**Cambridge International AS Level** candidates take:

Paper 3 Poetry and Prose	Duration	Weighting
Candidates answer two questions: one question from Section A Poetry and one question from Section B Prose. Externally assessed. 50 marks	2 hours	50%

and

Paper 4 Drama	Duration	Weighting
Candidates answer two questions on two plays. Externally assessed. 50 marks	2 hours	50%

**Cambridge International A Level** candidates take:

Paper 3 Poetry and Prose	Duration	Weighting
Candidates answer two questions: one question from Section A Poetry and one question from Section B Prose. Externally assessed. 50 marks	2 hours	25%

and

Paper 4 Drama	Duration	Weighting
Candidates answer two questions on two plays. Externally assessed. 50 marks	2 hours	25%

and

Paper 5 Shakespeare and other pre-20th Century Texts	Duration	Weighting
This paper contains two sections: Section A: Shakespeare; Section B: other pre-20th Century Texts. Candidates answer two questions: one question from Section A and one question from Section B. At least one of the questions candidates answer must be a (b) passage-based question, chosen from either Section A or Section B. Externally assessed. 50 marks	2 hours	25%

**and either**

Paper 6 1900 to the Present	Duration	Weighting
Candidates answer two questions on different texts. Externally assessed. 50 marks	2 hours	25%

**or**

Paper 7 Comment and Appreciation	Duration	Weighting
Candidates answer two questions on different texts. Candidates write critical appreciations of previously unseen passages. Externally assessed. 50 marks	2 hours	25%

**or**

Component 8 – Coursework	Duration	Weighting
Available on special application only. Candidates submit a folder of two essays on different texts. Internally marked, externally moderated. 50 marks		25%

Dictionaries may **not** be used.

Texts are **not** allowed in the examination room.

## Availability

This syllabus is examined in the June and November examination series.

This syllabus is available to private candidates with the exception of 9695/08, Literature in English Coursework, which is not available to private candidates.

Detailed timetables are available from [www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers)

Centres in the UK that receive government funding are advised to consult the Cambridge website [www.cie.org.uk](http://www.cie.org.uk) for the latest information before beginning to teach this syllabus.

## Combining this with other syllabuses

Candidates can combine this syllabus in an examination series with any other Cambridge syllabus, except:

- 8695 Cambridge International AS Level Language and Literature in English.



## 2 Syllabus aims and assessment objectives

### 2.1 Syllabus aims

The syllabus aims to develop:

- appreciation of and informed personal response to literature in English in a range of texts in different forms, and from different periods and cultures
- the interdependent skills of reading, analysis and communication
- effective and appropriate communication
- wider reading and an understanding of how it may contribute to personal development.

### 2.2 Assessment objectives

Candidates must demonstrate:

AO1: The ability to respond to texts in the three main forms (Prose, Poetry and Drama) of different types and from different cultures.

AO2: An understanding of the ways in which writers' choices of form, structure and language shape meanings.

AO3: The ability to produce informed, independent opinions and judgements on literary texts.

AO4: The ability to communicate clearly the knowledge, understanding and insight appropriate for literary study.

AO5: The ability to appreciate and discuss varying opinions of literary works (Cambridge International A Level only).

### 2.3 Relationship between assessment objectives and components

Assessment objective	Paper 3	Paper 4	Paper 5	Paper 6	Paper 7	Component 8
AO1	✓	✓	✓	✓	✓	✓
AO2	✓	✓	✓	✓	✓	✓
AO3	✓	✓	✓	✓	✓	✓
AO4	✓	✓	✓	✓	✓	✓
AO5			✓	✓	✓	✓

The assessment objectives for Cambridge International AS/A Level Literature in English carry equal weight within each component. Components are marked holistically using the mark levels printed in the specimen paper mark schemes.

For the Cambridge International AS Level qualification, each paper is worth 50% of the total marks and each question carries equal marks.

For the Cambridge International A Level qualification, each paper (including coursework) is worth 25% of the total marks and each question carries equal marks.

### 3 Syllabus content

#### Paper 3 Poetry and Prose

[This paper is timetabled with 8695 Paper 9 Poetry, Prose and Drama.]

The paper contains two sections: Section A: Poetry and Section B: Prose. Candidates answer **two** questions, each from a different section.

- An essay question and a passage-based question are set on each text.
- In all answers, candidates must show understanding of the text and an informed independent opinion; they must communicate these clearly and appropriately.

Questions will test candidates' understanding of:

- the ways in which writers' choices of form, structure and language shape meanings
- the language and style of texts
- the effective use of narrative methods
- how parts of the text relate to the work as a whole.

Texts are **not** allowed in the examination room.

Dictionaries may **not** be used.

Set texts are listed in the section **Set Texts for Cambridge International AS and A Level Literature in English**.

## Paper 4 Drama

Candidates answer **two** questions on two plays.

- An essay question and a passage-based question are set on each text.
- In all answers, candidates must show understanding of the text and an informed independent opinion; they must communicate these clearly and appropriately.

Questions will test candidates' understanding of:

- the ways in which writers' choices of form, structure and language shape meanings
- the language and style of texts
- the effective use of narrative methods
- how parts of the text relate to the work as a whole
- the dramatic qualities of play texts.

Texts may **not** be taken into the examination room.

Dictionaries may **not** be used.

Set texts are listed in the section **Set Texts for Cambridge International AS and A Level Literature in English**.

## Paper 5 Shakespeare and other pre-20th Century Texts

This paper is divided into:

Section A: Shakespeare

Section B: other pre-20th Century Texts.

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

At least **one** of the questions candidates answer must be a **(b) passage-based** question chosen from **either** Section A **or** Section B.

- An essay question and a passage-based question are set on each text.
- In all answers, candidates must show understanding of the text and an informed independent opinion; they must communicate these clearly and appropriately.

Questions will test candidates' understanding of:

- the ways in which writers' choices of form, structure and language shape meanings
- the language and style of texts
- the effective use of narrative methods
- how parts of the text relate to the work as a whole
- the dramatic qualities of play texts
- varying interpretation of texts.

Texts may **not** be taken into the examination room.

Dictionaries may **not** be used.

Set texts are listed in the section **Set Texts for Cambridge International AS and A Level Literature in English**.

## Paper 6 1900 to the Present

Candidates answer one question on each of **two** different texts.

- An essay question and a passage-based question are set on each text.
- In all answers, candidates must show understanding of the text and an informed independent opinion; they must communicate these clearly and appropriately.

Questions will test candidates' understanding of:

- the ways in which writers' choices of form, structure and language shape meanings
- the language and style of texts
- the effective use of narrative methods
- how parts of the text relate to the work as a whole
- the dramatic qualities of play texts
- varying interpretation of texts.

Texts may **not** be taken into the examination room.

Dictionaries may **not** be used.

Set texts are listed in the section **Set Texts for Cambridge International AS and A Level Literature in English**.

## Paper 7 Comment and Appreciation

Candidates answer **two** out of three questions.

- Candidates write a critical appreciation of previously unseen passages printed on the question paper.
- The passages cover at least two of the categories: prose, poetry and drama.
- One question may involve a comparison of passages.
- All passages are from works originally written in English.
- At least one of the passages is from a work published after 1900.

The questions will 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 form, structure and language. The authors of the passages are named, with either the dates of the author or the date of the passage. Knowledge of the literary or historical background, or of other works by the named author, is not expected.

Dictionaries may **not** be used.

## Component 8 – Coursework

If you wish to apply to offer Component 8 – Coursework, you must first write to Cambridge with a detailed plan and rationale for a proposed course. This component is not available to private candidates.

- Candidates submit a folder of two essays on two texts (may include a small selection of poems or short stories); the texts must not be set for study elsewhere in the syllabus, and must be whole works, originally written in English.
- The two texts must be taken from two different forms (prose/poetry/drama).
- A minimum of 2000 and a maximum of 3000 words should be submitted in total (excluding quotations).
- The work will be internally marked and externally moderated.
- Candidates whose work is required for external moderation will be selected by Cambridge.
- The general coursework rules, published in the *Cambridge Handbook*, describe what is needed and give guidelines for internal (school-based) assessment of coursework.

# Cambridge International AS Level Language and Literature in English

This syllabus is provided for Cambridge International AS Level only.

## 1 Syllabus overview

### 1.1 Content

**Cambridge International AS Level Language and Literature in English** requires candidates to answer two compulsory papers: Paper 2 Writing, and Paper 9 Poetry, Prose and Drama. In Paper 2 Writing, candidates have the opportunity to produce their own imaginative writing, as well as producing writing for a given audience. In Paper 9 Poetry, Prose and Drama, candidates answer two questions, each on a different text. Candidates are required to study two texts, from a range of poems, prose and drama, with options from the canon of English Literature and modern texts in English. Close study of all the texts chosen is needed in preparation for a choice of essay and passage-based questions.

### 1.2 Assessment

All candidates take:

Paper 2 Writing	Duration	Weighting
Two Sections: Section A and Section B. Candidates answer two questions: one question from Section A and one from Section B. Questions carry equal marks. Externally assessed. 50 marks	2 hours	50%

and

Paper 9 Poetry, Prose and Drama	Duration	Weighting
This paper contains three sections: Section A: Poetry, Section B: Prose, and Section C: Drama. Candidates answer two questions, each from a different section. Externally assessed. 50 marks	2 hours	50%

## Availability

This syllabus is examined in the June and November examination series.

This syllabus is available to private candidates.

Detailed timetables are available from [www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers)

Centres in the UK that receive government funding are advised to consult the Cambridge website [www.cie.org.uk](http://www.cie.org.uk) for the latest information before beginning to teach this syllabus.

## Combining this with other syllabuses

Candidates can combine this syllabus in an examination series with any other Cambridge syllabus, except:

- 9093 Cambridge International AS/A Level English Language
- 9695 Cambridge International AS/A Level Literature in English.

## 2 Syllabus aims and assessment objectives

### 2.1 Syllabus aims

The syllabus aims to develop:

- a critical and informed response to writing in a range of forms, styles, contexts and audiences
- the interdependent skills of reading, analysis and communication
- effective and appropriate communication
- appreciation of and informed personal response to literature in English
- wider reading and an understanding of how it may contribute to personal development.

### 2.2 Assessment objectives

Candidates must demonstrate:

AO1: A knowledge and understanding of features of English language.

AO2: The ability to write clearly, accurately and effectively for a particular purpose or audience.

AO3: The ability to respond to texts in two of the three main forms (Prose, Poetry and Drama), of different types and from different cultures.

AO4: An understanding of how writers' choices of form, structure and language shape meanings.

AO5: The ability to produce informed, independent opinions and judgements on literary texts.

AO6: The ability to communicate clearly the knowledge, understanding and insight appropriate to literary study.

### 2.3 Relationship between assessment objectives and components

Assessment objective	Paper 2	Paper 9
AO1	✓	
AO2	✓	
AO3		✓
AO4		✓
AO5		✓
AO6		✓

The assessment objectives for Cambridge International AS Level Language and Literature in English carry equal weight within each component. Components are marked holistically using the mark levels printed in the specimen paper mark schemes.

Each paper is worth 50% of the total marks and each question carries equal marks.



### 3 Syllabus content

#### Paper 2 Writing

The paper contains two sections: Section A and Section B. There are three questions in each section.

- Candidates answer two questions: one question from Section A **and** one question from Section B.
- Questions carry equal marks.

##### Section A: Imaginative writing (i.e. narrative/descriptive)

Candidates choose one out of three questions.

Questions require a narrative or descriptive piece of continuous writing of 600–900 words (or two shorter linked pieces of 300–450 words).

Candidates are required to show that they can write imaginatively, using language to create deliberate effects, e.g. in conveying a mood or describing a character.

##### Section B: Writing for an audience (i.e. discursive/argumentative)

Candidates choose one out of three questions.

Questions require a piece of continuous writing of 600–900 words (or two shorter linked pieces of 300–450 words). In each question, a specified form for the writing will be given (e.g. a magazine feature, article, review, letter to a newspaper, scripted speech, voiceover) for a specified audience.

Candidates are required to show that they can present a view clearly, construct an argument carefully, and write coherently and persuasively.

Dictionaries may **not** be used.

#### Paper 9 Poetry, Prose and Drama

The paper contains three sections: Section A: Poetry, Section B: Prose, and Section C: Drama. Candidates answer **two** questions, each from a different section.

- An essay question and a passage-based question are set on each text.
- In all answers, candidates must show understanding of the text and an informed independent opinion; they must communicate these clearly and appropriately.

Questions will test candidates' understanding of:

- the ways in which writers' choices of form, structure and language shape meanings
- the language and style of texts
- the effective use of narrative methods
- how parts of the text relate to the work as a whole.

Dictionaries may **not** be used.

Set texts are listed in the section **Set Texts for Cambridge International AS Level Language and Literature in English**.

## Set texts for Cambridge International AS and A Level Literature in English

### 9695 Cambridge International AS and A Level Literature in English

#### 2016 Set texts

In examinations in 2016, questions will be set on the following texts.

<b>Paper 3 Poetry and Prose</b> (Candidates study one from each section.)	
<b>Section A Poetry</b> Wilfred Owen Songs of Ourselves Ted Hughes	Selected Poems Selected Poems Selected Poems
<b>Section B Prose</b> Edith Wharton Jhumpa Lahiri Stories of Ourselves	<i>The House of Mirth</i> <i>The Namesake</i> Selected Stories
<b>Paper 4 Drama</b> (Candidates study two of the following.)	
Ama Ata Aidoo William Shakespeare William Shakespeare Robert Bolt Alan Ayckbourn	<i>The Dilemma of a Ghost and Anowa</i> <i>A Midsummer Night's Dream</i> <i>Antony and Cleopatra</i> <i>A Man for all Seasons</i> <i>Absurd Person Singular</i>
<b>Paper 5 Shakespeare and other pre-20th Century Texts</b> (Candidates study one from each section.)	
<b>Section A Shakespeare</b> William Shakespeare William Shakespeare	<i>Measure for Measure</i> <i>Othello</i>
<b>Section B</b> Jane Austen Geoffrey Chaucer George Eliot John Keats Charles Dickens Christina Rossetti	<i>Emma</i> <i>Wife of Bath's Prologue and Tale</i> <i>The Mill on the Floss</i> <i>Selected Poems</i> <i>Great Expectations</i> <i>Selected Poems</i>

## 2016 Set texts (continued)

<b>Paper 6 1900 to the present</b> (Candidates study two of the following.)	
Katherine Mansfield Aravind Adiga Liz Lochhead Arthur Miller W B Yeats Athol Fugard  Chimamanda Ngozi Adichie	Selected Stories <i>The White Tiger</i> Selected Poems <i>Death of a Salesman</i> Selected Poems <i>The Road to Mecca and My Children! My Africa!</i> <i>Americanah</i>

## 2016 Set poems and stories

In examinations in 2016, questions will be set on the following poems and stories.

<b>Ted Hughes: Selected Poems, from <i>New Selected Poems 1957–1994</i></b> <b>Paper 3 Poetry and Prose</b>	
The Thought-Fox Song The Jaguar Meeting Wind October Dawn Bayonet Charge Six Young Men Crow Hill Esther's Tomcat Hawk Roosting View of a Pig November Thrushes Snowdrop Pike Thistles	Her Husband Cadenza Second Glance at a Jaguar Skylarks Full Moon and Little Frieda A March Calf The River in March Swifts The Harvest Moon A Crane-fly in September Football at Slack When Men Got to the Summit A Memory Deaf School You Hated Spain The Tender Place Snow

## 2016 Set poems and stories (continued)

### Wilfred Owen: Selected Poems Paper 3 Poetry and Prose

On My Songs	Disabled
Storm	<i>Dulce et Decorum Est</i>
Music	Soldier's Dream
Maundy Thursday	Inspection
To Eros	Wild With All Regrets
Shadwell Stair	Miners
1914	The Last Laugh
The Unreturning	Insensibility
Sonnet (On seeing a piece of our heavy artillery brought into action)	Exposure
The End	The Send-Off
The Parable of the Old Man and the Young	Futility
Song of Songs	Mental Cases
The Dead-Beat	Strange Meeting
The Letter	The Sentry
Anthem for Doomed Youth	Spring Offensive

## 2016 Set poems and stories (continued)

**From *Songs of Ourselves: The University of Cambridge International Examinations Anthology of Poetry in English* (ISBN 81 7596 248 8)  
Paper 3 Poetry and Prose**

Sir John Suckling	<i>Song: Why So Pale and Wan, Fond Lover?</i>
George Peele	What Thing Is Love?
Lady Mary Wroth	Sonnet 11
Anonymous	<i>Song: Weep You No More, Sad Fountains</i>
Queen Elizabeth I	When I Was Fair And Young
Sir Thomas Wyatt	They Flee From Me, That Sometime Did Me Seek
Michael Drayton	Sonnet 61
Edmund Waller	<i>Song: Go, Lovely Rose!</i>
Queen Elizabeth I	No Crooked Leg, No Bleared Eye
Sir Philip Sidney	Sonnet 31
Chidioc Tichbourne	Written The Night Before His Execution
Sir Walter Raleigh	The Author's Epitaph, Made By Himself
Thomas Nashe	A Litany In Time Of Plague
Lady Mary Wroth	Sonnet 19
Ben Jonson	<i>From Underwoods</i>
Thomas Carew	A Song
Sir Walter Raleigh	Walsingham
Aemilia Lanyer	The Flowers That on The Banks and Walks Did Grow
Christopher Marlowe	Come Live with me, and be my Love
Edmund Spenser	Sonnet 54
Sir Walter Raleigh	What is Our Life?
Edmund Spenser	Sonnet 75
Thomas Nashe	<i>Song: Spring, The Sweet Spring</i>
William Shakespeare	Sonnet 18
William Shakespeare	Sonnet 73
Edmund Spenser	The Procession of The Seasons
Thomas Campion	The Man of Life Upright
Robert Greene	A Mind Content
Queen Elizabeth I	I Grieve, and Dare Not Show my Discontent
Ben Jonson	<i>Song: To Celia</i>
Thomas Dekker	Golden Slumbers
Isabella Whitney	A Farewell To The Reader

The poems on this list may be found in Part 1 of the Anthology. See the Cambridge website for further details.

## 2016 Set poems and stories (continued)

### From *Stories of Ourselves: The University of Cambridge International Examinations Anthology of Stories in English* (ISBN 978 0521 727 914)

#### Paper 3 Poetry and Prose

Charles Dickens	<i>The Signalman</i>
Charlotte Perkins Gilman	<i>The Yellow Wallpaper</i>
Evelyn Waugh	<i>An Englishman's Home</i>
John Wyndham	<i>Meteor</i>
Alex La Guma	<i>The Lemon Orchard</i>
Patricia Grace	<i>Journey</i>
Bessie Head	<i>The Village Saint</i>
Bernard MacLaverty	<i>Secrets</i>
John McGahern	<i>The Stoa</i>
Anita Desai	<i>Games at Twilight</i>
Patrick White	<i>Five-Twenty</i>
Shirley Geok-lin Lim	<i>Journey</i>

### John Keats *Selected Poems* (Penguin Classics)

#### Paper 5 Shakespeare and other pre-20th Century Texts

On First Looking into Chapman's Homer	To Leigh Hunt, Esq.
To My Brothers	Ode to Psyche
On the Sea	Ode on a Grecian Urn
When I have fears that I may cease to be	Ode to a Nightingale
On Seeing the Elgin Marbles	Ode on Melancholy
To – ('Time's sea hath been five years at its slow ebb')	To Autumn
To Ailsa Rock	To Fanny
'Bright Star! Would I were steadfast as thou art'	La Belle Dame sans Merci
To Sleep	Sleep and Poetry
To Mrs Reynolds's Cat	'Hush, hush! tread softly! hush, hush, my dear!'
O Solitude! if I must with thee dwell	The Eve of St Agnes

## 2016 Set poems and stories (continued)

**Christina Rossetti Selected Poems****Paper 5 Shakespeare and other pre-20th Century Texts**

An Apple Gathering  
 At Home  
 A Better Resurrection  
 Cousin Kate  
 A Christmas Carol  
 Cobwebs  
 The Convent Threshold  
 Despised and Rejected  
 Echo  
 Goblin Market  
 Good Friday  
 The Lowest Place  
 Maude Clare

Monna Innominata  
 My Dream  
 Promises like Piecrust  
 Remember  
 A Royal Princess  
 Song (When I am dead, my dearest)  
 Winter: My Secret  
 Shut Out  
 Twice  
 Memory  
 Up-Hill  
 'Summer is Ended'  
 To Lalla, reading my verses topsy-turvy

**Liz Lochhead Selected Poems (Polygon)****Paper 6 1900 to the Present**

Persimmons  
 Epithalamium  
 Sorting Through  
 Some Old Photographs  
 For My Grandmother Knitting  
 Poem for My Sister  
 The Choosing  
 The Teachers  
 After a Warrant Sale  
 Obituary  
 Poems for Other Poor Fools  
 Revelation  
 Notes on the Inadequacy of a Sketch  
 The Bargain

5th April 1990  
 Hafiz on Danforth Avenue  
 Fourth of July Fireworks  
 Ontario October Going West  
 My Rival's House  
 Midsummer Night  
 Rapunztiltskin  
 The Other Woman  
 Everybody's Mother  
 Visit, Sonnet  
 The Baker  
 The New-married Miner  
 Poets Need Not

## 2016 Set poems and stories (continued)

### W B Yeats: *Selected Poems*, from *Oxford Student Texts* (ISBN 978 0 19 831077 8) Paper 6 1900 to the Present

The Lake Isle of Innisfree  
Adam's Curse  
He wishes for the cloths of heaven  
No Second Troy  
September 1913  
The Cold Heaven  
The Wilde Swans at Coole  
In Memory of Major Robert Gregory  
An Irish Airman Foresees His Death  
The Fisherman  
Easter 1916

The Second Coming  
Sailing to Byzantium  
Leda and the Swan  
Among School Children  
Byzantium  
Lapis Lazuli  
Long-Legged Fly  
The Circus Animals' Desertion  
Under Ben Bulbin  
The Mask  
A Prayer for My Daughter

### Katherine Mansfield *Selected Stories* (OUP Oxford World's Classics) Paper 6 1900 to the Present

Frau Brechenmacher Attends a Wedding  
The Woman at the Store  
Millie  
The Wind Blows  
Prelude  
Mr Reginald Peacock's Day  
*Feuille d'Album*  
*Je ne parle pas français*

Bliss  
Psychology  
Mr and Mrs Dove  
At the Bay  
A Married Man's Story  
The Garden Party  
The Doll's House



## 9695 Cambridge International AS and A Level Literature in English

### 2017 Set texts

In examinations in 2017, questions will be set on the following texts.

<b>Paper 3 Poetry and Prose</b> (Candidates study one from each section.)	
<b>Section A Poetry</b> Elizabeth Jennings Songs of Ourselves 2 Ted Hughes	Selected Poems Selected Poems Selected Poems
<b>Section B Prose</b> Edith Wharton Jhumpa Lahiri Stories of Ourselves	<i>The House of Mirth</i> <i>The Namesake</i> Selected Stories
<b>Paper 4 Drama</b> (Candidates study two of the following.)	
Ama Ata Aidoo William Shakespeare William Shakespeare Brian Friel Alan Ayckbourn	<i>The Dilemma of a Ghost and Anowa</i> <i>Twelfth Night</i> <i>Antony and Cleopatra</i> <i>Philadelphia, Here I Come!</i> <i>Absurd Person Singular</i>
<b>Paper 5 Shakespeare and other pre-20th Century Texts</b> (Candidates study one from each section.)	
<b>Section A Shakespeare</b> William Shakespeare William Shakespeare	<i>Measure for Measure</i> <i>Othello</i>
<b>Section B</b> Jane Austen Geoffrey Chaucer Emily Brontë Andrew Marvell Charles Dickens Christina Rossetti	<i>Emma</i> <i>The Franklin's Prologue and Tale</i> <i>Wuthering Heights</i> Selected Poems <i>Great Expectations</i> Selected Poems

## 2017 Set texts (continued)

### Paper 6 1900 to the present

(Candidates study two of the following.)

Eleanor Catton  
Aravind Adiga  
Liz Lochhead  
Arthur Miller  
W B Yeats  
Athol Fugard

Chimamanda Ngozi Adichie

*The Rehearsal*  
*The White Tiger*  
*Selected Poems*  
*Death of a Salesman*  
*Selected Poems*  
*The Road to Mecca and My Children! My Africa!*  
*Americanah*

## 2017 Set poems and stories

In examinations in 2017, questions will be set on the following poems and stories.

### Elizabeth Jennings: Selected Poems

#### Paper 3 Poetry and Prose

Reminiscence  
Identity  
Fishermen  
Poem in Winter  
At Noon  
Absence  
Song for a Departure  
Song for a Birth or a Death  
In Praise of Creation  
World I have not Made  
Harvest and Consecration  
A World of Light  
A Requiem  
The Resurrection  
Visit to an Artist  
The Diamond Cutter

To a Friend with a Religious Vocation  
Two Deaths  
About These Things  
Remembering Fireworks  
Sequence in Hospital  
Father To Son  
Warning to Parents  
Admonition  
The Young Ones  
A Mental Hospital Sitting-Room  
Night Sister  
Samuel Palmer and Chagall  
Night Garden of the Asylum  
Chinese Art  
Love Poem  
One Flesh

## 2017 Set poems and stories (continued)

**Songs of Ourselves 2 – Selected Poems**  
**Paper 3 Poetry and Prose**

Claude McKay  
 Arthur Lemiere Hendriks  
 Carol Rumens  
 Imtiaz Dharker  
 John Donne  
 William Bell Scott  
 Robert Louis Stevenson  
 Emily Brontë  
 Walter Scott  
 Mary Monck  
 Christina Rossetti  
 Elizabeth Thomas  
 Edmund Spenser  
 Thomas Wyatt  
 John Cassidy  
 Ben Jonson  
 John Goodby  
 Charlotte Mew  
 Alun Lewis  
 Elinor Wylie  
 Alexander Pope  
 Samuel Johnson  
 John Keats  
 William Blake  
 Philip Sidney  
 John Milton  
 Samuel Daniel

*The White House*  
*The Migrant*  
*The Border Builder*  
*These Are The Times We Live In*  
*This is my play's last scene*  
*Death*  
*Requiem*  
*Last Lines*  
*Soldier, Rest!*  
*Verses written on her Death-bed*  
*I dream of you, to wake*  
*The Forsaken Wife*  
*Amoretti, Sonnet 86*  
*I Find no Peace*  
*Sons, Departing*  
*On My First Daughter*  
*The Uncles*  
*Rooms*  
*Song*  
*Now let no charitable hope*  
*from An Essay on Criticism*  
*from The Vanity of Human Wishes*  
*Ode on Melancholy*  
*To the Evening Star*  
*To Sleep*  
*Evening in Paradise*  
*Care-charmer Sleep*

## 2017 Set poems and stories (continued)

### Ted Hughes: Selected Poems, from *New Selected Poems 1957–1994* Paper 3 Poetry and Prose

The Thought-Fox  
Song  
The Jaguar  
Meeting  
Wind  
October Dawn  
Bayonet Charge  
Six Young Men  
Crow Hill  
Esther's Tomcat  
Hawk Roosting  
View of a Pig  
November  
Thrushes  
Snowdrop  
Pike  
Thistles

Her Husband  
Cadenza  
Second Glance at a Jaguar  
Skylarks  
Full Moon and Little Frieda  
A March Calf  
The River in March  
Swifts  
The Harvest Moon  
A Crane-fly in September  
Football at Slack  
When Men Got to the Summit  
A Memory  
Deaf School  
You Hated Spain  
The Tender Place  
Snow

### From *Stories of Ourselves: The University of Cambridge International Examinations Anthology of Stories in English* (ISBN 978 0521 727 914) Paper 3 Poetry and Prose

Charles Dickens  
Charlotte Perkins Gilman  
Evelyn Waugh  
John Wyndham  
Alex La Guma  
Patricia Grace  
Bessie Head  
Bernard MacLaverty  
John McGahern  
Anita Desai  
Patrick White  
Shirley Geok-lin Lim

*The Signalman*  
*The Yellow Wallpaper*  
*An Englishman's Home*  
*Meteor*  
*The Lemon Orchard*  
*Journey*  
*The Village Saint*  
*Secrets*  
*The Stroat*  
*Games at Twilight*  
*Five-Twenty*  
*Journey*

## 2017 Set poems and stories (continued)

**Andrew Marvell: Selected Poems****Paper 5 Shakespeare and other pre-20th Century Texts**

A Dialogue, between the Resolved Soul and  
Created Pleasure  
On a Drop of Dew  
The Coronet  
Eyes and Tears  
Bermudas  
A Dialogue between the Soul and Body  
The Nymph Complaining for the death of her  
Faun  
To his Coy Mistress  
The Fair Singer  
The Definition of Love

The Picture of little T.C. in a Prospect of  
Flowers  
The Mower to the Glo-Worms  
The Garden  
An Horatian Ode upon Cromwell's Return from  
Ireland  
The Match  
The Mower against Gardens  
Young Love  
The Unfortunate Lover  
Damon the Mower  
The Mower's Song

**Christina Rossetti Selected Poems****Paper 5 Shakespeare and other pre-20th Century Texts**

An Apple Gathering  
At Home  
A Better Resurrection  
Cousin Kate  
A Christmas Carol  
Cobwebs  
The Convent Threshold  
Despised and Rejected  
Echo  
Goblin Market  
Good Friday  
The Lowest Place  
Maude Clare

Monna Innominata  
My Dream  
Promises like Piecrust  
Remember  
A Royal Princess  
Song (When I am dead, my dearest)  
Winter: My Secret  
Shut Out  
Twice  
Memory  
Up-Hill  
'Summer is Ended'  
To Lalla, reading my verses topsy-turvy

## 2017 Set poems and stories (continued)

### Liz Lochhead *Selected Poems* (Polygon) Paper 6 1900 to the Present

Persimmons  
Epithalamium  
Sorting Through  
Some Old Photographs  
For My Grandmother Knitting  
Poem for My Sister  
The Choosing  
The Teachers  
After a Warrant Sale  
Obituary  
Poems for Other Poor Fools  
Revelation  
Notes on the Inadequacy of a Sketch  
The Bargain

5th April 1990  
Hafiz on Danforth Avenue  
Fourth of July Fireworks  
Ontario October Going West  
My Rival's House  
Midsummer Night  
Rapunztiltskin  
The Other Woman  
Everybody's Mother  
Visit, Sonnet  
The Baker  
The New-married Miner  
Poets Need Not

### W B Yeats: *Selected Poems, from Oxford Student Texts* (ISBN 978 0 19 831077 8) Paper 6 1900 to the Present

The Lake Isle of Innisfree  
Adam's Curse  
He wishes for the cloths of heaven  
No Second Troy  
September 1913  
The Cold Heaven  
The Wilde Swans at Coole  
In Memory of Major Robert Gregory  
An Irish Airman Foresees His Death  
The Fisherman  
Easter 1916

The Second Coming  
Sailing to Byzantium  
Leda and the Swan  
Among School Children  
Byzantium  
Lapis Lazuli  
Long-Legged Fly  
The Circus Animals' Desertion  
Under Ben Bulbin  
The Mask  
A Prayer for My Daughter

## 9695 Cambridge International AS and A Level Literature in English

### 2018 Set texts

In examinations in 2018, questions will be set on the following texts.

<b>Paper 3 Poetry and Prose</b> (Candidates study one from each section.)	
<b>Section A Poetry</b> Elizabeth Jennings Songs of Ourselves 2 Robert Frost	Selected Poems Selected Poems Selected Poems
<b>Section B Prose</b> Edith Wharton Jhumpa Lahiri Stories of Ourselves	<i>The House of Mirth</i> <i>The Namesake</i> Selected Stories
<b>Paper 4 Drama</b> (Candidates study two of the following.)	
Tennessee Williams William Shakespeare William Shakespeare Brian Friel Wole Soyinka	<i>Sweet Bird of Youth</i> <i>Twelfth Night</i> <i>Henry IV Part 2</i> <i>Philadelphia, Here I Come!</i> <i>Death and the King's Horseman</i>
<b>Paper 5 Shakespeare and other pre-20th Century Texts</b> (Candidates study one from each section.)	
<b>Section A Shakespeare</b> William Shakespeare William Shakespeare	<i>Measure for Measure</i> <i>Richard II</i>
<b>Section B</b> Jane Austen Geoffrey Chaucer Emily Brontë Andrew Marvell Charles Dickens Percy Bysshe Shelley	<i>Emma</i> <i>The Franklin's Prologue and Tale</i> <i>Wuthering Heights</i> Selected Poems <i>Great Expectations</i> Selected Poems

## 2018 Set texts (continued)

### Paper 6 1900 to the present

(Candidates study two of the following.)

Eleanor Catton  
Aravind Adiga  
Derek Walcott  
Arthur Miller  
W B Yeats  
Athol Fugard

Chimamanda Ngozi Adichie

*The Rehearsal*  
*The White Tiger*  
Selected Poems  
*Death of a Salesman*  
Selected Poems  
*The Road to Mecca and My Children! My Africa!*  
*Americanah*

## 2018 Set poems and stories

In examinations in 2018, questions will be set on the following poems and stories.

### Elizabeth Jennings: Selected Poems Paper 3 Poetry and Prose

Reminiscence  
Identity  
Fishermen  
Poem in Winter  
At Noon  
Absence  
Song for a Departure  
Song for a Birth or a Death  
In Praise of Creation  
World I have not Made  
Harvest and Consecration  
A World of Light  
A Requiem  
The Resurrection  
Visit to an Artist  
The Diamond Cutter

To a Friend with a Religious Vocation  
Two Deaths  
About These Things  
Remembering Fireworks  
Sequence in Hospital  
Father To Son  
Warning to Parents  
Admonition  
The Young Ones  
A Mental Hospital Sitting-Room  
Night Sister  
Samuel Palmer and Chagall  
Night Garden of the Asylum  
Chinese Art  
Love Poem  
One Flesh



## 2018 Set poems and stories (continued)

**Songs of Ourselves 2 – Selected Poems**  
**Paper 3 Poetry and Prose**

Claude McKay  
 Arthur Lemiere Hendriks  
 Carol Rumens  
 Imtiaz Dharker  
 John Donne  
 William Bell Scott  
 Robert Louis Stevenson  
 Emily Brontë  
 Walter Scott  
 Mary Monck  
 Christina Rossetti  
 Elizabeth Thomas  
 Edmund Spenser  
 Thomas Wyatt  
 John Cassidy  
 Ben Jonson  
 John Goodby  
 Charlotte Mew  
 Alun Lewis  
 Elinor Wylie  
 Alexander Pope  
 Samuel Johnson  
 John Keats  
 William Blake  
 Philip Sidney  
 John Milton  
 Samuel Daniel

*The White House*  
*The Migrant*  
*The Border Builder*  
*These Are The Times We Live In*  
*This is my play's last scene*  
*Death*  
*Requiem*  
*Last Lines*  
*Soldier, Rest!*  
*Verses written on her Death-bed*  
*I dream of you, to wake*  
*The Forsaken Wife*  
*Amoretti, Sonnet 86*  
*I Find no Peace*  
*Sons, Departing*  
*On My First Daughter*  
*The Uncles*  
*Rooms*  
*Song*  
*Now let no charitable hope*  
 from *An Essay on Criticism*  
 from *The Vanity of Human Wishes*  
*Ode on Melancholy*  
*To the Evening Star*  
*To Sleep*  
*Evening in Paradise*  
*Care-charmer Sleep*

**Robert Frost: Selected Poems**  
**Paper 3 Poetry and Prose**

Mowing  
 Mending Wall  
 The Death of the Hired Man  
 Home Burial  
 The Black Cottage  
 After Apple-Picking  
 The Wood-Pile  
 The Road Not Taken  
 Birches  
 The Cow in Apple Time

An Encounter  
 'Out, Out –'  
 The Sound of Trees  
 The Ax-Helve  
 Stopping by Woods on a Snowy Evening  
 Two Look at Two  
 Gathering Leaves  
 A Soldier  
 There are Roughly Zones  
 An Unstamped Letter in our Rural Letter Box

## 2018 Set poems and stories (continued)

**From *Stories of Ourselves: The University of Cambridge International Examinations Anthology of Stories in English* (ISBN 978 0521 727 914)**

### **Paper 3 Poetry and Prose**

Charles Dickens	<i>The Signalman</i>
Charlotte Perkins Gilman	<i>The Yellow Wallpaper</i>
Evelyn Waugh	<i>An Englishman's Home</i>
John Wyndham	<i>Meteor</i>
Alex La Guma	<i>The Lemon Orchard</i>
Patricia Grace	<i>Journey</i>
Bessie Head	<i>The Village Saint</i>
Bernard MacLaverty	<i>Secrets</i>
John McGahern	<i>The Stoa</i>
Anita Desai	<i>Games at Twilight</i>
Patrick White	<i>Five-Twenty</i>
Shirley Geok-lin Lim	<i>Journey</i>

### **Andrew Marvell: Selected Poems**

#### **Paper 5 Shakespeare and other pre-20th Century Texts**

A Dialogue, between the Resolved Soul and Created Pleasure	The Picture of little T.C. in a Prospect of Flowers
On a Drop of Dew	The Mower to the Glo-Worms
The Coronet	The Garden
Eyes and Tears	An Horatian Ode upon Cromwell's Return from Ireland
Bermudas	The Match
A Dialogue between the Soul and Body	The Mower against Gardens
The Nymph Complaining for the death of her Faun	Young Love
To his Coy Mistress	The Unfortunate Lover
The Fair Singer	Damon the Mower
The Definition of Love	The Mower's Song

## 2018 Set poems and stories (continued)

**Percy Bysshe Shelley: Selected Poems**  
**Paper 5 Shakespeare and other pre-20th Century Texts**

Adonais: An Elegy on the Death of John Keats  
 The Mask of Anarchy  
 Sonnet: England in 1819  
 Liberty  
 A Lament  
 An Exhortation  
 Hymn to Intellectual Beauty  
 Mont Blanc  
 Mutability  
 Ode to the West Wind  
 On Death  
 Ozymandias  
 Autumn: A Dirge  
 Stanzas written in Dejection, near Naples  
 The Cloud

To — 'Music, when soft voices die'  
 To a Skylark  
 To Jane: 'The keen stars were twinkling'  
 To Night  
 Sonnet: 'Lift not the painted veil'  
 Invocation to Misery  
 Lines: 'The cold earth slept below'  
 Lines: 'When the lamp is shattered'  
 To Jane: The Invitation  
 To Jane: The Recollection  
 To — 'One word is too often profaned'  
 Love's Philosophy  
 Sonnet to Byron  
 Summer and Winter

**Derek Walcott: Selected Poems, from Heinemann Selected Poetry (ISBN 0 435 91197 x)**  
**Paper 6 1900 to the Present**

Ruins of a Great House  
 A Careful Passion  
 The Castaway  
 The Flock  
 The Almond Trees  
 Veranda  
 Lampfall  
 Ebb  
 Mass Man  
 Landfall, Grenada  
 Homecoming: Anse La Raye  
 Nearing Forty

The Walk  
 The Virgins  
 Adam's Song  
 Parades, Parades  
 The Wind in the Dooryard  
 The Bright Field  
 Sea Canes  
 Oddjob, a Bull Terrier  
 To Return to the Trees  
 Sabbaths, WI  
 Forest of Europe  
 The Schooner *Flight*, Chapter 11: After the Storm

## 2018 Set poems and stories (continued)

**W B Yeats: Selected Poems, from Oxford Student Texts (ISBN 978 0 19 831077 8)  
Paper 6 1900 to the Present**

The Lake Isle of Innisfree  
Adam's Curse  
He wishes for the cloths of heaven  
No Second Troy  
September 1913  
The Cold Heaven  
The Wilde Swans at Coole  
In Memory of Major Robert Gregory  
An Irish Airman Foresees His Death  
The Fisherman  
Easter 1916

The Second Coming  
Sailing to Byzantium  
Leda and the Swan  
Among School Children  
Byzantium  
Lapis Lazuli  
Long-Legged Fly  
The Circus Animals' Desertion  
Under Ben Bulbin  
The Mask  
A Prayer for My Daughter

## Set texts for Cambridge International AS Level Language and Literature in English

### 8695 Cambridge International AS Level Language and Literature in English

#### 2016 Set texts

In examinations in 2016, questions will be set on the following texts.

<b>Paper 9 Poetry, Prose and Drama</b> (Candidates study two of the following, each from a different section.)	
<b>Section A Poetry</b> Wilfred Owen Songs of Ourselves Ted Hughes	Selected Poems Selected Poems Selected Poems
<b>Section B Prose</b> Edith Wharton Jhumpa Lahiri Stories of Ourselves	<i>The House of Mirth</i> <i>The Namesake</i> Selected Stories
<b>Section C Drama</b> Ama Ata Aidoo William Shakespeare Robert Bolt	<i>The Dilemma of a Ghost and Anowa</i> <i>Antony and Cleopatra</i> <i>A Man for All Seasons</i>

#### 2016 Set poems and stories

In examinations in 2016, questions will be set on the following poems and stories.

<b>Wilfred Owen: Selected Poems</b> <b>Paper 9 Poetry, Prose and Drama</b>	
On My Songs Storm Music Maundy Thursday To Eros Shadwell Stair 1914 The Unreturning Sonnet (On seeing a piece of our heavy artillery brought into action) The End The Parable of the Old Man and the Young Song of Songs The Dead-Beat The Letter Anthem for Doomed Youth	Disabled <i>Dulce et Decorum Est</i> Soldier's Dream Inspection Wild With All Regrets Miners The Last Laugh Insensibility Exposure The Send-Off Futility Mental Cases Strange Meeting The Sentry Spring Offensive

## 2016 Set poems and stories (continued)

**From *Songs of Ourselves: The University of Cambridge International Examinations Anthology of Poetry in English* (ISBN 81 7596 248 8)  
Paper 9 Poetry, Prose and Drama**

Sir John Suckling	<i>Song: Why So Pale and Wan, Fond Lover?</i>
George Peele	What Thing Is Love?
Lady Mary Wroth	Sonnet 11
Anonymous	<i>Song: Weep You No More, Sad Fountains</i>
Queen Elizabeth I	When I Was Fair And Young
Sir Thomas Wyatt	They Flee From Me, That Sometime Did Me Seek
Michael Drayton	Sonnet 61
Edmund Waller	<i>Song: Go, Lovely Rose!</i>
Queen Elizabeth I	No Crooked Leg, No Bleared Eye
Sir Philip Sidney	Sonnet 31
Chidioc Tichbourne	Written The Night Before His Execution
Sir Walter Raleigh	The Author's Epitaph, Made By Himself
Thomas Nashe	A Litany In Time Of Plague
Lady Mary Wroth	Sonnet 19
Ben Jonson	<i>From Underwoods</i>
Thomas Carew	A Song
Sir Walter Raleigh	Walsingham
Aemilia Lanyer	The Flowers That on The Banks and Walks Did Grow
Christopher Marlowe	Come Live with me, and be my Love
Edmund Spenser	Sonnet 54
Sir Walter Raleigh	What is Our Life?
Edmund Spenser	Sonnet 75
Thomas Nashe	<i>Song: Spring, The Sweet Spring</i>
William Shakespeare	Sonnet 18
William Shakespeare	Sonnet 73
Edmund Spenser	The Procession of The Seasons
Thomas Campion	The Man of Life Upright
Robert Greene	A Mind Content
Queen Elizabeth I	I Grieve, and Dare Not Show my Discontent
Ben Jonson	<i>Song: To Celia</i>
Thomas Dekker	Golden Slumbers
Isabella Whitney	A Farewell To The Reader

The poems on this list may be found in Part 1 of the Anthology. See the Cambridge website for further details.

## 2016 Set poems and stories (continued)

**Ted Hughes: Selected Poems, from *New Selected Poems 1957–1994*  
 Paper 9 Poetry, Prose and Drama**

The Thought-Fox  
 Song  
 The Jaguar  
 Meeting  
 Wind  
 October Dawn  
 Bayonet Charge  
 Six Young Men  
 Crow Hill  
 Esther's Tomcat  
 Hawk Roosting  
 View of a Pig  
 November  
 Thrushes  
 Snowdrop  
 Pike  
 Thistles

Her Husband  
 Cadenza  
 Second Glance at a Jaguar  
 Skylarks  
 Full Moon and Little Frieda  
 A March Calf  
 The River in March  
 Swifts  
 The Harvest Moon  
 A Crane-fly in September  
 Football at Slack  
 When Men Got to the Summit  
 A Memory  
 Deaf School  
 You Hated Spain  
 The Tender Place  
 Snow

**From *Stories of Ourselves: The University of Cambridge International Examinations Anthology of Stories in English* (ISBN 978 0521 727 914)  
 Paper 9 Poetry, Prose and Drama**

Charles Dickens  
 Charlotte Perkins Gilman  
 Evelyn Waugh  
 John Wyndham  
 Alex La Guma  
 Patricia Grace  
 Bessie Head  
 Bernard MacLaverty  
 John McGahern  
 Anita Desai  
 Patrick White  
 Shirley Geok-lin Lim

*The Signalman*  
*The Yellow Wallpaper*  
*An Englishman's Home*  
*Meteor*  
*The Lemon Orchard*  
*Journey*  
*The Village Saint*  
*Secrets*  
*The Stroat*  
*Games at Twilight*  
*Five-Twenty*  
*Journey*

## 8695 Cambridge International AS Level Language and Literature in English

### 2017 Set texts

In examinations in 2017, questions will be set on the following texts.

<b>Paper 9 Poetry, Prose and Drama</b> (Candidates study two of the following, each from a different section.)	
<b>Section A Poetry</b> Elizabeth Jennings Songs of Ourselves 2 Ted Hughes	Selected Poems Selected Poems Selected Poems
<b>Section B Prose</b> Edith Wharton Jhumpa Lahiri Stories of Ourselves	<i>The House of Mirth</i> <i>The Namesake</i> Selected Stories
<b>Section C Drama</b> Ama Ata Aidoo William Shakespeare Brian Friel	<i>The Dilemma of a Ghost and Anowa</i> <i>Antony and Cleopatra</i> <i>Philadelphia Here I Come</i>

### 2017 Set poems and stories

In examinations in 2017, questions will be set on the following poems and stories.

<b>Elizabeth Jennings: Selected Poems</b> <b>Paper 9 Poetry, Prose and Drama</b>	
Reminiscence Identity Fishermen Poem in Winter At Noon Absence Song for a Departure Song for a Birth or a Death In Praise of Creation World I have not Made Harvest and Consecration A World of Light A Requiem The Resurrection Visit to an Artist The Diamond Cutter	To a Friend with a Religious Vocation Two Deaths About These Things Remembering Fireworks Sequence in Hospital Father To Son Warning to Parents Admonition The Young Ones A Mental Hospital Sitting-Room Night Sister Samuel Palmer and Chagall Night Garden of the Asylum Chinese Art Love Poem One Flesh



## 2017 Set poems and stories (continued)

**From Songs of Ourselves 2 – Selected Poems  
Paper 9 Poetry, Prose and Drama**

Claude McKay	<i>The White House</i>
Arthur Lemiere Hendriks	<i>The Migrant</i>
Carol Rumens	<i>The Border Builder</i>
Imtiaz Dharker	<i>These Are The Times We Live In</i>
John Donne	<i>This is my play's last scene</i>
William Bell Scott	<i>Death</i>
Robert Louis Stevenson	<i>Requiem</i>
Emily Brontë	<i>Last Lines</i>
Walter Scott	<i>Soldier, Rest!</i>
Mary Monck	<i>Verses written on her Death-bed</i>
Christina Rossetti	<i>I dream of you, to wake</i>
Elizabeth Thomas	<i>The Forsaken Wife</i>
Edmund Spenser	<i>Amoretti, Sonnet 86</i>
Thomas Wyatt	<i>I Find no Peace</i>
John Cassidy	<i>Sons, Departing</i>
Ben Jonson	<i>On My First Daughter</i>
John Goodby	<i>The Uncles</i>
Charlotte Mew	<i>Rooms</i>
Alun Lewis	<i>Song</i>
Elinor Wylie	<i>Now let no charitable hope</i>
Alexander Pope	from <i>An Essay on Criticism</i>
Samuel Johnson	from <i>The Vanity of Human Wishes</i>
John Keats	<i>Ode on Melancholy</i>
William Blake	<i>To the Evening Star</i>
Philip Sidney	<i>To Sleep</i>
John Milton	<i>Evening in Paradise</i>
Samuel Daniel	<i>Care-charmer Sleep</i>

## 2017 Set poems and stories (continued)

### Ted Hughes: Selected Poems, from *New Selected Poems 1957–1994* Paper 9 Poetry, Prose and Drama

The Thought-Fox  
Song  
The Jaguar  
Meeting  
Wind  
October Dawn  
Bayonet Charge  
Six Young Men  
Crow Hill  
Esther's Tomcat  
Hawk Roosting  
View of a Pig  
November  
Thrushes  
Snowdrop  
Pike  
Thistles

Her Husband  
Cadenza  
Second Glance at a Jaguar  
Skylarks  
Full Moon and Little Frieda  
A March Calf  
The River in March  
Swifts  
The Harvest Moon  
A Crane-fly in September  
Football at Slack  
When Men Got to the Summit  
A Memory  
Deaf School  
You Hated Spain  
The Tender Place  
Snow

### From *Stories of Ourselves: The University of Cambridge International Examinations Anthology of Stories in English* (ISBN 978 0521 727 914) Paper 9 Poetry, Prose and Drama

Charles Dickens  
Charlotte Perkins Gilman  
Evelyn Waugh  
John Wyndham  
Alex La Guma  
Patricia Grace  
Bessie Head  
Bernard MacLaverty  
John McGahern  
Anita Desai  
Patrick White  
Shirley Geok-lin Lim

*The Signalman*  
*The Yellow Wallpaper*  
*An Englishman's Home*  
*Meteor*  
*The Lemon Orchard*  
*Journey*  
*The Village Saint*  
*Secrets*  
*The Stroat*  
*Games at Twilight*  
*Five-Twenty*  
*Journey*

## 8695 Cambridge International AS Level Language and Literature in English

### 2018 Set texts

In examinations in 2018, questions will be set on the following texts.

<b>Paper 9 Poetry, Prose and Drama</b> (Candidates study two of the following, each from a different section.)	
<b>Section A Poetry</b> Elizabeth Jennings Songs of Ourselves 2 Robert Frost	Selected Poems Selected Poems Selected Poems
<b>Section B Prose</b> Edith Wharton Jhumpa Lahiri Stories of Ourselves	<i>The House of Mirth</i> <i>The Namesake</i> Selected Stories
<b>Section C Drama</b> Wole Soyinka William Shakespeare Brian Friel	<i>Death and the King's Horseman</i> <i>Henry IV Part 2</i> <i>Philadelphia Here I Come</i>

### 2018 Set poems and stories

In examinations in 2018, questions will be set on the following poems and stories.

<b>Elizabeth Jennings: Selected Poems</b> <b>Paper 9 Poetry, Prose and Drama</b>	
Reminiscence Identity Fishermen Poem in Winter At Noon Absence Song for a Departure Song for a Birth or a Death In Praise of Creation World I have not Made Harvest and Consecration A World of Light A Requiem The Resurrection Visit to an Artist The Diamond Cutter	To a Friend with a Religious Vocation Two Deaths About These Things Remembering Fireworks Sequence in Hospital Father To Son Warning to Parents Admonition The Young Ones A Mental Hospital Sitting-Room Night Sister Samuel Palmer and Chagall Night Garden of the Asylum Chinese Art Love Poem One Flesh

## 2018 Set poems and stories (continued)

### From Songs of Ourselves 2 – Selected Poems Paper 9 Poetry, Prose and Drama

Claude McKay  
Arthur Lemiere Hendriks  
Carol Rumens  
Imtiaz Dharker  
John Donne  
William Bell Scott  
Robert Louis Stevenson  
Emily Brontë  
Walter Scott  
Mary Monck  
Christina Rossetti  
Elizabeth Thomas  
Edmund Spenser  
Thomas Wyatt  
John Cassidy  
Ben Jonson  
John Goodby  
Charlotte Mew  
Alun Lewis  
Elinor Wylie  
Alexander Pope  
Samuel Johnson  
John Keats  
William Blake  
Philip Sidney  
John Milton  
Samuel Daniel

*The White House*  
*The Migrant*  
*The Border Builder*  
*These Are The Times We Live In*  
*This is my play's last scene*  
*Death*  
*Requiem*  
*Last Lines*  
*Soldier, Rest!*  
*Verses written on her Death-bed*  
*I dream of you, to wake*  
*The Forsaken Wife*  
*Amoretti, Sonnet 86*  
*I Find no Peace*  
*Sons, Departing*  
*On My First Daughter*  
*The Uncles*  
*Rooms*  
*Song*  
*Now let no charitable hope*  
from *An Essay on Criticism*  
from *The Vanity of Human Wishes*  
*Ode on Melancholy*  
*To the Evening Star*  
*To Sleep*  
*Evening in Paradise*  
*Care-charmer Sleep*

### Robert Frost: Selected Poems Paper 9 Poetry, Prose and Drama

Mowing  
Mending Wall  
The Death of the Hired Man  
Home Burial  
The Black Cottage  
After Apple-Picking  
The Wood-Pile  
The Road Not Taken  
Birches  
The Cow in Apple Time

An Encounter  
'Out, Out –'  
The Sound of Trees  
The Ax-Helve  
Stopping by Woods on a Snowy Evening  
Two Look at Two  
Gathering Leaves  
A Soldier  
There are Roughly Zones  
An Unstamped Letter in our Rural Letter Box

## 2018 Set poems and stories (continued)

From *Stories of Ourselves: The University of Cambridge International Examinations Anthology of Stories in English* (ISBN 978 0521 727 914)  
Paper 9 Poetry, Prose and Drama

Charles Dickens	<i>The Signalman</i>
Charlotte Perkins Gilman	<i>The Yellow Wallpaper</i>
Evelyn Waugh	<i>An Englishman's Home</i>
John Wyndham	<i>Meteor</i>
Alex La Guma	<i>The Lemon Orchard</i>
Patricia Grace	<i>Journey</i>
Bessie Head	<i>The Village Saint</i>
Bernard MacLaverty	<i>Secrets</i>
John McGahern	<i>The Stoat</i>
Anita Desai	<i>Games at Twilight</i>
Patrick White	<i>Five-Twenty</i>
Shirley Geok-lin Lim	<i>Journey</i>

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## Other information

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### Equality and inclusion

Cambridge International Examinations has taken great care in the preparation of this syllabus and related assessment materials to avoid bias of any kind. To comply with the UK Equality Act (2010), Cambridge has designed this qualification with the aim of avoiding direct and indirect discrimination.

The standard assessment arrangements may present unnecessary barriers for candidates with disabilities or learning difficulties. Arrangements can be put in place for these candidates to enable them to access the assessments and receive recognition of their attainment. Access arrangements will not be agreed if they give candidates an unfair advantage over others or if they compromise the standards being assessed. Candidates who are unable to access the assessment of any component may be eligible to receive an award based on the parts of the assessment they have taken.

Information on access arrangements is found in the *Cambridge Handbook*, which can be downloaded from the website [www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers)

### Language

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

### Grading and reporting

Cambridge International A Level results are shown by one of the grades A\*, A, B, C, D or E, indicating the standard achieved, A\* being the highest and E the lowest. 'Ungraded' indicates that the candidate's performance fell short of the standard required for grade E. 'Ungraded' will be reported on the statement of results but not on the certificate. The letters Q (result pending), X (no result) and Y (to be issued) may also appear on the statement of results but not on the certificate.

Cambridge International AS Level results are shown by one of the grades a, b, c, d or e, indicating the standard achieved, 'a' being the highest and 'e' the lowest. 'Ungraded' indicates that the candidate's performance fell short of the standard required for grade 'e'. 'Ungraded' will be reported on the statement of results but not on the certificate. The letters Q (result pending), X (no result) and Y (to be issued) may also appear on the statement of results but not 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 these components was sufficient to merit the award of a Cambridge International AS Level grade.

For languages other than English, Cambridge also reports separate speaking endorsement grades (Distinction, Merit and Pass), for candidates who satisfy the conditions stated in the syllabus.

## Entry codes

To maintain the security of our examinations we produce question papers for different areas of the world, known as 'administrative zones'. Where the entry code has two digits, the first digit is the component number given in the syllabus. The second digit is the location code, specific to an administrative zone.

Entry codes and instructions for making entries can be found in the *Cambridge Guide to Making Entries*. Other exams administration documents, including timetables and administrative instructions can be found at [www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers)

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