



# CAMBRIDGE

International Education

## Syllabus

# Cambridge International AS & A Level Literature in English 9695

Use this syllabus for exams in 2027 and 2028.

Exams are available in the June and November series.



Version 1

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

Cambridge  
Pathway 

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## Why choose Cambridge?

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

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

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

### Qualifications that are recognised and valued worldwide

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

### Setting a global standard

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

### Your path, your way

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

### Learning with lasting impact

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

### Improving learning outcomes through data-led insight and action

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

### Bringing together a community of experts

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

### Tackling the climate crisis together

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

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

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

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## **Important: Changes to this syllabus**

**For information about changes to this syllabus for 2027 and 2028, go to page 53.**



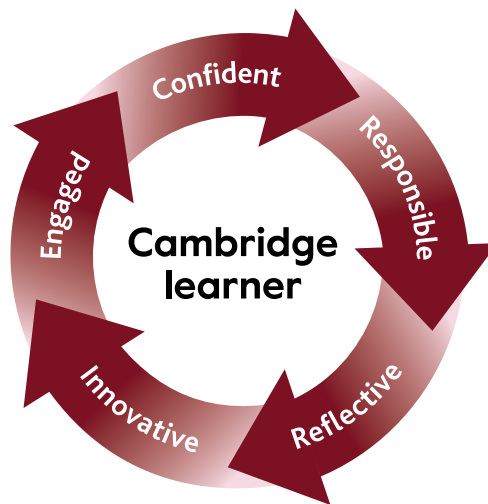
# 1 Why choose this syllabus?

## Key benefits

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

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

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



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

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

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

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

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

**innovative**, approaching tasks and texts with a combination of creative, original and flexible thinking

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

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

**Feedback from:** Principal, Rockledge High School, USA

## Key concepts

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

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

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

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

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

- **Language**  
Exploring the variety and use of language in literary texts. Identifying literary techniques and explaining how their use contributes to a reader's analysis and understanding of the text.
- **Form**  
Considering the ways in which writers use – or depart from – conventions of literary forms of prose, poetry and drama and how those inform meaning and effects.
- **Structure**  
When analysed in reading: the organisation of a text or passage, its shape and development and how this contributes to the readers' understanding of its meaning and effects.  
When used in writing: the construction of a relevant and supported argument appropriate to the question.
- **Genre**  
Exploring the characteristics of different text types: for example, tragedy, comedy and satire.
- **Context**  
Exploring the relationship between a text and its historical, social and cultural backgrounds and the ways in which this can illuminate the reading of a text. In response to unseen texts, considering the ways in which a text's meaning is shaped by conventions of form alongside those of language and style.
- **Style**  
Analysing the ways in which choices regarding form, structure and language interact to create a distinctive style, for different forms and genres.
- **Interpretation**  
At AS Level: Evaluating and explaining different ideas within a text.  
At A Level: Evaluating and explaining different ideas within a text and using different critical readings to explore an understanding of texts and to help support literary arguments.

## Qualifications that are recognised and valued worldwide

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

We continually work with universities and colleges in every part of the world to ensure that they understand and accept our qualifications. More than 2220 universities in over 90 countries formally recognise Cambridge qualifications, with many more accepting our qualifications on application.

UK ENIC, the national agency in the UK for the recognition and comparison of international qualifications and skills, has carried out an independent benchmarking study of Cambridge International AS & A Level and found it to be comparable to the standard of AS & A Level in the UK. This means students can be confident that their Cambridge International AS & A Level qualifications are accepted as equivalent, grade for grade, to UK AS & A Levels by leading universities worldwide.

### A choice of assessment routes

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

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

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

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

Visit [www.cambridgeinternational.org/recognition-search/](http://www.cambridgeinternational.org/recognition-search/) and university websites for the most up-to-date higher education entry requirements.

Learn more: [www.cambridgeinternational.org/recognition](http://www.cambridgeinternational.org/recognition)

## Supporting teachers

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

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

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

These resources are available on the School Support Hub at [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support), our secure online site for Cambridge teachers. Your exams officer can provide you with a login.

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

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

Sign up for email notifications about changes to syllabuses, including new and revised products and services, at [www.cambridgeinternational.org/syllabusupdates](http://www.cambridgeinternational.org/syllabusupdates)

## Professional development

Find the next step on your professional development journey:

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

For more information visit [www.cambridgeinternational.org/support-for-teachers](http://www.cambridgeinternational.org/support-for-teachers)

### Supporting exams officers

We provide comprehensive support and guidance for all Cambridge exams officers. Find out more at: [www.cambridgeinternational.org/eoguide](http://www.cambridgeinternational.org/eoguide)



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## 2 Syllabus overview

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### Aims

The aims describe the purposes of a course based on this syllabus.

The aims are to enable students to:

- enjoy the experience of reading literature
- develop an appreciation of and an informed personal response to literature in English in a range of texts in different forms, and from different periods and cultures
- communicate effectively, accurately and appropriately in written form
- develop the interdependent skills of reading, analysis and communication
- analyse and evaluate the methods writers use in creating meaning and effects
- encourage wider reading and an understanding of how it may contribute to personal development
- build a firm foundation for further study of literature.

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





## Content overview

Cambridge International AS & A Level Literature in English will provide learners with the opportunity to gain further knowledge and understanding of international poetry, prose and drama, with candidates studying all genres at both levels.

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

Throughout the AS and A Level course learners will be encouraged to practise their skills in close reading through the study of literary extracts and unseen texts; developing skills of analysis and interpretation of texts, alongside their expression of personal response to the texts studied. Learners will explore the conventions of genres of texts and the contexts in which works have been written, read and received.

At A Level learners will further develop their subject knowledge through the evaluation of opinions and ideas, both their own and those of others.

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

### Support for Cambridge International AS & A Level Literature in English



Our School Support Hub [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support) provides Cambridge schools with a secure site for downloading specimen and past question papers, mark schemes, grade thresholds and other curriculum resources specific to this syllabus. The School Support Hub community offers teachers the opportunity to connect with each other and to ask questions related to the syllabus.

**School feedback:** ‘Cambridge International AS & A Levels prepare students well for university because they’ve learnt to go into a subject in considerable depth. There’s that ability to really understand the depth and richness and the detail of a subject. It’s a wonderful preparation for what they are going to face at university.’

**Feedback from:** US Higher Education Advisory Council

## Assessment overview

### Paper 1

Drama and Poetry 2 hours  
50 marks

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

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

### Paper 3

Shakespeare and Drama 2 hours  
50 marks

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

Externally assessed  
25% of the A Level

### Paper 2

Prose and Unseen 2 hours  
50 marks

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

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

### Paper 4

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

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

**Candidates respond to both a poetry question and a prose question.**

Externally assessed  
25% of the A Level

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

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

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

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

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

## Assessment objectives

The assessment objectives (AOs) are:

### **AO1 Knowledge and understanding**

Respond with understanding to literary texts in a variety of forms, from different cultures; with an appreciation of relevant contexts that illuminate readings of the texts.

### **AO2 Analysis**

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

### **AO3 Personal response**

Produce informed independent opinions and interpretations of literary texts.

### **AO4 Communication**

Communicate a relevant, structured and supported response appropriate to literary study.

### **AO5 Evaluation of opinion**

Discuss and evaluate varying opinions and interpretations of literary texts.

## Weighting for assessment objectives

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

### Assessment objectives as a percentage of the qualification

Assessment objective	Weighting in AS Level %	Weighting in A Level %
AO1 Knowledge and understanding	25	20
AO2 Analysis	25	20
AO3 Personal response	25	20
AO4 Communication	25	20
AO5 Evaluation of opinion	0	20
Total	100	100

### Assessment objectives as a percentage of each component

Assessment objective	Weighting in components %			
	Paper 1	Paper 2	Paper 3	Paper 4
AO1 Knowledge and understanding	25	25	20	20
AO2 Analysis	25	25	20	20
AO3 Personal response	25	25	20	20
AO4 Communication	25	25	20	20
AO5 Evaluation of opinion	0	0	20	20
Total	100	100	100	100

## 3 Subject content

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

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

### Set texts for examination in 2027

The set texts listed below are for examination in **2027**.

Set texts regularly rotate on the syllabus and may change from one year of examination to the next. Before you begin teaching, check the set text list for the year in which your candidates will take their examinations.

#### Paper 1 Drama and Poetry

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

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

##### Section A Drama

Edward Albee	<i>Who's Afraid of Virginia Woolf?</i>
Aphra Behn	<i>The Rover</i>
Inua Ellams	<i>Barber Shop Chronicles</i>
William Shakespeare	<i>The Tempest</i>

##### Section B Poetry

Zaffar Kunial	Selected Poems from <i>England's Green</i>
Sylvia Plath	Selected Poems from <i>Ariel</i> (1965)
Christina Rossetti	Selected Poems from <i>Selected Poems</i>
<i>Songs of Ourselves, Volume 2</i>	Selected Poems (new selection for 2026, 2027 and 2028)

## Set texts for examination in 2027 continued

### Paper 2 Prose and Unseen

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

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

#### Section A Prose

*Stories of Ourselves, Volume 3*

Selected Stories (new selection from *Volume 3* for 2027 and 2028)

Evelyn Waugh

*A Handful of Dust*

Colson Whitehead

*The Underground Railroad*

Tara June Winch

*The Yield*

#### Section B Unseen

Unseen text

### Paper 3 Shakespeare and Drama

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

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

#### Section A Shakespeare

William Shakespeare

*Henry IV, Part 1*

William Shakespeare

*The Taming of the Shrew*

#### Section B Drama

Lynn Nottage

*Sweat*

Wole Soyinka

*Kongi's Harvest*

Timberlake Wertenbaker

*Our Country's Good*

## Set texts for examination in 2027 continued

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

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

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

#### Section A Pre-1900 Poetry and Prose

Jane Austen	<i>Mansfield Park</i>
*George Gordon, Lord Byron	Selected Poems from <i>Selected Poetry</i>
*Geoffrey Chaucer	<i>The Wife of Bath's Prologue and Tale</i>
George Eliot	<i>Middlemarch</i>
Thomas Hardy	<i>Jude the Obscure</i>
*William Shakespeare	Selected Sonnets

#### Section B Post-1900 Poetry and Prose

*Elizabeth Bishop	Selected Poems from <i>Poems</i>
J M Coetzee	<i>Waiting for the Barbarians</i>
Katherine Mansfield	Selected Stories from <i>Selected Stories</i>
*Gabriel Okara	Selected Poems from <i>Collected Poems</i> (2016)
Richard Powers	<i>The Overstory</i>
*Ocean Vuong	Selected Poems from <i>Night Sky with Exit Wounds</i>

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



## Set poems and stories for examination in 2027

Poems and stories for examination in 2027 are listed below.

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

Title:	First Line:
<i>Foxglove Country</i>	Sometimes I like to hide in the word
<i>Forget-Me-Not</i>	A heart-note whispered into the ear of a mouse
<i>The Hedge</i>	This place is full of them. England. Britain.
<i>This in Land</i>	That way a butterfly lifts an edge of world
<i>England</i>	We all have lives that go on without us.
<i>Green</i>	Green she is when I find her. Or find her grave. A second
<i>Invasive</i>	Sweet chestnuts from the Romans, but this whole land, till
<i>Foregrounds</i>	One collected begonias,
<i>Thinnings</i>	Moonlit dust, gather
<i>Pressings</i>	Rushing down the hill the signs are the same.
<i>Wings</i>	They're there. To the side.
<i>Cocooning</i>	Word, I keep reaching for –
<i>The Nonsense of Observing Outer Space</i>	This butterfly comes from a bud
<i>Bascote Heath, Long Itchington</i>	I see. This is the shape remembrance takes.
<i>Ex Nihilo</i>	An impulse in the night snow
<i>Unland</i>	press on, and lean into it: where the line
<i>Brontë Taxis</i>	On the hour, up in the wind
<i>O'</i>	are you watching closely
<i>Scarborough</i>	Raised inland you were drawn towards our waves
<i>Hawthorn</i>	I like it when memories aren't pinned
<i>The Newly Bred Rose</i>	When my nose hovered, close in,
<i>Little Books</i>	Charlotte, I'm remembering when you were
<i>Tulips</i>	nothing to do with two lips
<i>The Crucible</i>	My grandfather was a ____ man, a quiet man
<i>Empty Words</i>	'they may not acorde'
<i>Innings</i>	A moment is like that, out of the hand
<i>Daylight</i>	short rectangle of you
<i>Leg Glance</i>	Flexing my knee, taking my guard
<i>The Oval Window</i>	Being <i>pitched</i> in stadia, walking out in the middle, there is a
<i>The Groundsman</i>	Since I retired, despite my runny hay fever
<i>F</i>	Following one world, another.
<i>ANOTHER?</i>	I know the feeling – of leaves at my head,
<i>Over</i>	it's nothing really
<i>The Wind in the Willows</i>	Unread, the book was all shades of distance

## Set poems and stories for examination in 2027 continued

**Sylvia Plath: Selected Poems from *Ariel* (1965)****Paper 1, Section B Poetry****Title:***Morning Song**Sheep in Fog**The Applicant**Lady Lazarus**Tulips**Cut**Elm**Poppies in October**Ariel**Death & Co.**Getting There**Medusa**The Moon and the Yew Tree**A Birthday Present**Letter in November**The Rival**Daddy**You're**Fever 103°**Stings**Little Fugue**Years**The Munich Mannequins**Paralytic**Balloons**Poppies in July**Kindness**Edge***First Line:**

Love set you going like a fat gold watch.

The hills step off into whiteness.

First, are you our sort of a person?

I have done it again.

The tulips are too excitable, it is winter here.

What a thrill—

I know the bottom, she says. I know it with my  
great tap root:Even the sun-clouds this morning cannot manage  
such skirts.

Stasis in darkness.

Two, of course there are two.

How far is it?

Off that landspit of stony mouth-plugs,

This is the light of the mind, cold and planetary.

What is this, behind this veil, is it ugly, is it beautiful?

Love, the world

If the moon smiled, she would resemble you.

You do not do, you do not do

Clownlike, happiest on your hands,

Pure? What does it mean?

Bare-handed, I hand the combs.

The yew's black fingers wag;

They enter as animals from the outer

Perfection is terrible, it cannot have children.

It happens. Will it go on? —

Since Christmas they have lived with us,

Little poppies, little hell flames,

Kindness glides about my house.

The woman is perfected.

## Set poems and stories for examination in 2027 continued

**Christina Rossetti: Selected Poems from *Selected Poems***  
**Paper 1, Section B Poetry**

Title:	First line:
<i>Heart's Chill Between</i>	I did not chide him, tho' I knew
<i>Death's Chill Between</i>	Chide not; let me breathe a little,
<i>Sweet Death</i>	The sweetest blossoms die.
<i>Dream-Land</i>	Where sunless rivers weep
<i>Remember</i>	Remember me when I am gone away,
<i>The World</i>	By day she woos me, soft, exceeding fair:
<i>From the Antique</i>	It's a weary life, it is; she said: –
<i>Echo</i>	Come to me in the silence of the night;
<i>My Dream</i>	Hear now a curious dream I dreamed last night,
<i>May</i>	I cannot tell you how it was;
<i>Shut Out</i>	The door was shut. I looked between
<i>In an Artist's Studio</i>	One face looks out from all his canvasses,
<i>A Better Resurrection</i>	I have no wit, no words, no tears;
<i>An Apple-Gathering</i>	I plucked pink blossoms from mine apple tree
<i>Winter: My Secret</i>	I tell my secret? No indeed, not I:
<i>Maude Clare</i>	Out of the church she followed them
<i>At Home</i>	When I was dead, my spirit turned
<i>Up-Hill</i>	Does the road wind up-hill all the way?
<i>L E L</i>	Downstairs I laugh, I sport and jest with all:
<i>'No, Thank You, John'</i>	I never said I loved you, John:
<i>Who Shall Deliver Me?</i>	God strengthen me to bear myself;
<i>Twice</i>	I took my heart in my hand
<i>Memory</i>	I nursed it in my bosom while it lived,
<i>A Daughter of Eve</i>	A fool I was to sleep at noon,
<i>Autumn Violets</i>	Keep love for youth, and violets for the spring:
<i>Confluents</i>	As rivers seek the sea,
<i>Passing and Glassing</i>	All things that pass
<i>The Thread of Life</i>	The irresponsible silence of the land,
<i>Piteous my rhyme is</i>	Piteous my rhyme is
<i>Babylon the Great</i>	Foul is she and ill-favoured, set askew:

## Set poems and stories for examination in 2027 continued

**Songs of Ourselves: The Cambridge Assessment International Education Anthology of Poetry in English, Volume 2 (ISBN 9781108462280)**  
**Paper 1, Section B Poetry**

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

## Set poems and stories for examination in 2027 continued

**Stories of Ourselves: The Cambridge International Education Anthology of Stories in English,  
Volume 3 (ISBN 9781009467681)  
Paper 2, Section A Prose**

## Story:

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

## Author:

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

## Set poems and stories for examination in 2027 continued

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

Title:	First line:	Page:
<i>A Fragment</i>	When, to their airy hall, my father's voice,	1
<i>Damaetas</i>	In law an infant, and in years a boy,	1
<i>Written Beneath a Picture</i>	Dear object of defeated care!	2
<i>Stanzas</i>	And thou art dead, as young and fair	2
<i>Stanzas for Music</i>	I speak not – I trace not – I breathe not thy name,	54
<i>They Say that Hope is Happiness</i>	They say that Hope is happiness –	55
<i>Stanzas for Music</i>	There's not a joy in the world can give like that it takes away,	56
<i>She Walks in Beauty</i>	She walks in beauty, like the night	57
<i>Sun of the Sleepless!</i>	Sun of the sleepless! melancholy star!	58
<i>The Destruction of Semnacherib</i>	The Assyrian came down like the wolf on the fold,	58
<i>When We Two Parted</i>	When we two parted	59
<i>Fare Thee Well!</i>	Fare thee well! and if for ever –	61
<i>A Fragment</i>	Could I remount the river of my years	63
<i>Prometheus</i>	Titan! To whose immortal eyes	64
<i>Stanzas to Augusta</i>	Though the day of my destiny's over,	66
<i>Epistle to Augusta</i>	My Sister – my sweet Sister – if a name	67
<i>Darkness</i>	I had a dream, which was not all a dream.	72
<i>So, We'll Go No More a Roving</i>	So, we'll go no more a roving	92
<i>To the Po. June 2nd 1819</i>	River! that rollest by the ancient walls	120
<i>Stanzas</i>	Could Love for ever	121
<i>Thoughts on Freedom</i>	They only can feel freedom truly who	202
<i>On This Day I Complete My Thirty-Sixth Year</i>	'Tis time this heart should be unmoved,	202

## Set poems and stories for examination in 2027 continued

**William Shakespeare: Selected Sonnets**  
**Paper 4, Section A Poetry**

Title:	First line:
<i>Sonnet 2</i>	When forty winters shall besiege thy brow,
<i>Sonnet 12</i>	When I do count the clock that tells the time,
<i>Sonnet 16</i>	But wherefore do not you a mightier way
<i>Sonnet 17</i>	Who will believe my verse in time to come,
<i>Sonnet 23</i>	As an unperfect actor on the stage
<i>Sonnet 29</i>	When in disgrace with Fortune and men's eyes,
<i>Sonnet 54</i>	O, how much more doth beauty beauteous seem
<i>Sonnet 55</i>	Not marble nor the gilded monuments
<i>Sonnet 60</i>	Like as the waves make towards the pebbled shore,
<i>Sonnet 63</i>	Against my love shall be as I am now,
<i>Sonnet 65</i>	Since brass, nor stone, nor earth, nor boundless sea,
<i>Sonnet 71</i>	No longer mourn for me when I am dead
<i>Sonnet 75</i>	So are you to my thoughts as food to life,
<i>Sonnet 76</i>	Why is my verse so barren of new pride?
<i>Sonnet 81</i>	Or I shall live your epitaph to make,
<i>Sonnet 84</i>	Who is it that says most which can say more
<i>Sonnet 94</i>	They that have power to hurt and will do none,
<i>Sonnet 97</i>	How like a winter hath my absence been
<i>Sonnet 104</i>	To me, fair friend, you never can be old,
<i>Sonnet 115</i>	Those lines that I before have writ do lie;
<i>Sonnet 116</i>	Let me not to the marriage of true minds
<i>Sonnet 123</i>	No, Time, thou shalt not boast that I do change.
<i>Sonnet 124</i>	If my dear love were but the child of state,
<i>Sonnet 127</i>	In the old age black was not counted fair,
<i>Sonnet 129</i>	Th' expense of spirit in a waste of shame
<i>Sonnet 130</i>	My mistress' eyes are nothing like the sun;
<i>Sonnet 138</i>	When my love swears that she is made of truth,
<i>Sonnet 141</i>	In faith, I do not love thee with mine eyes,
<i>Sonnet 144</i>	Two loves I have, of comfort and despair,
<i>Sonnet 147</i>	My love is as a fever, longing still

## Set poems and stories for examination in 2027 continued

**Elizabeth Bishop: Selected Poems from *Poems*  
Paper 4, Section B Poetry****Title:***The Imaginary Iceberg**The Colder the Air**From the Country to the City**A Miracle for Breakfast**The Unbeliever**Paris, 7 A.M.**Quai d'Orléans**Sleeping on the Ceiling**Seascape**The Fish**Late Air**Anaphora**A Cold Spring**View of The Capitol from The Library of Congress**Insomnia**Letter to N Y**Arrival at Santos**Squatter's Children**Electrical Storm**The Armadillo**Manners**Sestina**Filling Station**Sunday, 4 A.M.**Sandpiper**Night City**One Art**The Flood**The Mountain**The Wit***First line:**

We'd rather have the iceberg than the ship,

We must admire her perfect aim,

The long, long legs,

At six o'clock we were waiting for coffee,

He sleeps on the top of a mast

I make a trip to each clock in the apartment:

Each barge on the river easily tows

It is so peaceful on the ceiling!

This celestial seascape, with white herons got up  
as angels,

I caught a tremendous fish

From a magician's midnight sleeve

Each day with so much ceremony

A cold spring:

Moving from left to left, the light

The moon in the bureau mirror

In your next letter I wish you'd say

Here is a coast; here is a harbour;

On the unbreathing sides of hills

Dawn an unsympathetic yellow.

This is the time of year

My grandfather said to me

September rain falls on the house.

Oh, but it is dirty!

An endless and flooded

The roaring alongside he takes for granted,

No foot could endure it,

The art of losing isn't hard to master;

It finds the park first, and the trees

At evening, something behind me.

'Wait. Let me think a minute,' you said.



## Set poems and stories for examination in 2027 continued

**Katherine Mansfield: Selected Stories from *Selected Stories*  
Paper 4, Section B Prose**

## Story:

*Frau Brechenmacher Attends a Wedding**Something Childish but very Natural**The Wind Blows**Prelude**A Dill Pickle**'Je ne parle pas français'**Bliss**Miss Brill**The Daughters of the Late Colonel**Life of Ma Parker**Marriage à la Mode**At the Bay**The Voyage**The Garden Party**A Cup of Tea***Gabriel Okara: Selected Poems from *Collected Poems (2016)*  
Paper 4, Section B Poetry**

## Title:

*The Call of the River Nun**Once Upon a Time**Pianos and Drums**Spirit of the Wind**New Year's Eve Midnight**You Laughed and Laughed and Laughed**The Fisherman's Invocation**I Am Only a Name**Suddenly the Air Cracks**Metaphor of a War**Lady and Her Wig**Welcome Home**The Dreamer**Bent Double with Weight**Complex Matter*

## First line:

I hear your call!

Once upon a time, son,

When at break of day at a riverside

The storks are coming now —

Now the bells are tolling —

In your ears my song

1 Introit: Cast your net to the rightside

2 The Invocation: See the sun in my hands

3 The Child-Front: The child-Front has come

4 Birth Dance of the Child-Front: Let's dance with feet

5 The End: The celebration is now ended

I am only a name

Suddenly the air cracks

There she sat

She talked of Paris

Welcome home to the fatherland

He was seeking good in our collective good

Bent double with weight

I am not one person, I am many things, many persons

## Set poems and stories for examination in 2027 continued

**Gabriel Okara: Selected Poems from *Collected Poems* (2016) continued**  
**Paper 4, Section B Poetry**

Title:

*Beauty beyond Words*

The sun is sinking slowly in chanting colors!

*Morbidity*

Why do they smile

*We Live to Kill and Kill to Live*

Hiroshima, Nagasaki — bombs

*Ovation Seeker*

With drums beating and cymbals crashing

*Mass Transit Buses*

The governor's exhortations

*Contractors*

Men and women

*Rural Dweller*

It's cock-crow!

*Rise and Shine*

Rise and Shine, O shine

*A Boy's Dream*

I cling to soft clouds swaying

*Babydom Wisdom*

In India, 800 million Indians —

*Waiting for a Coming*

As silent as the silent snow

*Salt of the Earth*

They wore the mark of recognition —

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

Title:

First line:

*Threshold*

In the body, where everything has a price,

*Telemachus*

Like any good son, I pull my father out

*Trojan*

A finger's worth of dark from daybreak, he steps

*Aubade with Burning City*

Milkflower petals in the street

*A Little Closer to the Edge*

Young enough to believe nothing

*Always & Forever*

Open this when you need me most,

*My Father Writes from Prison*

Lan oi,

*Headfirst*

Don't you know? A mother's love

*In Newport I Watch My Father Lay His Cheek to a*

&amp; close his eyes. His hair the shade

*Beached Dolphin's Wet Back**The Gift**a b c a b c a b c**Self-Portrait as Exit Wounds*

Instead, let it be the echo to every footstep

*Homewrecker*

&amp; this is how we danced: our mothers'

*Of Thee I Sing*

We made it, baby.

*Into the Breach*

I pull into the field and cut the engine.

*Eurydice*

It's more like the sound

*Untitled (Blue, Green, and Brown): oil on canvas:*

The TV said the planes have hit the buildings

*Mark Rothko: 1952**Queen Under The Hill*

I approach a field. A black piano waits

## Set poems and stories for examination in 2027 continued

### Ocean Vuong: Selected Poems from *Night Sky with Exit Wounds* continued Paper 4, Section B Poetry

**Title:**

*Torso of Air*

*To My Father/To My Future Son*

*Deto(nation)*

*The Smallest Measure*

*Daily Bread*

*Odysseus Redux*

*Logophobia*

*Someday I'll Love Ocean Vuong*

**First line:**

Suppose you do change your life.

There was a door & then a door

There's a joke that ends with – *huh?*

Behind the fallen oak,

Red is only black remembering.

He entered my room like a shepherd

Afterward, I woke

Ocean, don't be afraid.

## Set texts for examination in 2028

The set texts listed below are for examination in **2028**.

Set texts regularly rotate on the syllabus and may change from one year of examination to the next. Before you begin teaching, check the set text list for the year in which your candidates will take their examinations.

### Paper 1 Drama and Poetry

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

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

#### Section A Drama

Edward Albee	<i>Who's afraid of Virginia Woolf?</i>
Aphra Behn	<i>The Rover</i>
Inua Ellams	<i>Barber Shop Chronicles</i>
William Shakespeare	<i>The Tempest</i>

#### Section B Poetry

Zaffar Kunial	Selected Poems from <i>England's Green</i>
Sylvia Plath	Selected Poems from <i>Ariel</i> (1965)
Christina Rossetti	Selected Poems from <i>Selected Poems</i>
<i>Songs of Ourselves, Volume 2</i>	Selected Poems (new selection for 2026, 2027, 2028)

### Paper 2 Prose and Unseen

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

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

#### Section A Prose

Chris Abani	<i>Graceland</i>
John Steinbeck	<i>The Grapes of Wrath</i>
<i>Stories of Ourselves, Volume 3</i>	Selected Stories (new selection from <i>Volume 3</i> for 2027 and 2028)
Tara June Winch	<i>The Yield</i>

#### Section B Unseen

Unseen text

## Set texts for examination in 2028 continued

### Paper 3 Shakespeare and Drama

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

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

#### Section A Shakespeare

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

#### Section B Drama

David Grieg	<i>Dunsinane</i>
Tracy Letts	<i>August: Osage County</i>
Timberlake Wertenbaker	<i>Our Country's Good</i>

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

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

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

#### Section A Pre-1900 Poetry and Prose

Jane Austen	<i>Mansfield Park</i>
*George Gordon, Lord Byron	Selected Poems from <i>Selected Poetry</i>
*Geoffrey Chaucer	<i>The Wife of Bath's Prologue and Tale</i>
Charles Dickens	<i>A Tale of Two Cities</i>
Thomas Hardy	<i>Jude the Obscure</i>
*William Shakespeare	Selected Sonnets

#### Section B Post-1900 Poetry and Prose

*Chinua Achebe	Selected Poems from <i>Collected Poems</i>
*Elizabeth Bishop	Selected Poems from <i>Poems</i>
J M Coetzee	<i>Waiting for the Barbarians</i>
Katherine Mansfield	Selected Poems from <i>Selected Stories</i>
Richard Powers	<i>The Overstory</i>
*Ocean Vuong	Selected Poems from <i>Night Sky with Exit Wounds</i>

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

## Set poems and stories for examination in 2028

Poems and stories for examination in 2028 are listed below.

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

Title:	First Line:
<i>Foxglove Country</i>	Sometimes I like to hide in the word
<i>Forget-Me-Not</i>	A heart-note whispered into the ear of a mouse
<i>The Hedge</i>	This place is full of them. England. Britain.
<i>This in Land</i>	That way a butterfly lifts an edge of world
<i>England</i>	We all have lives that go on without us.
<i>Green</i>	Green she is when I find her. Or find her grave. A second
<i>Invasive</i>	Sweet chestnuts from the Romans, but this whole land, till
<i>Foregrounds</i>	One collected begonias,
<i>Thinnings</i>	Moonlit dust, gather
<i>Pressings</i>	Rushing down the hill the signs are the same.
<i>Wings</i>	They're there. To the side.
<i>Cocooning</i>	Word, I keep reaching for –
<i>The Nonsense of Observing Outer Space</i>	This butterfly comes from a bud
<i>Bascote Heath, Long Itchington</i>	I see. This is the shape remembrance takes.
<i>Ex Nihilo</i>	An impulse in the night snow
<i>Unland</i>	press on, and lean into it: where the line
<i>Brontë Taxis</i>	On the hour, up in the wind
<i>O'</i>	are you watching closely
<i>Scarborough</i>	Raised inland you were drawn towards our waves
<i>Hawthorn</i>	I like it when memories aren't pinned
<i>The Newly Bred Rose</i>	When my nose hovered, close in,
<i>Little Books</i>	Charlotte, I'm remembering when you were
<i>Tulips</i>	nothing to do with two lips
<i>The Crucible</i>	My grandfather was a ____ man, a quiet man
<i>Empty Words</i>	'they may not acorde'
<i>Innings</i>	A moment is like that, out of the hand
<i>Daylight</i>	short rectangle of you
<i>Leg Glance</i>	Flexing my knee, taking my guard
<i>The Oval Window</i>	Being <i>pitched</i> in stadia, walking out in the middle, there is a
<i>The Groundsman</i>	Since I retired, despite my runny hay fever
<i>F</i>	Following one world, another.
<i>ANOTHER?</i>	I know the feeling – of leaves at my head,
<i>Over</i>	it's nothing really
<i>The Wind in the Willows</i>	Unread, the book was all shades of distance

## Set poems and stories for examination in 2028 continued

**Sylvia Plath: Selected Poems from *Ariel* (1965)****Paper 1, Section B Poetry**

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

## Set poems and stories for examination in 2028 continued

**Christina Rossetti: Selected Poems from *Selected Poems***  
**Paper 1, Section B Poetry**

Title:	First line:
<i>Heart's Chill Between</i>	I did not chide him, tho' I knew
<i>Death's Chill Between</i>	Chide not; let me breathe a little,
<i>Sweet Death</i>	The sweetest blossoms die.
<i>Dream-Land</i>	Where sunless rivers weep
<i>Remember</i>	Remember me when I am gone away,
<i>The World</i>	By day she woos me, soft, exceeding fair:
<i>From the Antique</i>	It's a weary life, it is; she said: –
<i>Echo</i>	Come to me in the silence of the night;
<i>My Dream</i>	Hear now a curious dream I dreamed last night,
<i>May</i>	I cannot tell you how it was;
<i>Shut Out</i>	The door was shut. I looked between
<i>In an Artist's Studio</i>	One face looks out from all his canvasses,
<i>A Better Resurrection</i>	I have no wit, no words, no tears;
<i>An Apple-Gathering</i>	I plucked pink blossoms from mine apple tree
<i>Winter: My Secret</i>	I tell my secret? No indeed, not I:
<i>Maude Clare</i>	Out of the church she followed them
<i>At Home</i>	When I was dead, my spirit turned
<i>Up-Hill</i>	Does the road wind up-hill all the way?
<i>L E L</i>	Downstairs I laugh, I sport and jest with all:
<i>'No, Thank You, John'</i>	I never said I loved you, John:
<i>Who Shall Deliver Me?</i>	God strengthen me to bear myself;
<i>Twice</i>	I took my heart in my hand
<i>Memory</i>	I nursed it in my bosom while it lived,
<i>A Daughter of Eve</i>	A fool I was to sleep at noon,
<i>Autumn Violets</i>	Keep love for youth, and violets for the spring:
<i>Confluents</i>	As rivers seek the sea,
<i>Passing and Glassing</i>	All things that pass
<i>The Thread of Life</i>	The irresponsible silence of the land,
<i>Piteous my rhyme is</i>	Piteous my rhyme is
<i>Babylon the Great</i>	Foul is she and ill-favoured, set askew:



## Set poems and stories for examination in 2028 continued

**Songs of Ourselves: The Cambridge Assessment International Education Anthology of Poetry in English, Volume 2 (ISBN 9781108462280)**  
**Paper 1, Section B Poetry**

Title:	Poet:
<i>Last Sonnet</i>	John Keats
<i>The Bargain</i>	Sir Philip Sidney
<i>To My Dear and Loving Husband</i>	Anne Bradstreet
<i>Tiger in the Menagerie</i>	Emma Jones
<i>lion heart</i>	Amanda Chong
<i>Heart and Mind</i>	Edith Sitwell
<i>In Praise of Creation</i>	Elizabeth Jennings
<i>Upon a Wasp Chilled with Cold</i>	Edward Taylor
<i>'Blessed by the Indifference...'</i> (from <i>The Flowers of Crete</i> )	Christopher Reid
<i>The Poplar-Field</i>	William Cowper
<i>Afternoon with Irish Cows</i>	Billy Collins
<i>London Snow</i>	Robert Bridges
<i>Excelsior</i>	Henry Wadsworth Longfellow
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## Set poems and stories for examination in 2028 continued

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Paper 2, Section A Prose**

**Story:**

*The Black Veil*  
*The Tell-Tale Heart*  
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*Staying Behind*

**Author:**

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 Edgar Allen Poe  
 Willa Cather  
 James Joyce  
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 Arthur Conan Doyle  
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 Edith Wharton  
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## Set poems and stories for examination in 2028 continued

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

Title:	First line:	Page:
<i>A Fragment</i>	When, to their airy hall, my father's voice,	1
<i>Damaetas</i>	In law an infant, and in years a boy,	1
<i>Written Beneath a Picture</i>	Dear object of defeated care!	2
<i>Stanzas</i>	And thou art dead, as young and fair	2
<i>Stanzas for Music</i>	I speak not – I trace not – I breathe not thy name,	54
<i>They Say that Hope is Happiness</i>	They say that Hope is happiness –	55
<i>Stanzas for Music</i>	There's not a joy in the world can give like that it takes away,	56
<i>She Walks in Beauty</i>	She walks in beauty, like the night	57
<i>Sun of the Sleepless!</i>	Sun of the sleepless! melancholy star!	58
<i>The Destruction of Semnacherib</i>	The Assyrian came down like the wolf on the fold,	58
<i>When We Two Parted</i>	When we two parted	59
<i>Fare Thee Well!</i>	Fare thee well! and if for ever –	61
<i>A Fragment</i>	Could I remount the river of my years	63
<i>Prometheus</i>	Titan! To whose immortal eyes	64
<i>Stanzas to Augusta</i>	Though the day of my destiny's over,	66
<i>Epistle to Augusta</i>	My Sister – my sweet Sister – if a name	67
<i>Darkness</i>	I had a dream, which was not all a dream.	72
<i>So, We'll Go No More a Roving</i>	So, we'll go no more a roving	92
<i>To the Po. June 2nd 1819</i>	River! that rollest by the ancient walls	120
<i>Stanzas</i>	Could Love for ever	121
<i>Thoughts on Freedom</i>	They only can feel freedom truly who	202
<i>On This Day I Complete My Thirty-Sixth Year</i>	'Tis time this heart should be unmoved,	202

## Set poems and stories for examination in 2028 continued

**William Shakespeare: Selected Sonnets**  
**Paper 4, Section A Poetry**

## Title:

*Sonnet 2*  
*Sonnet 12*  
*Sonnet 16*  
*Sonnet 17*  
*Sonnet 23*  
*Sonnet 29*  
*Sonnet 54*  
*Sonnet 55*  
*Sonnet 60*  
*Sonnet 63*  
*Sonnet 65*  
  
*Sonnet 71*  
*Sonnet 75*  
*Sonnet 76*  
*Sonnet 81*  
*Sonnet 84*  
*Sonnet 94*  
*Sonnet 97*  
*Sonnet 104*  
*Sonnet 115*  
*Sonnet 116*  
*Sonnet 123*  
*Sonnet 124*  
*Sonnet 127*  
*Sonnet 129*  
*Sonnet 130*  
*Sonnet 138*  
*Sonnet 141*  
*Sonnet 144*  
*Sonnet 147*

## First line:

When forty winters shall besiege thy brow,  
 When I do count the clock that tells the time,  
 But wherefore do not you a mightier way  
 Who will believe my verse in time to come,  
 As an unperfect actor on the stage  
 When in disgrace with Fortune and men's eyes,  
 O, how much more doth beauty beauteous seem  
 Not marble nor the gilded monuments  
 Like as the waves make towards the pebbled shore,  
 Against my love shall be as I am now,  
 Since brass, nor stone, nor earth, nor boundless  
     sea,  
  
 No longer mourn for me when I am dead  
 So are you to my thoughts as food to life,  
 Why is my verse so barren of new pride?  
 Or I shall live your epitaph to make,  
 Who is it that says most which can say more  
 They that have power to hurt and will do none,  
 How like a winter hath my absence been  
 To me, fair friend, you never can be old,  
 Those lines that I before have writ do lie;  
 Let me not to the marriage of true minds  
 No, Time, thou shalt not boast that I do change.  
 If my dear love were but the child of state,  
 In the old age black was not counted fair,  
 Th' expense of spirit in a waste of shame  
 My mistress' eyes are nothing like the sun;  
 When my love swears that she is made of truth,  
 In faith, I do not love thee with mine eyes,  
 Two loves I have, of comfort and despair,  
 My love is as a fever, longing still

## Set poems and stories for examination in 2028 continued

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

Title:	First line:
1966	absentminded
<i>Mango Seedling</i>	Through glass windowpane
<i>The Explorer</i>	Like a dawn unheralded at midnight
<i>Agostinho Neto</i>	Neto, were you no more
<i>Christmas in Biafra (1969)</i>	This sunken-eyed moment wobbling
<i>Biafra, 1969</i>	First time Biafra
<i>Remembrance Day</i>	Your proclaimed mourning
<i>After a War</i>	After a war life catches
<i>Love Song (for Anna)</i>	Bear with me my love
<i>Love Cycle</i>	At dawn slowly
<i>Question</i>	Angled sunbeam lowered
<i>Answer</i>	I broke at last
<i>Beware, Soul Brother</i>	We are the men of soul
<i>Knowing Robs Us</i>	Knowing robs us of wonder.
<i>Bull and Egret</i>	At seventy miles an hour
<i>Lazarus</i>	We know the breathtaking
<i>Vultures</i>	In the grayness
<i>Public Execution in Pictures</i>	The caption did not overlook
<i>Penalty of Godhead</i>	The old man's bed
<i>Lament of the Sacred Python</i>	I was there when lizards
<i>Their Idiot Song</i>	These fellows, the old pagan
<i>The Nigerian Census</i>	I will not mourn with you
<i>Flying</i>	Something in altitude kindles power-thirst
<i>He Loves Me; He Loves Me Not</i>	'Harold Wilson he loves
<i>Dereliction</i>	I quit the carved stool
<i>We Laughed at Him</i>	We laughed at him our

## Set poems and stories for examination in 2028 continued

**Elizabeth Bishop: Selected Poems from *Poems*  
Paper 4, Section B Poetry****Title:***The Imaginary Iceberg**The Colder the Air**From the Country to the City**A Miracle for Breakfast**The Unbeliever**Paris, 7 A.M.**Quai d'Orléans**Sleeping on the Ceiling**Seascape**The Fish**Late Air**Anaphora**A Cold Spring**View of the Capitol from the Library of Congress**Insomnia**Letter to N Y**Arrival at Santos**Squatter's Children**Electrical Storm**The Armadillo**Manners**Sestina**Filling Station**Sunday, 4 A.M.**Sandpiper**Night City**One Art**The Flood**The Mountain**The Wit***First line:**

We'd rather have the iceberg than the ship,

We must admire her perfect aim,

The long, long legs,

At six o'clock we were waiting for coffee,

He sleeps on the top of a mast

I make a trip to each clock in the apartment:

Each varge on the river easily tows

It is so perfect on the ceiling!

This celestial seascape, with white herons got up  
as angels,

I caught a tremendous fish

From a magician's midnight sleeve

Each day with so much ceremony

A cold spring:

Moving from left to left, the light

The moon in the bureau mirror

In your next letter I wish you'd say

Here is a coast; here is a harbour;

On the unbreathing sides of hills

Dawn an unsympathetic yellow.

This is the time of year

My grandfather said to me

September rain falls on the house.

Oh, but it is dirty!

An endless and flooded

The roaring alongside he takes for granted,

No foot could endure it,

The art of losing isn't hard to master;

It finds the park first, and the trees

At evening, something behind me.

'Wait. Let me think a minute,' you said.

## Set poems and stories for examination in 2028 continued

**Katherine Mansfield: Selected Stories from *Selected Stories*  
Paper 4, Section B Prose**

## Story:

*Frau Brechenmacher Attends a Wedding*  
*Something Childish but very Natural*  
*The Wind Blows*  
*Prelude*  
*A Dill Pickle*  
*'Je ne parle pas français'*  
*Bliss*  
*Miss Brill*

*The Daughters of the Late Colonel*  
*Life of Ma Parker*  
*Marriage à la Mode*  
*At the Bay*  
*The Voyage*  
*The Garden Party*  
*A Cup of Tea*

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

## Title:

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

## First line:

In the body, where everything has a price,  
 Like any good son, I pull my father out  
 A finger's worth of dark from daybreak, he steps  
 Milkflower petals in the street  
 Young enough to believe nothing  
 Open this when you need me most,  
 Lan oi,  
 Don't you know? A mother's love  
 & close his eyes. His hair the shade  
  
*a b c a b c a b c*  
 Instead, let it be the echo to every footstep  
 & this is how we danced: our mothers'  
 We made it, baby.  
 I pull into the field and cut the engine.  
 It's more like the sound  
 The TV said the planes have hit the buildings  
  
 I approach a field. A black piano waits  
 Suppose you do change your life.  
 There was a door & then a door  
 There's a joke that ends with – *huh?*  
 Behind the fallen oak,  
 Red is only black remembering.  
 He entered my room like a shepherd  
 Afterward, I woke  
 Ocean, don't be afraid.

## Editions of set texts used for setting passages in the examination

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

### Paper 1: Drama and Poetry

Author	Text	Publisher
Albee, Edward	<i>Who's Afraid of Virginia Woolf?</i>	Vintage Publishing
Behn, Aphra	<i>The Rover and Other Plays</i>	Oxford World's Classics
Ellams, Inua	<i>Barber Shop Chronicles</i>	Methuen Drama
Kunial, Zaffar	Selected Poems from <i>England's Green</i>	Faber and Faber
Plath, Sylvia	Selected Poems from <i>Ariel</i> (1965)	Faber and Faber
Rossetti, Christina	Selected Poems from <i>Selected Poems</i> (2008)	Penguin Classics
Shakespeare, William	<i>The Tempest</i> from 'The Complete works of William Shakespeare: The Alexander Text'	Collins
<i>Songs of Ourselves, Volume 2</i> (ISBN 9781108462280)	Selected Poems	Cambridge University Press

### Paper 2: Prose and Unseen

Author	Text	Publisher
Abani, Chris	<i>Graceland</i>	Picador
Steinbeck, John	<i>The Grapes of Wrath</i>	Penguin Modern Classics
<i>Stories of Ourselves, Volume 3</i> (ISBN 9781009467681)	Selected Stories	Cambridge University Press
Waugh, Evelyn	<i>A Handful of Dust</i>	Penguin Modern Classics
Whitehead, Colson	<i>The Underground Railroad</i>	Fleet
Winch, Tara June	<i>The Yield</i>	HarperVia



## Paper 3: Shakespeare and Drama

Author	Text	Publisher
Greig, David	<i>Dunsinane</i>	Faber and Faber
Letts, Tracy	<i>August: Osage Country</i>	Theatre Communications Group / Nick Hern Books
Nottage, Lynn	<i>Sweat</i>	Theatre Communications Group / Nick Hern Books
Shakespeare, William	<i>Henry IV, Part 1</i> and <i>The Taming of the Shrew</i> and <i>The Winter's Tale</i> from 'The Complete works of William Shakespeare: The Alexander Text'	Collins
Soyinka, Wole	<i>Kongi's Harvest</i> from 'Collected Plays 2'	Oxford University Press
Wertenbaker, Timberlake	<i>Our Country's Good</i>	Methuen Drama

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

Author	Text	Publisher
*Achebe, Chinua	Selected Poems from <i>Collected Poems</i>	Carcanet
Austen, Jane	<i>Mansfield Park</i>	Penguin Classics
*Bishop, Elizabeth	Selected Poems from <i>Poems</i>	Chatto & Windus
*Lord Byron, George Gordon	Selected Poems from <i>Selected Poetry</i> (2008)	Oxford World's Classics
*Chaucer, Geoffrey	<i>The Wife of Bath's Prologue and Tale</i> from 'The Riverside Chaucer'	Oxford University Press
Coetzee, J M	<i>Waiting for the Barbarians</i>	Vintage
Dickens, Charles	<i>A Tale of Two Cities</i>	Penguin Classics
Eliot, George	<i>Middlemarch</i>	Penguin Classics
Hardy, Thomas	<i>Jude the Obscure</i>	Penguin Classics
Mansfield, Katherine	Selected Stories from <i>Selected Stories</i>	Oxford World's Classics
*Okara, Gabriel	Selected Poems from <i>Collected Poems</i> (2016)	University of Nebraska Press
Powers, Richard	<i>The Overstory</i>	Vintage
*Shakespeare, William	Selected Sonnets from <i>The Complete Works of William Shakespeare: The Alexander Text</i>	Collins
*Vuong, Ocean	Selected Poems from <i>Night Sky with Exit Wounds</i>	Cape Poetry

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

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

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

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## 4 Details of the assessment

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### Paper 1 – Drama and Poetry

Written paper, 2 hours, 50 marks

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

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

On each set text, candidates will have a choice between two questions (a) or (b). Each requires an essay length response. The (b) question will be based on a passage or a poem from the set text printed on the question paper. Candidates may choose the type of question they wish to answer.

Candidates must demonstrate the following:

- knowledge and understanding of the set text they have studied and an appreciation of relevant contexts
- analysis of the ways in which writers' choices shape meaning and create effects
- an informed, independent opinion about the text studied
- appropriate communication of literary ideas and arguments.

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

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

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

Dictionaries may **not** be used.

### Paper 2 – Prose and Unseen

Written paper, 2 hours, 50 marks

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

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

#### Section A: Prose

On each set text, candidates will have a choice between two questions (a) or (b). Each requires an essay length response. The (b) question will be based on a passage from the set text printed on the question paper. Candidates may choose the type of question they wish to answer.

Candidates must demonstrate the following:

- knowledge and understanding of the set text they have studied and an appreciation of relevant contexts
- analysis of the ways in which writers' choices shape meaning and create effects
- an informed, independent opinion about the text studied
- appropriate communication of literary ideas and arguments.

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

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

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

Dictionaries may **not** be used.

## Section B: Unseen

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

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

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 language, form and structure.

The authors and dates of the passages will not be given. Knowledge of the literary or historical background is not expected.

Candidates must demonstrate the following:

- knowledge and understanding of the text type which helps to inform a response
- analysis of the ways in which writers' choices shape meaning and create effects
- an informed, independent opinion about the text studied
- appropriate communication of literary ideas and arguments.

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

Dictionaries may **not** be used.

## Paper 3 – Shakespeare and Drama

Written paper, 2 hours, 50 marks

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

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

On each set text, candidates will have a choice between two questions (a) or (b). Each requires an essay length response. The (b) question will be based on a passage from the set text printed on the question paper. Candidates may choose the type of question they wish to answer.

Candidates must demonstrate the following:

- knowledge and understanding of the set text they have studied and an appreciation of relevant contexts
- analysis of the ways in which writers' choices shape meaning and create effects
- an informed, independent opinion about the text studied
- appropriate communication of literary ideas and arguments
- an ability to discuss and evaluate different opinions and interpretations of texts.

All questions on this paper assess all five assessment objectives: AO1, AO2, AO3, AO4 and AO5.

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

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

Dictionaries may **not** be used.

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

Written paper, 2 hours, 50 marks

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

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

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

On each set text, candidates will have a choice between two questions (a) or (b). Each requires an essay length response. The (b) question will be based on a passage or a poem from the set text printed on the question paper. Candidates may choose the type of question they wish to answer.

Candidates must demonstrate the following:

- knowledge and understanding of the set text they have studied and an appreciation of relevant contexts
- analysis of the ways in which writers' choices shape meaning and create effects
- an informed, independent opinion about the text studied
- appropriate communication of literary ideas and arguments
- an ability to discuss and evaluate different opinions and interpretations of texts.

All questions on this paper assess all five assessment objectives: AO1, AO2, AO3, AO4 and AO5.

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

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

Dictionaries may **not** be used.

## Command words

Command words and their meanings help candidates know what is expected from them in the exams. The table below includes command words used in the assessment for this syllabus. The use of the command word will relate to the subject context.

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

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

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## 5 What else you need to know

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

### Before you start

#### Previous study

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

#### Guided learning hours

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

#### Availability and timetables

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

You can view the timetable for your administrative zone at [www.cambridgeinternational.org/timetables](http://www.cambridgeinternational.org/timetables)

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

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

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

#### Combining with other syllabuses

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

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

#### Group awards: Cambridge AICE Diploma

Cambridge AICE Diploma (Advanced International Certificate of Education) is a group award for Cambridge International AS & A Level. It encourages schools to offer a broad and balanced curriculum by recognising the achievements of learners who pass exams in a range of different subjects.

Learn more about Cambridge AICE Diploma at [www.cambridgeinternational.org/aice](http://www.cambridgeinternational.org/aice)



## Making entries

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

### Exam administration

To keep our exams secure, we produce question papers for different areas of the world, known as administrative zones. We allocate all Cambridge schools to an administrative zone determined by their location. Each zone has a specific timetable.

Some of our syllabuses offer candidates different assessment options. An entry option code is used to identify the components the candidate will take relevant to the administrative zone and the available assessment options.

### Support for exams officers

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

### Retakes and carrying forward marks

Candidates can retake Cambridge International AS Level and Cambridge International A Level as many times as they want to. Information on retake entries is at [www.cambridgeinternational.org/retakes](http://www.cambridgeinternational.org/retakes)

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

To confirm what entry options are available for this syllabus, refer to the *Cambridge Guide to Making Entries* for the relevant series.

### Language

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

## Accessibility and equality

### Syllabus and assessment design

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

We follow accessible design principles to make our syllabuses and assessment materials as accessible and inclusive as possible. We review language accessibility, visual resources, question layout and the contexts

used in questions. Using this approach means that we give all candidates the fairest possible opportunity to demonstrate their knowledge, skills and understanding.

## Access arrangements

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

### Important:

Requested access arrangements should be based on evidence of the candidate's barrier to taking an assessment and should also reflect their normal way of working. This is explained in section 1.3 of the *Cambridge Handbook* [www.cambridgeinternational.org/eoguide](http://www.cambridgeinternational.org/eoguide)

- For Cambridge to approve an access arrangement, we need to agree that it constitutes a reasonable adjustment and does not affect the security or integrity of the assessment.
- Details of our standard access arrangements and modified question papers are available in section 1.3 of the *Cambridge Handbook* [www.cambridgeinternational.org/eoguide](http://www.cambridgeinternational.org/eoguide)
- Centres are expected to check the availability of access arrangements and modified question papers at the start of the course. All applications should be made by the deadlines published in section 1.3 of the *Cambridge Handbook* [www.cambridgeinternational.org/eoguide](http://www.cambridgeinternational.org/eoguide)
- Contact us at the start of the course to find out if we can approve an access arrangement that is not included in the list of standard access arrangements.
- Candidates who cannot access parts of the assessment may be able to receive an award based on the parts they have completed.

## After the exam

### Grading and reporting

Grades a, b, c, d or e indicate the standard a candidate achieved at Cambridge International AS Level. 'a' is the highest and 'e' is the lowest grade.

Grades A\*, A, B, C, D or E indicate the standard a candidate achieved at Cambridge International A Level. A\* is the highest and E is the lowest grade.

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

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

These letters do not appear on the certificate.

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

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

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

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

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

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

## How students, teachers and higher education can use the grades

### Cambridge International A Level

Assessment at Cambridge International A Level has two purposes:

- 1 to measure learning and achievement  
The assessment confirms achievement and performance in relation to the knowledge, understanding and skills specified in the syllabus.
- 2 to show likely future success  
The outcomes help predict which students are well prepared for a particular course or career and/or which students are more likely to be successful.  
The outcomes help students choose the most suitable course or career

### Cambridge International AS Level

Assessment at Cambridge International AS Level has two purposes:

- 1 to measure learning and achievement  
The assessment confirms achievement and performance in relation to the knowledge, understanding and skills specified in the syllabus.
- 2 to show likely future success  
The outcomes help predict which students are well prepared for a particular course or career and/or which students are more likely to be successful.  
The outcomes help students choose the most suitable course or career  
The outcomes help decide whether students part way through a Cambridge International A Level course are making enough progress to continue  
The outcomes guide teaching and learning in the next stages of the Cambridge International A Level course.

## Changes to this syllabus for 2027 and 2028

The syllabus has been updated. This is version 1, published September 2024.

**You must read the whole syllabus before planning your teaching programme.** We review our syllabuses regularly to make sure they continue to meet the needs of our schools. In updating this syllabus, we have made it easier for teachers and students to understand, keeping the familiar features that teachers and schools value.

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### Changes to syllabus content

- Set texts have been updated
- The text editions from which examination question papers are set are specified for all set texts on pages 40–42.

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### Changes to availability

- This syllabus is no longer available for exams in the March series. This syllabus is available for exams in June and November only.
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Significant changes to the syllabus are indicated by black vertical lines either side of the text.

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



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

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

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

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