



Syllabus

Cambridge IGCSE™ (9–1)

Literature in English 0992

Use this syllabus for exams in 2023, 2024 and 2025.
Exams are available in the June and November series.



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Cambridge International prepares school students for life, helping them develop an informed curiosity and a lasting passion for learning. We are part of the University of Cambridge.

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Important: Changes to this syllabus

For information about changes to this syllabus for 2023, 2024 and 2025, go to page 32.

The latest syllabus is version 2, published January 2021. There are no significant changes which affect teaching. Any textbooks endorsed to support the syllabus for examination from 2020 are still suitable for use with this syllabus.



1 Why choose this syllabus?

Key benefits

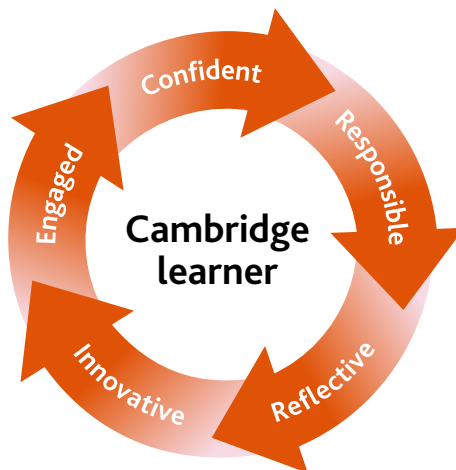
Cambridge IGCSE is the world's most popular international qualification for 14 to 16 year olds, although it can be taken by students of other ages. It is tried, tested and trusted.

Students can choose from 70 subjects in any combination – it is taught by over 4800 schools in over 150 countries.

Our programmes balance a thorough knowledge and understanding of a subject and help to develop the skills learners need for their next steps in education or employment.

Cambridge IGCSE (9–1) Literature in English offers learners the opportunity to read, interpret, evaluate and respond to a range of literature in English. The range includes drama, prose and poetry from the works of Shakespeare to contemporary literature. This course enables learners to deepen their understanding and appreciation of the ways in which writers use English to express meaning and achieve effects. Cambridge IGCSE (9–1) Literature in English will stimulate learners to read for pleasure and to explore wider and universal issues, promoting a better understanding of themselves and the world.

Our approach in Cambridge IGCSE (9–1) Literature in English encourages learners to be:



'The strength of Cambridge IGCSE qualifications is internationally recognised and has provided an international pathway for our students to continue their studies around the world.'

Gary Tan, Head of Schools and CEO, Raffles International Group of Schools, Indonesia

International recognition and acceptance

Our expertise in curriculum, teaching and learning, and assessment is the basis for the recognition of our programmes and qualifications around the world. The combination of knowledge and skills in Cambridge IGCSE (9–1) Literature in English gives learners a solid foundation for further study. Candidates who achieve grades 9 to 4 are well prepared to follow a wide range of courses including Cambridge International AS & A Level English.

Cambridge IGCSEs are accepted and valued by leading universities and employers around the world as evidence of academic achievement. Many universities require a combination of Cambridge International AS & A Levels and Cambridge IGCSEs or equivalent to meet their entry requirements.

UK NARIC, the national agency in the UK for the recognition and comparison of international qualifications and skills, has carried out an independent benchmarking study of Cambridge IGCSE and found it to be comparable to the standard of the reformed GCSE in the UK. This means students can be confident that their Cambridge IGCSE qualifications are accepted as equivalent to UK GCSEs by leading universities worldwide.

Learn more at www.cambridgeinternational.org/recognition

'Cambridge IGCSE is one of the most sought-after and recognised qualifications in the world. It is very popular in Egypt because it provides the perfect preparation for success at advanced level programmes.'

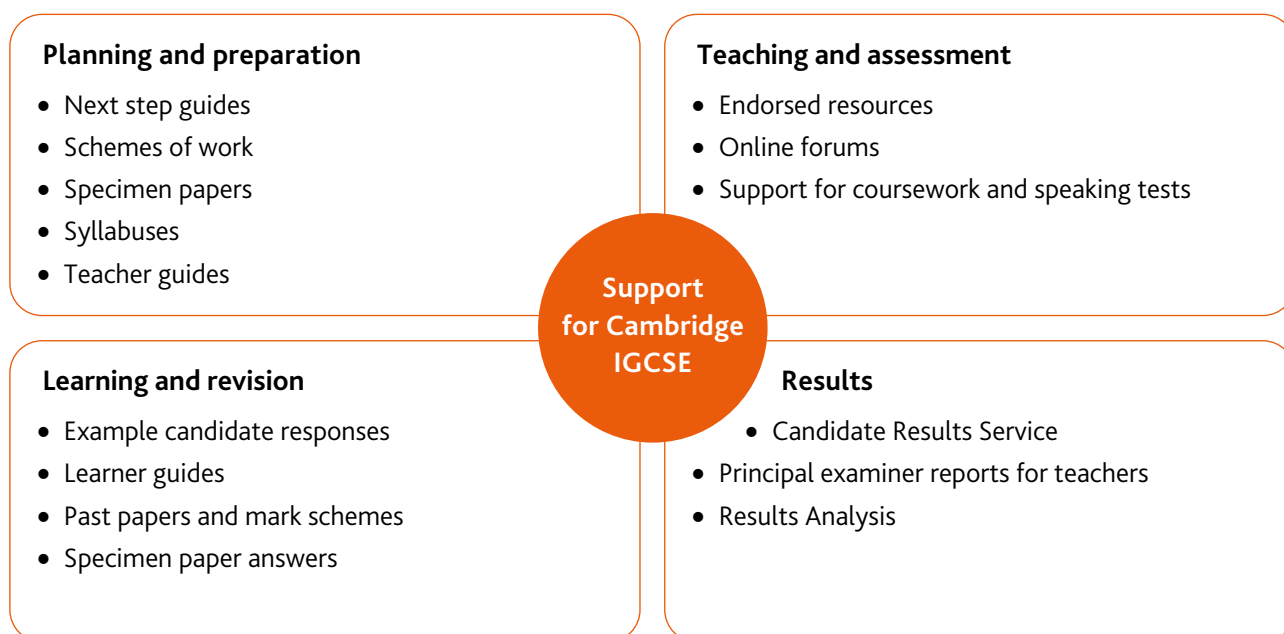
Managing Director of British School in Egypt BSE

Supporting teachers

We provide a wide range of resources, detailed guidance and innovative training and professional development so that you can give your students the best possible preparation for Cambridge IGCSE. To find out which resources are available for each syllabus go to our School Support Hub.

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

Find out more at www.cambridgeinternational.org/support



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

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We support teachers through:

- Introductory Training – face-to-face or online
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- Cambridge Professional Development Qualifications

Find out more at www.cambridgeinternational.org/profdev



Supporting exams officers

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

2 Syllabus overview

Aims

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

The aims are to enable students to:

- enjoy the experience of reading literature
- understand and respond to literary texts in different forms and from different periods and cultures
- communicate an informed personal response appropriately and effectively
- appreciate different ways in which writers achieve their effects
- experience literature's contribution to aesthetic, imaginative and intellectual growth
- explore the contribution of literature to an understanding of areas of human concern.

Content overview

The syllabus enables learners to read, interpret and evaluate texts through the study of literature in English. Learners develop an understanding of literal meaning, relevant contexts and of the deeper themes or attitudes that may be expressed. Through their studies, they learn to recognise and appreciate the ways in which writers use English to achieve a range of effects, and will be able to present an informed, personal response to the material they have studied.

The syllabus also encourages the exploration of wider and universal issues, promoting learners' better understanding of themselves and of the world around them.

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



Assessment overview

All candidates take Paper 1 Poetry and Prose, and EITHER Paper 2 Drama, OR Paper 3 Drama (Open Text) and Paper 4 Unseen, OR Paper 3 Drama (Open Text) and Component 5 Coursework. Candidates will be eligible for grades 9 to 1.

All candidates take:

Paper 1 1 hour 30 minutes
Poetry and Prose 50%
50 marks
Two questions on two texts: one poetry and one prose
Externally assessed

and either:

Paper 2 1 hour 30 minutes
Drama 50%
50 marks
Two questions on two texts
Externally assessed

or:

Paper 3 45 minutes
Drama (Open Text) 25%
25 marks
One question on one text
Externally assessed

and:

Paper 4 1 hour 15 minutes
Unseen 25%
25 marks
One question requiring critical commentary
Externally assessed

or:

Paper 3 45 minutes
Drama (Open Text) 25%
25 marks
One question on one text
Externally assessed

and:

Component 5
Coursework 25%
25 marks
Portfolio of two assignments, each on a different text
Internally assessed and externally moderated

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

Check the samples database at www.cambridgeinternational.org/samples for submission information, forms and deadlines for Component 5.

Assessment objectives

The assessment objectives (AOs) are:

AO1

Show detailed knowledge of the content of literary texts in the three main forms (drama, poetry and prose), supported by reference to the text.

AO2

Understand the meanings of literary texts and their contexts, and explore texts beyond surface meanings to show deeper awareness of ideas and attitudes.

AO3

Recognise and appreciate ways in which writers use language, structure and form to create and shape meanings and effects.

AO4

Communicate a sensitive and informed personal response to 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 IGCSE %
AO1	25
AO2	25
AO3	25
AO4	25
Total	100

Assessment objectives as a percentage of each component

Assessment objective	Weighting in components %				
	Paper 1	Paper 2	Paper 3	Paper 4	Component 5
AO1	25	25	25	25	25
AO2	25	25	25	25	25
AO3	25	25	25	25	25
AO4	25	25	25	25	25
Total	100	100	100	100	100

3 Subject content

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.

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

The set texts for each year of the syllabus are listed below. For some texts we specify which edition to use. Where the edition is not specified, candidates may use any edition of the set text, provided it is not an abridgement or a simplified version.

Set texts for examination in 2023 – Paper 1

Section A: Poetry

Candidates answer on **one** set text in Section A (Poetry).

From *Songs of Ourselves Volume 1*, Part 4, the following 15 poems:

Margaret Atwood, 'The City Planners'
Boey Kim Cheng, 'The Planners'
Thom Gunn, 'The Man with Night Sweats'
Robert Lowell, 'Night Sweat'
Edward Thomas, 'Rain'
Anne Stevenson, 'The Spirit is too Blunt an Instrument'
Tony Harrison, 'From Long Distance'
W H Auden, 'Funeral Blues'
Thomas Hardy, 'He Never Expected Much'
Fleur Adcock, 'The Telephone Call'
Peter Porter, 'A Consumer's Report'
Judith Wright, 'Request To A Year'
Charles Tennyson Turner, 'On Finding a Small Fly Crushed in a Book'
Percy Bysshe Shelley, 'Ozymandias'
Stevie Smith, 'Away, Melancholy'

These may be found in *Songs of Ourselves Volume 1: The University of Cambridge International Examinations Anthology of Poetry in English* (Cambridge University Press). Poems printed in the paper will be as printed in this text.

Set texts for examination in 2023 – Paper 1 continued

Section A: Poetry continued

From *Songs of Ourselves Volume 2*, Part 4, the following 15 poems:

Elizabeth Thomas ('Corinna'), 'The Forsaken Wife'
 Philip Bourke Marston, 'After'
 Algernon Charles Swinburne, 'A Leave-Taking'
 Sir Thomas Wyatt, 'I Find No Peace'
 James Joyce, 'I Hear an Army'
 Charlotte Mew, 'Rooms'
 Robert Browning, 'Love in a Life'
 Lauris Edmond, 'Waterfall'
 Mary Monck ('Marinda'), 'Verses Written on Her Death-bed at Bath to Her Husband in London'
 A R D Fairburn, 'Rhyme of the Dead Self'
 Percy Bysshe Shelley, 'Stanzas Written in Dejection, Near Naples'
 Derek Walcott, 'Nearing Forty'
 Elinor Morton Wylie, 'Now Let No Charitable Hope'
 Alexander Pope, 'From An Essay on Criticism'
 Henry Wotton, 'The Character of a Happy Life'

These may be found in *Songs of Ourselves Volume 2: The University of Cambridge International Examinations Anthology of Poetry in English* (Cambridge University Press). Poems printed in the paper will be as printed in this text.

Ted Hughes, the following 15 poems:

The Thought-Fox	The Harvest Moon
The Jaguar	Football at Slack
The Horses	Roe-Deer
Wind	A Memory
Relic	Telegraph Wires
Hawk Roosting	Anniversary
Cat and Mouse	The Other
Snowdrop	

You can find these poems in *New Selected Poems 1957–1994*, by Ted Hughes (Faber and Faber). Poems printed in the paper will be printed as in this text.

Set texts for examination in 2023 – Paper 1 continued

Section B: Prose

Candidates answer on **one** set text in Section B (Prose).

Chimamanda Ngozi Adichie *Purple Hibiscus*

Charles Dickens *Great Expectations*

Daphne du Maurier *Rebecca*

Henry James *Washington Square*

Jhumpa Lahiri *The Namesake*

Joan Lindsay *Picnic at Hanging Rock*

Yann Martel *Life of Pi*

From *Stories of Ourselves Volume 2*, the following 10 stories:

no. 2 Nathaniel Hawthorne, 'Dr Heidegger's Experiment'

no. 16 O Henry, 'The Furnished Room'

no. 18 Charlotte Perkins Gilman, 'The Widow's Might'

no. 25 Henry Handel Richardson, 'And Women Must Weep'

no. 29 Marghanita Laski, 'The Tower'

no. 31 Janet Frame, 'The Reservoir'

no. 32 Langston Hughes, 'Thank You M'am'

no. 41 Anjana Appachana, 'Sharmaji'

no. 43 Yiyun Li, 'A Thousand Years of Good Prayers'

no. 44 Segun Afolabi, 'Mrs Mahmood'

This selection of 10 short stories may be found in *Stories of Ourselves Volume 2: The University of Cambridge International Examinations Anthology of Short Stories in English* (Cambridge University Press); passages from these stories in the paper will be printed as in this text.

Set texts for examination in 2023 – Paper 2

Candidates must answer on **two** different set texts from the following:

Lynn Nottage *Crumbs from the Table of Joy*

R C Sherriff *Journey's End*

Wole Soyinka *Death and the King's Horseman*

William Shakespeare *Twelfth Night*

William Shakespeare *Othello*

Set texts for examination in 2023 – Paper 3

Candidates must answer on **one** set text from the following:

Lynn Nottage *Crumbs from the Table of Joy*

R C Sherriff *Journey's End*

Wole Soyinka *Death and the King's Horseman*

William Shakespeare *Twelfth Night*

William Shakespeare *Othello*

Set texts for examination in 2024 – Paper 1

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.

The set texts for 2024 are listed here. For some texts we specify which edition to use. Where the edition is not specified, candidates may use any edition of the set text, provided it is not an abridgement or a simplified version.

Section A: Poetry

Candidates answer on **one** set text in Section A (Poetry).

From *Songs of Ourselves Volume 1*, Part 4, the following 15 poems:

Margaret Atwood, 'The City Planners'

Boey Kim Cheng, 'The Planners'

Thom Gunn, 'The Man with Night Sweats'

Robert Lowell, 'Night Sweat'

Edward Thomas, 'Rain'

Anne Stevenson, 'The Spirit is too Blunt an Instrument'

Tony Harrison, 'From Long Distance'

W H Auden, 'Funeral Blues'

Thomas Hardy, 'He Never Expected Much'

Fleur Adcock, 'The Telephone Call'

Peter Porter, 'A Consumer's Report'

Judith Wright, 'Request To A Year'

Charles Tennyson Turner, 'On Finding a Small Fly Crushed in a Book'

Percy Bysshe Shelley, 'Ozymandias'

Stevie Smith, 'Away, Melancholy'

These may be found in *Songs of Ourselves Volume 1: The University of Cambridge International Examinations Anthology of Poetry in English* (Cambridge University Press). Poems printed in the paper will be as printed in this text.

Set texts for examination in 2024 – Paper 1 continued

Section A: Poetry continued

From *Songs of Ourselves Volume 2*, Part 4, the following 15 poems:

Elizabeth Thomas ('Corinna'), 'The Forsaken Wife'
 Philip Bourke Marston, 'After'
 Algernon Charles Swinburne, 'A Leave-Taking'
 Sir Thomas Wyatt, 'I Find No Peace'
 James Joyce, 'I Hear an Army'
 Charlotte Mew, 'Rooms'
 Robert Browning, 'Love in a Life'
 Lauris Edmond, 'Waterfall'
 Mary Monck ('Marinda'), 'Verses Written on Her Death-bed at Bath to Her Husband in London'
 A R D Fairburn, 'Rhyme of the Dead Self'
 Percy Bysshe Shelley, 'Stanzas Written in Dejection, Near Naples'
 Derek Walcott, 'Nearing Forty'
 Elinor Morton Wylie, 'Now Let No Charitable Hope'
 Alexander Pope, 'From An Essay on Criticism'
 Henry Wotton, 'The Character of a Happy Life'

These may be found in *Songs of Ourselves Volume 2: The University of Cambridge International Examinations Anthology of Poetry in English* (Cambridge University Press). Poems printed in the paper will be as printed in this text.

Ted Hughes, the following 15 poems:

The Thought-Fox	The Harvest Moon
The Jaguar	Football at Slack
The Horses	Roe-Deer
Wind	A Memory
Relic	Telegraph Wires
Hawk Roosting	Anniversary
Cat and Mouse	The Other
Snowdrop	

You can find these poems in *New Selected Poems 1957–1994*, by Ted Hughes (Faber and Faber). Poems printed in the paper will be printed as in this text.

Set texts for examination in 2024 – Paper 1 continued

Section B: Prose

Candidates answer on **one** set text in Section B (Prose).

Chimamanda Ngozi Adichie *Purple Hibiscus*

Charles Dickens *Great Expectations*

Daphne du Maurier *Rebecca*

Jhumpa Lahiri *The Namesake*

Joan Lindsay *Picnic at Hanging Rock*

Yann Martel *Life of Pi*

H G Wells *The War of the Worlds*

From *Stories of Ourselves Volume 2*, the following 10 stories:

no. 2 Nathaniel Hawthorne, 'Dr Heidegger's Experiment'

no. 16 O Henry, 'The Furnished Room'

no. 18 Charlotte Perkins Gilman, 'The Widow's Might'

no. 25 Henry Handel Richardson, 'And Women Must Weep'

no. 29 Marghanita Laski, 'The Tower'

no. 31 Janet Frame, 'The Reservoir'

no. 32 Langston Hughes, 'Thank You M'am'

no. 41 Anjana Appachana, 'Sharmaji'

no. 43 Yiyun Li, 'A Thousand Years of Good Prayers'

no. 44 Segun Afolabi, 'Mrs Mahmood'

This selection of 10 short stories may be found in *Stories of Ourselves Volume 2: The University of Cambridge International Examinations Anthology of Short Stories in English* (Cambridge University Press); passages from these stories in the paper will be printed as in this text.

Set texts for examination in 2024 – Paper 2

Candidates must answer on **two** different set texts from the following:

Lynn Nottage *Crumbs from the Table of Joy*

Wole Soyinka *Death and the King's Horseman*

Tennessee Williams *A Streetcar Named Desire*

William Shakespeare *A Midsummer Night's Dream*

William Shakespeare *Othello*

Set texts for examination in 2024 – Paper 3

Candidates must answer on **one** set text from the following:

Lynn Nottage *Crumbs from the Table of Joy*

Wole Soyinka *Death and the King's Horseman*

Tennessee Williams *A Streetcar Named Desire*

William Shakespeare *A Midsummer Night's Dream*

William Shakespeare *Othello*

Set texts for examination in 2025 – Paper 1

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.

The set texts for 2025 are listed here. For some texts we specify which edition to use. Where the edition is not specified, candidates may use any edition of the set text, provided it is not an abridgement or a simplified version.

Section A: Poetry

Candidates answer on **one** set text in Section A (Poetry).

From *Songs of Ourselves Volume 1*, Part 4, the following 15 poems:

Margaret Atwood, 'The City Planners'

Boey Kim Cheng, 'The Planners'

Thom Gunn, 'The Man with Night Sweats'

Robert Lowell, 'Night Sweat'

Edward Thomas, 'Rain'

Anne Stevenson, 'The Spirit is too Blunt an Instrument'

Tony Harrison, 'From Long Distance'

W H Auden, 'Funeral Blues'

Thomas Hardy, 'He Never Expected Much'

Fleur Adcock, 'The Telephone Call'

Peter Porter, 'A Consumer's Report'

Judith Wright, 'Request To A Year'

Charles Tennyson Turner, 'On Finding a Small Fly Crushed in a Book'

Percy Bysshe Shelley, 'Ozymandias'

Stevie Smith, 'Away, Melancholy'

These may be found in *Songs of Ourselves Volume 1: The University of Cambridge International Examinations Anthology of Poetry in English* (Cambridge University Press). Poems printed in the paper will be as printed in this text.

Set texts for examination in 2025 – Paper 1 continued

Section A: Poetry continued

From *Songs of Ourselves Volume 2*, Part 3, the following 15 poems:

Nancy Fotheringham Cato, 'The Road'
 Sarah Jackson, 'The Instant of My Death'
 Arun Kolatkar, 'The Bus'
 Julius Chingono, 'At the Bus Station'
 Imtiaz Dharker, 'These are the Times We Live in'
 Elizabeth Jennings, 'The Enemies'
 Sampurna Chattarji, 'Boxes'
 W H Auden, 'The Capital'
 Arthur Yap, 'an afternoon nap'
 Elizabeth Smither, 'Plaits'
 Elizabeth Daryush, 'Children of Wealth'
 Thomas Love Peacock, 'Rich and Poor or, Saint and Sinner'
 Musaemura Zimunya, 'A Long Journey'
 Stevie Smith, 'Touch and Go'
 George Szirtes, 'Song'

These may be found in *Songs of Ourselves Volume 2: The University of Cambridge International Examinations Anthology of Poetry in English* (Cambridge University Press). Poems printed in the paper will be as printed in this text.

Ted Hughes, the following 15 poems:

The Thought-Fox	The Harvest Moon
The Jaguar	Football at Slack
The Horses	Roe-Deer
Wind	A Memory
Relic	Telegraph Wires
Hawk Roosting	Anniversary
Cat and Mouse	The Other
Snowdrop	

You can find these poems in *New Selected Poems 1957–1994*, by Ted Hughes (Faber and Faber). Poems printed in the paper will be printed as in this text.

Set texts for examination in 2025 – Paper 1 continued

Section B: Prose

Candidates answer on **one** set text in Section B (Prose).

Chinua Achebe *Things Fall Apart*

Anita Desai *Fire on the Mountain*

Charles Dickens *Great Expectations*

Daphne du Maurier *Rebecca*

Harper Lee *To Kill a Mockingbird*

Joan Lindsay *Picnic at Hanging Rock*

H G Wells *The War of the Worlds*

From *Stories of Ourselves Volume 2*, the following 10 stories:

no. 3 Christina Rossetti, 'Nick'

no. 14 Olive Schreiner, 'The Woman's Rose'

no. 26 Ralph Ellison, 'The Black Ball'

no. 30 Mulk Raj Anand, 'The Gold Watch'

no. 35 Margaret Atwood, 'When It Happens'

no. 37 J G Ballard, 'The Man Who Walked on the Moon'

no. 38 Jamaica Kincaid, 'A Walk to the Jetty'

no. 40 Jane Gardam, 'Showing the Flag'

no. 47 Aminatta Forna, 'Haywards Heath'

no. 49 Romesh Gunsekera, 'Fluke'

This selection of 10 short stories may be found in *Stories of Ourselves Volume 2: The University of Cambridge International Examinations Anthology of Short Stories in English* (Cambridge University Press); passages from these stories in the paper will be printed as in this text.

Set texts for examination in 2025 – Paper 2

Candidates must answer on **two** different set texts from the following:

Shelagh Delaney *A Taste of Honey*
 Wole Soyinka *Death and the King's Horseman*
 Tennessee Williams *A Streetcar Named Desire*
 William Shakespeare *A Midsummer Night's Dream*
 William Shakespeare *Antony and Cleopatra*

Set texts for examination in 2025 – Paper 3

Candidates must answer on **one** set text from the following:

Shelagh Delaney *A Taste of Honey*
 Wole Soyinka *Death and the King's Horseman*
 Tennessee Williams *A Streetcar Named Desire*
 William Shakespeare *A Midsummer Night's Dream*
 William Shakespeare *Antony and Cleopatra*

Requirements: set texts in open-book examinations

Candidates are not able to take into open-book examinations set texts that include notes, highlighting or underlining. Check Section 4 Details of the assessment for further information.

Resources: set text editions for classroom use

There are many editions of set texts available, with newer editions sometimes including notes (often displayed on facing pages), illustrations, activities and further resources which make these texts particularly useful and user-friendly for classroom use.

The edition of Shakespeare used for setting extract questions on examination papers is the Alexander Text of *The Complete Works of William Shakespeare*, ed. Peter Alexander (Collins, 1951; new edition 2006, introduced by Peter Ackroyd). However, this complete, standard one-volume edition is not recommended for classroom study of individual plays.

Although we do not specify editions of individual plays, here are some examples of reliable and useful series:

- Cambridge School Shakespeare series edited R Gibson, V Wienand and R Andrews
- Cambridge Literature series edited J Baxter
- Penguin Shakespeare Penguin
- Oxford School Shakespeare Oxford University Press
- Heinemann Shakespeare Heinemann
- Longman School Shakespeare Pearson-Longman, series editor John O'Connor
(useful for candidates with a second-language English background)

4 Details of the assessment

Paper 1 – Poetry and Prose

1 hour 30 minutes, 50 marks

This is a **compulsory** written paper. It is an externally set assessment, marked by Cambridge International.

Candidates answer **two** questions: one from Section A (Poetry) and one from Section B (Prose). All questions carry equal marks (25 marks each).

There is a choice of two questions on each text.

Relevant passages/poems are printed on the question paper.

Set texts for this component are listed in Section 3 of this syllabus.

Candidates may **not** take their set texts into the exam room.

All questions encourage an informed personal response and test all four assessment objectives.

Candidates will have to demonstrate the following:

- knowledge of the content of the text – through reference to detail and use of quotations from the text (AO1)
- understanding of characters, relationships, situations and themes (AO2)
- understanding of the writer's intentions and methods – response to the writer's use of language (AO3)
- personal response – sometimes directly (answering questions such as 'What do you think?', 'What are your feelings about...?') and sometimes by implication (answering questions such as 'Explore the ways in which...') (AO4).

Paper 2 – Drama

1 hour 30 minutes, 50 marks

This is an **optional** written paper. It is an externally set assessment, marked by Cambridge International.

Candidates answer **two** questions on two texts. All questions carry equal marks (25 marks each).

There is a choice of two questions on each text: either (a) a passage-based question or (b) an essay question. Candidates must answer one passage-based question and one essay question.

Relevant passages are printed on the question paper.

Set texts for this component are listed in Section 3 of this syllabus.

Candidates may **not** take their set texts into the exam room.

All questions encourage an informed personal response and test all four assessment objectives.

Candidates will have to demonstrate the following:

- knowledge of the content of the text – through reference to detail and use of quotations from the text (AO1)
- understanding of characters, relationships, situations and themes (AO2)
- understanding of the writer's intentions and methods – response to the writer's use of language (AO3)
- personal response – sometimes directly (answering questions such as 'What do you think?', 'What are your feelings about...?') and sometimes by implication (answering questions such as 'Explore the ways in which...') (AO4).

Paper 3 – Drama (Open Text)

45 minutes, 25 marks

This is an **optional** written paper. It is an externally set assessment, marked by Cambridge International.

Candidates answer **one** question from a choice of two. Both questions carry equal marks (25 marks each).

Relevant passages are printed on the question paper.

Set texts for this component are listed in Section 3 of this syllabus.

Candidates may take their clean copy set texts into the exam room, but these texts must not contain personal annotations, highlighting or underlining. They are also not permitted to use editions that include extensive study notes or face-paging translations or explanations. Editions with brief introductions, conclusions and foot/end notes are permitted, though candidates must not make use of these additional notes during the examination.

Information about requirements for open-book literature examinations is in the *Cambridge Handbook* for the relevant year of assessment.

All questions encourage an informed personal response and test all four assessment objectives.

Candidates will have to demonstrate the following:

- knowledge of the content of the text – through reference to detail and use of quotations from the text (AO1)
- understanding of characters, relationships, situations and themes (AO2)
- understanding of the writer's intentions and methods – response to the writer's use of language (AO3)
- personal response – sometimes directly (answering questions such as 'What do you think?', 'What are your feelings about...?') and sometimes by implication (answering questions such as 'Explore the ways in which...') (AO4).

Paper 4 – Unseen

1 hour 15 minutes, 25 marks

This is an **optional** written paper. It is an externally set assessment, marked by Cambridge International.

Candidates answer **one** question from a choice of two. Both questions carry equal marks (25 marks each).

Both questions require candidates to write a critical commentary on a poem or prose extract printed in the question paper and to demonstrate an appreciation of the text.

One question is based on a passage of literary prose, such as an extract from a novel or short story. The other question is based on a poem or extract from a poem.

Candidates should spend around 20 minutes reading the questions and planning their answer to the question they choose before starting to write.

All questions test all four assessment objectives. Candidates will have to demonstrate the following:

- knowledge of the content of the text – through reference to detail and use of quotations from the text (AO1)
- understanding of characters, relationships, situations and themes (AO2)
- understanding of writer's intentions and methods – response to the writer's use of language (AO3)
- personal response – sometimes directly (answering questions such as 'What do you think?', 'What are your feelings about...?') and sometimes by implication (answering questions such as 'Explore the ways in which...') (AO4).

Component 5 – Coursework

25 marks

This is an **optional** component. It is internally assessed and externally moderated.

Candidates submit a portfolio of **two** assignments (600–1200 words each). Each assignment should be based on the study of one complete text. The text must be equivalent in scope and demand to the set texts for Papers 1, 2 and 3.

The assignments must be on different texts. One of the assignments may be on a text set for Papers 1, 2 and 3.

The title of each assignment must be phrased to allow scope for the assessment of all four assessment objectives. One of the assignments may be an empathic response to a prose or drama text.

This component is marked and internally moderated (if applicable) by the centre and externally moderated by Cambridge International.

For more information and guidance on creating, presenting, marking and moderating coursework, see pages 23–27.

Coursework guidance notes

The following notes provide general guidance that teachers should give candidates on creating and presenting the coursework portfolio, as well as guidance on marking and internal moderation.

For more detailed information, please refer to the *Cambridge Handbook* for the relevant year of assessment and samples database at www.cambridgeinternational.org/samples

Format

- The coursework portfolio must contain two assignments, each on a different text.
- Assignments should be between 600 and 1200 words (including quotations, but excluding references and bibliography). Candidates may disadvantage themselves if their assignments are significantly over or under the word count guidance.
- Assignments can be written electronically or by hand.
- The assignments must be securely fastened and clearly marked with the candidate's name, number and the centre number. Do not send the assignments in folders, plastic wallets or ringbinders.
- Each portfolio must include a completed Individual Candidate Record Card.
- The centre's sample must include a completed Coursework Assessment Summary Form.

General

- Candidates can complete their assignments at any time during the course, usually following a programme of study undertaken by a teaching group. Candidates should undertake more than two assignments so that they have a choice of assignments to include in their portfolio. Although assignments are selected by the candidate, it is recommended that the teacher and candidate discuss which are the best assignments to submit.
- Candidates should remember to proofread their work carefully.

Texts

- Assignment texts can be chosen by teachers or by candidates and teachers together. The texts must have been originally written in English, and must be of a quality appropriate for study at Cambridge IGCSE.
- Candidates within a centre do not have to submit assignments on the same texts.
- Assignments must show that the candidate has studied the whole text.
- If poetry or short stories are used for an assignment, candidates must cover a minimum of two poems or stories. Candidates are not required to compare poems or stories within the assignment, as it is assumed that the assignment is based on the study of a wider selection of poems or stories broadly equivalent to a poetry or short stories set text.

Recording and submitting candidates' marks and work

Please refer to the samples database at www.cambridgeinternational.org/samples for information, dates and methods of submission of candidates' marks and work.

You should record candidates' marks for Component 5 Coursework on the Individual Candidate Record Card and the Coursework Assessment Summary Form, which you should download each year from the samples database at www.cambridgeinternational.org/samples. The database will ask you for the syllabus code (i.e. 0992), after which it will take you to the correct forms. Follow the instructions on the form to complete it.

The marks on these forms must be identical to the marks you submit to Cambridge International.

Marking

Teachers must mark each assignment out of a total of 25, in accordance with the assessment criteria. Marking involves balancing the strengths and weaknesses in the candidate's work. If a candidate submits no assignment, a mark of zero must be recorded.

Internal moderation

If more than one teacher in your centre is marking internal assessments, you must make arrangements to moderate or standardise your teachers' marking so that all candidates are assessed to a common standard. (If only one teacher is marking internal assessments, no internal moderation is necessary.) You can find further information on the process of internal moderation on the samples database at www.cambridgeinternational.org/samples

You should record the internally moderated marks for all candidates on the Coursework Assessment Summary Form and submit these marks to Cambridge International according to the instructions set out in the *Cambridge Handbook* for the relevant year of assessment.

External moderation

Cambridge International will externally moderate all internally assessed components.

- You must submit the marks of all candidates to Cambridge International.
- You must also submit the marked work of a sample of candidates to Cambridge International.
- The sample you submit to Cambridge International should include examples of the marking of each teacher. The samples database at www.cambridgeinternational.org/samples explains how the sample will be selected.
- The samples database also provides details of how to submit the marks and work.

External moderators will produce a short report for each centre with feedback on your marking and administration of the assessment.

Authenticity and avoidance of plagiarism

It is the centre's responsibility to make sure all assessed work is the candidate's original work. If plans and first drafts are completed under teacher supervision, you can be sure of the authenticity of the final coursework. You should not correct or edit draft coursework. Candidates can draft and redraft work, but you should only give brief summative comments on progress during this drafting phase. A general discussion on the progress of coursework is a natural part of the teacher–candidate relationship, as it is for other parts of the course.

Candidates must understand that they cannot submit someone else's work as their own, or use material produced by someone else without citing and referencing it properly. You should make candidates aware of the academic conventions governing quotation and reference to the work of others, and teach candidates how to use them. This should include full reference to the publication, including date, author and page number. If it is a website, the website address and the date the website was accessed should be included.

Candidates must not use online tools which act as writing assistants in the production of their coursework. Online writing assistant tools identify specific sections of the candidate's work where a correction should be made and propose specific words that should be used instead.

A candidate taking someone else's work or ideas and passing them off as his or her own is an example of plagiarism. It is your responsibility as a teacher to prevent plagiarism from happening and to detect it if it does happen. For more information, search for 'Preventing plagiarism – guidance for teachers' on our website at www.cambridgeinternational.org

Guidance on using levels-based mark schemes

Marking of work should be positive, rewarding achievement where possible, but clearly differentiating across the whole range of marks, where appropriate.

The marker should look at the work and then make a judgement about which level statement is the best fit. In practice, work does not always match one level statement precisely so a judgement may need to be made between two or more level statements.

Once a best-fit level statement has been identified, use the following guidance to decide on a specific mark:

- If the candidate's work **convincingly** meets the level statement, award the highest mark.
- If the candidate's work **adequately** meets the level statement, award the most appropriate mark in the middle of the range (where middle marks are available).
- If the candidate's work **just** meets the level statement, award the lowest mark.

Assessment criteria for Component 5: Coursework

Level	Marks	Description
Level 8	23–25	<ul style="list-style-type: none"> demonstrates knowledge by incorporating well-selected reference to the text skilfully and with flair (<i>or seamlessly uses well-selected textual detail in an empathic task</i>) (AO1) sustains a critical understanding of the text showing individuality and insight (AO2) responds sensitively and in considerable detail to the way the writer achieves her/his effects (<i>or sustains an entirely convincing voice for the character in an empathic task</i>) (AO3) sustains personal and evaluative engagement with task and text (AO4)
Level 7	20–22	<ul style="list-style-type: none"> demonstrates knowledge by integrating much well-selected reference to the text (<i>or integrates much well-selected textual detail in an empathic task</i>) (AO1) shows a clear critical understanding of the text (AO2) responds sensitively and in detail to the way the writer achieves her/his effects (<i>or sustains a convincing voice for the character in an empathic task</i>) (AO3) sustains a perceptive, convincing and relevant personal response (AO4)
Level 6	17–19	<ul style="list-style-type: none"> demonstrates knowledge by supporting with careful and relevant reference to the text (<i>or supports with careful and relevant textual detail in an empathic task</i>) (AO1) shows a clear understanding of the text and some of its deeper implications (AO2) makes a developed response to the way the writer achieves her/his effects (<i>or develops a generally authentic voice for the character in an empathic task</i>) (AO3) makes a well-developed, detailed and relevant personal response (AO4)
Level 5	14–16	<ul style="list-style-type: none"> demonstrates knowledge by showing some thoroughness in the use of supporting evidence from the text (<i>or shows some thoroughness in the use of supporting textual detail in an empathic task</i>) (AO1) shows understanding of the text and some of its deeper implications (AO2) makes some response to the way the writer uses language (<i>or uses suitable features of expression suitable for the character in an empathic task</i>) (AO3) makes a reasonably developed relevant personal response (AO4)
Level 4	11–13	<ul style="list-style-type: none"> demonstrates knowledge by using some supporting textual detail (<i>or uses some supporting textual detail in an empathic task</i>) (AO1) shows some understanding of meaning (AO2) makes a little reference to the language of the text (<i>or begins to assume a voice for the character in an empathic task</i>) (AO3) begins to develop a relevant personal response (AO4)

Level	Marks	Description
Level 3	8–10	<ul style="list-style-type: none"> demonstrates knowledge by making a little supporting reference to the text (<i>or makes a little supporting reference to the text in an empathic task</i>) (AO1) makes some relevant comments (AO2) shows a basic understanding of surface meaning of the text and language (<i>or shows a basic understanding of character and voice in an empathic task</i>) (AO3) attempts to communicate a basic personal response (AO4)
Level 2	5–7	<ul style="list-style-type: none"> demonstrates knowledge by making a little reference to the text (<i>or makes a little reference to the text in an empathic task</i>) (AO1) makes a few straightforward comments (AO2) shows a few signs of understanding the surface meaning of the text and language (<i>or shows a few signs of understanding of character in an empathic task</i>) (AO3) shows some evidence of simple personal response (AO4)
Level 1	1–4	<ul style="list-style-type: none"> demonstrates knowledge by limited textual reference (<i>or makes limited reference to the text in an empathic task</i>) (AO1) shows some limited understanding of simple/literal meaning (AO2) shows a little awareness of surface meaning of text and language (<i>or shows a little awareness of surface meaning of character and voice in an empathic task</i>) (AO3) makes a limited attempt to respond (AO4)
Level 0	0	<ul style="list-style-type: none"> no answer / insufficient to meet the criteria for Level 1

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
Explore	write in detail about particular aspects.

Phrases such as 'How does the writer convey ...?', 'In what ways does the writer ...?' 'What do you find particularly memorable ...?' may also be seen in the assessment for this syllabus.

5 What else you need to know

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

Before you start

Previous study

We recommend that learners starting this course should have studied an English curriculum such as the Cambridge Lower Secondary programme or equivalent national educational framework.

Guided learning hours

We design Cambridge IGCSE syllabuses based on learners having about 130 guided learning hours for each subject during the course but this is for guidance only. The number of hours a learner needs to achieve the qualification may vary according to local practice and their previous experience of the subject.

Availability and timetables

All Cambridge schools are allocated to one of six administrative zones. Each zone has a specific timetable. This syllabus is not available in all administrative zones. To find out about availability check the syllabus page at www.cambridgeinternational.org/0992

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

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

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

Private candidates can enter for this syllabus. Some components are not available to private candidates. For more information, please refer to the *Cambridge Guide to Making Entries*.

Combining with other syllabuses

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

- Cambridge IGCSE Literature in English (0475)
- Cambridge IGCSE World Literature (0408)
- Cambridge O Level Literature in English (2010)
- syllabuses with the same title at the same level.

Cambridge IGCSE, Cambridge IGCSE (9–1) and Cambridge O Level syllabuses are at the same level.

Making entries

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

Exam administration

To keep our exams secure, we produce question papers for different areas of the world, known as administrative zones. We allocate all Cambridge schools to one administrative zone determined by their location. Each zone has a specific timetable. Some of our syllabuses offer candidates different assessment options. An entry option code is used to identify the components the candidate will take relevant to the administrative zone and the available assessment options.

Support for exams officers

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

Retakes and carrying forward marks

Candidates can retake the whole qualification as many times as they want to. Information on retake entries is at www.cambridgeinternational.org/entries

Candidates cannot resubmit, in whole or in part, coursework from a previous series. To confirm if an option is available to carry forward marks for this syllabus, refer to the *Cambridge Guide to Making Entries* for the relevant series. Regulations for carrying forward internally assessed marks can be found in the *Cambridge Handbook* for the relevant year at www.cambridgeinternational.org/eoguide

Equality and inclusion

We have taken great care to avoid bias of any kind in the preparation of this syllabus and related assessment materials. In our effort to comply with the UK Equality Act (2010) we have taken all reasonable steps to avoid any direct and indirect discrimination.

The standard assessment arrangements may present barriers for candidates with impairments. Where a candidate is eligible, we may be able to make arrangements to enable that candidate to access assessments and receive recognition of their attainment. We do not agree access arrangements if they give candidates an unfair advantage over others or if they compromise the standards being assessed.

Candidates who cannot access the assessment of any component may be able to receive an award based on the parts of the assessment they have completed.

Information on access arrangements is in the *Cambridge Handbook* at www.cambridgeinternational.org/eoguide

Language

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

After the exam

Grading and reporting

Grades 9, 8, 7, 6, 5, 4, 3, 2 or 1 indicate the standard a candidate achieved at Cambridge IGCSE (9–1).

9 is the highest and 1 is the lowest. 'Ungraded' means that the candidate's performance did not meet the standard required for grade 1. 'Ungraded' is reported on the statement of results but not on the certificate.

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

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

These letters do not appear on the certificate.

On the statement of results and certificates, Cambridge IGCSE is shown as INTERNATIONAL GENERAL CERTIFICATE OF SECONDARY EDUCATION (IGCSE).

How students and teachers can use the grades

Assessment at Cambridge IGCSE has two purposes:

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

Grade descriptions

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

Grade descriptions for Cambridge IGCSE (9–1) Literature in English will be published after the first assessment of the syllabus in 2020. Find more information at www.cambridgeinternational.org/0992

Changes to this syllabus for 2023, 2024 and 2025

The syllabus has been updated. This is version 2 published January 2021.

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

Changes to version 2 of the syllabus

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- Changes to syllabus content**
- 'The Planners' by Boey Kim Cheng has replaced 'The Bay' by James K Baxter in set texts for Paper 1: for examination in 2023 (page 8), 2024 (page 12) and 2025 (page 16).
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Changes to version 1 of the syllabus, published September 2020

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- Changes to syllabus content**
- The set texts have been changed. Please check the set text list for the relevant year of examination in section 3 of this syllabus for the set texts for each year.
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Any textbooks endorsed to support the syllabus for examination from 2020 are still suitable for use with this syllabus.



You should take account of the changes described above when using these textbooks.

'While studying Cambridge IGCSE and Cambridge International A Levels, students broaden their horizons through a global perspective and develop a lasting passion for learning.'

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