CAMBRIDGE
International Education

Syllabus

Cambridge IGCSE™
Literature in English 0475

Use this syllabus for exams in 2028, 2029 and 2030.
Exams are available in the June and November series.
Exams are also available in the March series in India.

Version 2

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

Why choose Cambridge?

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

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

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

Qualifications that are recognised and valued worldwide

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

Setting a global standard

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

Your path, your way

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

Learning with lasting impact

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

Improving learning outcomes through data-led insight and action

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

Bringing together a community of experts

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

Tackling the climate crisis together

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

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

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

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Important: Changes to this syllabus

For information about changes to this syllabus for 2028, 2029 and 2030, go to page 36.

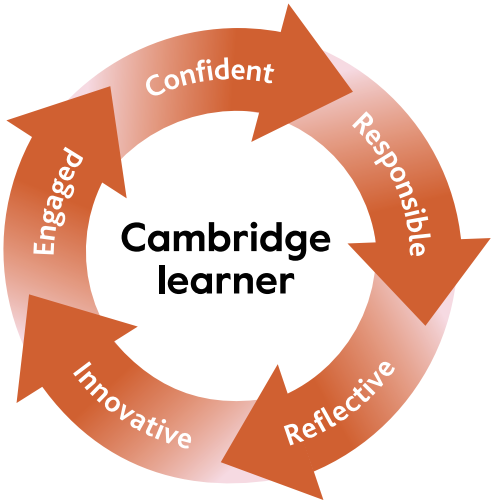
1 Why choose this syllabus?

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 at any age. Taught by over 5000 schools in 150 countries, it is tried, tested and trusted.

Students can choose from 70 subjects in any combination, including 30 languages.

Our programmes promote 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 Literature in English offers learners the opportunity to read, interpret, evaluate and respond to a range of literature in English. The range includes poetry, prose and drama 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 Literature in English will encourage learners to read for pleasure as well as to explore wider and universal issues, thereby developing a better understanding of themselves and the world.

Our approach in Cambridge IGCSE Literature in English encourages learners to be:

confident, exploring texts and ideas, and beginning to form personal insight

responsible, developing approaches to analysis to better understand ideas of culture, context and the community

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

innovative, thinking critically in the approach to tasks and texts

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

School feedback: '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.'

Feedback from: Gary Tan, Head of Schools and CEO, Raffles Group of Schools, Indonesia

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. Cambridge IGCSE provides a springboard to the Cambridge Advanced stage, as well as other post-16 routes. The combination of knowledge and skills in Cambridge IGCSE Literature in English gives learners a solid foundation for further study. Candidates who achieve grades A* to C are well prepared to follow a wide range of courses including Cambridge International AS & A Level Literature in English.

Many universities require a combination of Cambridge International AS & A Levels and Cambridge IGCSEs or equivalent to meet their entry requirements.

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 IGCSE and found it to be comparable to the standard of the 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**

School feedback: '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.'

Feedback from: Managing Director of British School of Egypt BSE

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**, 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** and from other publishers. Resources vary according to the nature of the subject and the structure of the assessment of each syllabus.

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

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

Professional development

Find the next step on your professional development journey.

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

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

Supporting exams officers

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

2 Syllabus overview

Aims

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

The aims are to:

- enjoy the experience of reading literature in English
- explore literary texts in different forms, from different periods, diverse cultures and societies
- communicate an informed personal response appropriately and effectively
- appreciate different ways in which writers create meanings and achieve effects
- develop the transferable critical reading and writing skills needed for future learning.

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

Content overview

Cambridge IGCSE Literature in English provides learners with the opportunity to gain knowledge and understanding of international literature, originally written in English. Candidates study poetry, prose and drama.

There are two alternative routes through the syllabus, an examined route or an exam plus coursework route. For the examined route, learners will study three set texts and prepare for one unseen text. For the coursework route, learners will study two set texts and texts of their choice for coursework.

Throughout the IGCSE course, learners will learn to recognise and appreciate the ways writers use English to achieve a range of effects. They will do this through a combination of the study of complete novels, plays and poems in addition to literary extracts and unseen texts, developing their analytical skills and ability to interpret texts, alongside a personal response to the texts studied.

Assessment overview

All candidates take two components: Paper 1 Poetry and Prose and EITHER Paper 2 OR Component 3. Candidates will be eligible for grades A* to G.

All candidates take:

Paper 1 1 hour 30 minutes
Poetry and Prose (Open text) 50%

50 marks

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

Section A Poetry: answer one question from a choice of two on each set text. The poems will be printed in the paper.

Section B Prose: answer one question from a choice of two essay questions on each set text.

Externally assessed

All candidates take either:

Paper 2 2 hours
Drama and Unseen (Open text) 50%

50 marks

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

Section A Drama: answer one question from a choice of two on each set text – one passage-based and one essay question.

Section B Unseen: answer one question from a choice of two, one based on a poem and one on a prose extract.

Externally assessed

or:

Component 3
Coursework 50%

50 marks

Candidates submit two essays:

Comparing texts: write an essay comparing two complete texts. One text must be drama, the second text may be drama or prose. Approximately 1500 words. 30 marks.

Comparing poems: write an essay comparing two poems. These may be poems studied for Paper 1. Approximately 1000 words. 20 marks.

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 3.

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

Analyse ways in which writers use language, structure and form to create meanings and achieve 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	Component 3
AO1	25	25	25
AO2	25	25	25
AO3	25	25	25
AO4	25	25	25
Total	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 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.

This course helps learners develop highly transferable skills through close reading of set texts, unseen texts and literary extracts. Learners are required to engage with how language is used to create meanings and effects. They learn skills of analysis and communication, developing writing techniques such as how to write a well-structured essay and how to use quotations and references to support their ideas. These skills are valuable for the study of literature as well as having broader benefits for study in other subject areas.

The set texts are updated regularly in 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.

Set texts for examination in 2028 – Paper 1

Candidates study two set texts for Paper 1. The set texts for 2028 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 study **one** set text from Section A (Poetry). Candidates study all 15 poems from the chosen text.

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

William Shakespeare – *Sonnet 18*
Aphra Behn – *Song: Love Armed*
Katherine Philips – *A Married State*
William Blake – *The Chimney-Sweeper*
Alexander Pope – from *An Essay on Man*
Carol Rumens – *Carpet-weavers, Morocco*
Charles Mungoshi – *Before the Sun*
Liz Lochhead – *Storyteller*
Gillian Clarke – *Lament*
Boey Kim Cheng – *Report to Wordsworth*
Sujata Bhatt – *A Different History*
Judith Wright – *Hunting Snake*
Kevin Halligan – *The Cockroach*
Elizabeth Brewster – *Where I Come From*
Seamus Heaney – *Follower*

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 printed as in this text.

continued

Set texts for examination in 2028 – Paper 1 continued

Section A: Poetry continued

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

John Clare – *Insects*
Ellis Ayitey Komey – *Oblivion*
Alice Oswald – *Fox*
Ruth Dallas – *Deep in the Hills*
Moniza Alvi – *My Aunts Don't Want to Move*
Jacob Polley – *Ruin*
William Wordsworth – from *The Prelude*
Helen Dunmore – *Bouncing Boy*
Yvonne Gray – *Lightness*
William Shakespeare – *Sonnet 106*
Lady Mary Chudleigh – *To the Ladies*
Romalyn Ante – *Ode to a Pot Noodle*
Elizabeth Barrett Browning – from *My Heart and I*
Les Murray – *The Widower in the Country*
Ifi Amadiume – *Mistress of My Own Being*

These may be found in *Songs of Ourselves, Volume 3: Cambridge International Education Anthology of Poetry in English* (Cambridge University Press & Assessment). Poems printed in the paper will be printed as in this text.

Kayo Chingonyi, the following 15 poems:

The Colour of James Brown's Scream
Fisherman's Song
Broomhall
Some Bright Elegance
The N Word (I.)
Curfew
Waves
Kumukanda
A Proud Blemish
Grief
Andrews Corner
Kung'anda
'Round Midnight
Baltic Mill
This poem contains gull song

You can find these poems in *Kumukanda* by Kayo Chingonyi (Chatto & Windus). Poems printed in the paper will be printed as in this text.

Set texts for examination in 2028 – Paper 1 continued

Section B: Prose

Candidates study **one** set text from Section B (Prose). Candidates study the whole text.

Lesley Nneka Arimah – *What It Means When a Man Falls from the Sky*
Jane Austen – *Pride and Prejudice*
Ayanna Lloyd Banwo – *When We Were Birds*
Kiran Desai – *Hullabaloo in the Guava Orchard*
Susan Hill – *I'm the King of the Castle*
Colm Tóibín – *Brooklyn*

From *Stories of Ourselves, Volume 3*, the following 10 stories:

Thomas Hardy – *Tony Kytes, the Arch-Deceiver*
Kate Chopin – *A Pair of Silk Stockings*
Herman Bosman – *Excursion*
Ray Bradbury – *The Flying Machine*
Sam Selvon – *The Cricket Match*
David Lodge – *The Man Who Wouldn't Get Up*
Anita Desai – *Sale*
Ila Mehta – *Smoke*
Patricia Grace – *Fishing*
Silmy Abdullah – *Reflection*

These may be found in *Stories of Ourselves, Volume 3: Cambridge International Education Anthology of Stories in English* (Cambridge University Press & Assessment).

Set texts for examination in 2028 – Paper 2

Candidates study one set text for Paper 2.

Section A: Drama

Candidates study **one** set text in Section A (Drama). Candidates study the whole text.

Pearl Cleage – *Blues for an Alabama Sky*
Chinonyerem Odimba – *Princess & The Hustler*
J B Priestley – *An Inspector Calls*
William Shakespeare – *The Tempest*
Oscar Wilde – *The Importance of Being Earnest*

Set texts for examination in 2029 – Paper 1

Candidates study two set texts for Paper 1. The set texts are updated regularly in 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 2029 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 study **one** set text from Section A (Poetry). Candidates study all 15 poems from the chosen text.

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

Jack Underwood – *Taking Back*
Christopher Reid – '*Blessed by the Indifference* …' (from *The Flowers of Crete*)
Judith Wright – *Australia 1970*
Thomas Carew – *The Spring*
Thomas Hardy – *The Darkling Thrush*
Ruth Pitter – *Stormcock in Elder*
Stevie Smith – *Parrot*
Vivian Smith – *At the Parrot House, Taronga Park*
Alice Oswald – *Eel Tail*
Walt Whitman – from *Crossing Brooklyn Ferry*
Kofi Awoonor – *The Sea Eats the Land at Home*
Allen Curnow – *You will Know When You Get There*
Charlotte Smith – *Written Near a Port on a Dark Evening*
Imtiaz Dharker – *Blessing*
Robinson Jeffers – *The Stars Go Over the Lonely Ocean*

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 printed as in this text.

Set texts for examination in 2029 – Paper 1 continued

Section A: Poetry continued

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

John Clare – *Insects*
Ellis Ayitey Komey – *Oblivion*
Alice Oswald – *Fox*
Ruth Dallas – *Deep in the Hills*
Moniza Alvi – *My Aunts Don't Want to Move*
Jacob Polley – *Ruin*
William Wordsworth – from *The Prelude*
Helen Dunmore – *Bouncing Boy*
Yvonne Gray – *Lightness*
William Shakespeare – *Sonnet 106*
Lady Mary Chudleigh – *To the Ladies*
Romalyn Ante – *Ode to a Pot Noodle*
Elizabeth Barrett Browning – from *My Heart and I*
Les Murray – *The Widower in the Country*
Ifi Amadiume – *Mistress of My Own Being*

These may be found in *Songs of Ourselves, Volume 3: Cambridge International Education Anthology of Poetry in English* (Cambridge University Press & Assessment). Poems printed in the paper will be printed as in this text.

Liz Lochhead, the following 15 poems:

Revelation
Grandfather's Room
For My Grandmother Knitting
Poem for My Sister
Box Room
Girl's Song
Ships
Old Notebooks
The Teachers
I Wouldn't Thank You for a Valentine
The Man in the Comic Strip
The Beekeeper
The Bridegroom
Lady of Shalott
Poets Need Not

You can find these poems in *A Handsel* by Liz Lochhead (Polygon). Poems printed in the paper will be printed as in this text.

Set texts for examination in 2029 – Paper 1 continued

Section B: Prose

Candidates study **one** set text from Section B (Prose). Candidates study the whole text.

Lesley Nneka Arimah – *What It Means When a Man Falls from the Sky*
Ayanna Lloyd Banwo – *When We Were Birds*
Emily Brontë – *Wuthering Heights*
Tsitsi Dangarembga – *Nervous Conditions*
Colm Tóibín – *Brooklyn*
Gail Tsukiyama – *A Hundred Flowers*

From *Stories of Ourselves, Volume 3*, the following 10 stories:

Thomas Hardy – *Tony Kytes, the Arch-Deceiver*
Kate Chopin – *A Pair of Silk Stockings*
Herman Bosman – *Excursion*
Ray Bradbury – *The Flying Machine*
Sam Selvon – *The Cricket Match*
David Lodge – *The Man Who Wouldn't Get Up*
Anita Desai – *Sale*
Ila Mehta – *Smoke*
Patricia Grace – *Fishing*
Silmy Abdullah – *Reflection*

These may be found in *Stories of Ourselves, Volume 3: Cambridge International Education Anthology of Stories in English* (Cambridge University Press & Assessment).

Set texts for examination in 2029 – Paper 2

Candidates study one set text for Paper 2.

Section A: Drama

Candidates study **one** set text from Section A (Drama). Candidates study the whole text.

Chinonyerem Odimba – *Princess & The Hustler*
J B Priestley – *An Inspector Calls*
William Shakespeare – *The Tempest*
Oscar Wilde – *The Importance of Being Earnest*
August Wilson – *Fences*

Set texts for examination in 2030 – Paper 1

Candidates study two set texts for Paper 1. The set texts are updated regularly in 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 2030 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 study **one** set text from Section A (Poetry). Candidates study all 15 poems from the chosen text.

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

Jack Underwood – *Taking Back*
Christopher Reid – '*Blessed by the Indifference* …' (from *The Flowers of Crete*)
Judith Wright – *Australia 1970*
Thomas Carew – *The Spring*
Thomas Hardy – *The Darkling Thrush*
Ruth Pitter – *Stormcock in Elder*
Stevie Smith – *Parrot*
Vivian Smith – *At the Parrot House, Taronga Park*
Alice Oswald – *Eel Tail*
Walt Whitman – from *Crossing Brooklyn Ferry*
Kofi Awoonor – *The Sea Eats the Land at Home*
Allen Curnow – *You will Know When You Get There*
Charlotte Smith – *Written Near a Port on a Dark Evening*
Imtiaz Dharker – *Blessing*
Robinson Jeffers – *The Stars Go Over the Lonely Ocean*

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 printed as in this text.

continued

Set texts for examination in 2030 – Paper 1 continued

Section A: Poetry continued

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

John Clare – *Insects*
Ellis Ayitey Komey – *Oblivion*
Alice Oswald – *Fox*
Ruth Dallas – *Deep in the Hills*
Moniza Alvi – *My Aunts Don't Want to Move*
Jacob Polley – *Ruin*
William Wordsworth – from *The Prelude*
Helen Dunmore – *Bouncing Boy*
Yvonne Gray – *Lightness*
William Shakespeare – *Sonnet 106*
Lady Mary Chudleigh – *To the Ladies*
Romalyn Ante – *Ode to a Pot Noodle*
Elizabeth Barrett Browning – from *My Heart and I*
Les Murray – *The Widower in the Country*
Ifi Amadiume – *Mistress of My Own Being*

These may be found in *Songs of Ourselves, Volume 3: Cambridge International Education Anthology of Poetry in English* (Cambridge University Press & Assessment). Poems printed in the paper will be printed as in this text.

Liz Lochhead, the following 15 poems:

Revelation
Grandfather's Room
For My Grandmother Knitting
Poem for My Sister
Box Room
Girl's Song
Ships
Old Notebooks
The Teachers
I Wouldn't Thank You for a Valentine
The Man in the Comic Strip
The Beekeeper
The Bridegroom
Lady of Shalott
Poets Need Not

You can find these poems in *A Handsel* by Liz Lochhead (Polygon). Poems printed in the paper will be printed as in this text.

Set texts for examination in 2030 – Paper 1 continued

Section B: Prose

Candidates study **one** set text from Section B (Prose). Candidates study the whole text.

Ayanna Lloyd Banwo – *When We Were Birds*
Emily Brontë – *Wuthering Heights*
Tsitsi Dangarembga – *Nervous Conditions*
Richard Powers – *Playground*
Colm Tóibín – *Brooklyn*
Gail Tsukiyama – *A Hundred Flowers*

From *Stories of Ourselves, Volume 3*, the following 10 stories:

Thomas Hardy – *Tony Kytes, the Arch-Deceiver*
Kate Chopin – *A Pair of Silk Stockings*
Herman Bosman – *Excursion*
Ray Bradbury – *The Flying Machine*
Sam Selvon – *The Cricket Match*
David Lodge – *The Man Who Wouldn't Get Up*
Anita Desai – *Sale*
Ila Mehta – *Smoke*
Patricia Grace – *Fishing*
Silmy Abdullah – *Reflection*

These may be found in *Stories of Ourselves, Volume 3: Cambridge International Education Anthology of Stories in English* (Cambridge University Press & Assessment).

Set texts for examination in 2030 – Paper 2

Candidates study one set text for Paper 2.

Section A: Drama

Candidates study **one** set text from Section A (Drama). Candidates study the whole text.

Nilo Cruz – *Anna in the Tropics*
J B Priestley – *An Inspector Calls*
William Shakespeare – *The Tempest*
Oscar Wilde – *The Importance of Being Earnest*
August Wilson – *Fences*

Requirements: set texts in open text examinations

In open text examinations, candidates may take set texts into the exam room. Texts may have highlighting, underlining or brief handwritten notes, but sticky notes are not allowed and there should be no other separate pieces of paper in the set text. 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 by R Gibson, V Wienand and R Andrews, Cambridge University Press
- Penguin Classics 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 an English as a second language background).

4 Details of the assessment

Paper 1 – Poetry and Prose (Open text)

Written paper, 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). Each question is worth 25 marks.

Set texts for study in this component are listed in Section 3 of this syllabus. Check the set text list for the year in which your candidates will take their examinations.

All questions encourage an informed personal response and test all four assessment objectives holistically. 'Personal response' means expressing what the text means to the candidate in response to the task, and 'informed' means referring closely to the text in justifying these interpretations.

Section A: Poetry

Candidates answer **one** question from Section A. There is a choice of two questions on each text.

The poems named in questions are printed in the question paper. Candidates are advised to read the poems they have studied and read the questions carefully before they answer the question.

Candidates demonstrate the following:

- knowledge of the content of the poem – through reference to relevant detail of the printed poem (AO1)
- understanding of ideas conveyed in the poem (AO2)
- analysis of ways in which the poet creates meanings and achieves effects, through use of form, language and structure (AO3)
- an informed personal response to the question and poem (AO4).

Section B: Prose

Candidates answer **one** question from Section B. There are two essay questions on each text.

Questions require candidates to demonstrate knowledge of the whole text.

Candidates demonstrate the following:

- knowledge of the content of the text – through reference to relevant detail, including direct quotations, from across the text (AO1)
- understanding of characters, relationships, themes and settings (AO2)
- analysis of ways in which the writer creates meanings and achieves effects, through use of form, language and structure (AO3)
- an informed personal response to the question and whole text (AO4).

This component is an open text (also called open book) examination and therefore candidates may take a copy of the selected poetry and prose texts into the exam. Sticky notes are not allowed and there should be no other separate pieces of paper in the set texts.

Candidates may use highlighting, underlining or brief handwritten notes to make it easier for them to navigate to the essential elements of the text. The intention of bringing in highlighted and/or underlined copies is that candidates can navigate to the evidence they need to write an effective response during the exam.

Many texts already contain printed notes and commentaries by editors which are well known to examiners: such work of others may be used by candidates, but it should be quoted and referenced appropriately. Candidates are reminded that not following this process and passing off such work as their own will be deemed plagiarism.

Set texts allowed with:	**Set texts not allowed with:**
• highlighting or underlining • candidates' brief handwritten notes using words and phrases (**not** full sentences) • published notes / editor's commentary.	• separate pieces of paper inserted • sticky notes or similar bookmarks • extended handwritten notes in the books.

Paper 2 – Drama and Unseen (Open text)

Written paper, 2 hours, 50 marks

This is an **optional** written paper. It is an externally-set assessment, marked by Cambridge International. Candidates take either Paper 2 Drama and Unseen or Component 3 Coursework.

Candidates answer **two** questions: one from Section A (Drama) and one from Section B (Unseen). Each question is worth 25 marks.

Set texts for study in this component are listed in Section 3 of this syllabus. Check the set text list for the year in which your candidates will take their examinations.

All questions encourage an informed personal response and test all four assessment objectives holistically. 'Personal response' means expressing what the text means to the candidate in response to the task, and 'informed' means referring closely to the text in justifying these interpretations.

Section A: Drama

Candidates answer **one** question from Section A. There is a choice of two questions on each set text. Relevant passages are printed on the question paper. Candidates are advised to read the passage and question carefully before they answer their chosen question.

Candidates demonstrate the following:

- knowledge of the content of the text – through reference to relevant detail, including direct quotations, from across the text (AO1)
- understanding of characters, relationships, situations and themes (AO2)
- analysis of ways in which the writer creates meanings and achieves effects, through use of form, language and structure (AO3)
- an informed personal response to the question and the play (AO4).

This component is an open text examination and therefore candidates may take a copy of the selected drama text into the exam. Sticky notes are not allowed and there should be no other separate pieces of paper in the set texts.

Candidates may use highlighting, underlining or brief handwritten notes to make it easier for them to navigate to the essential elements of the text. The intention of bringing in highlighted and/or underlined copies is that candidates can navigate to the evidence they need to write an effective response during the exam.

Many texts already contain printed notes and commentaries by editors which are well known to examiners: such work of others may be used by candidates, but it should be quoted and referenced appropriately. Candidates are reminded that not following this process and passing off such work as their own will be deemed plagiarism.

Set texts allowed with:	**Set texts <u>not</u> allowed with:**
• highlighting or underlining • candidates' brief handwritten notes using words and phrases (**not** full sentences) • published notes / editor's commentary.	• separate pieces of paper inserted • sticky notes or similar bookmarks • extended handwritten notes in the books.

Section B: Unseen

Candidates answer **one** question from Section B. There is a choice of two questions. The questions require candidates to write a critical commentary on an extract printed in the question paper and to demonstrate an appreciation of the text. Bullet points provide suggestions about aspects of each text to focus on.

One question is based on a passage of literary prose fiction, 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 30 minutes reading the questions and texts and planning their answer to the question they choose before starting to write. They should spend around 45 minutes on answering their chosen question.

All questions test all four assessment objectives holistically. Candidates demonstrate the following:

- knowledge of the content of the text – through reference to relevant detail and use of quotations from the text (AO1)
- understanding of ideas, characters, situations and themes conveyed in the text (AO2)
- analysis of ways in which the writer creates meanings and achieves effects, through use of form, language and structure (AO3)
- an informed personal response to the question and the text (AO4).

Component 3 – Coursework

50 marks

This is an **optional** component. Candidates take either Component 3 Coursework or Paper 2 Drama and Unseen. It is marked and internally moderated (if applicable) by the centre and externally moderated by Cambridge International.

Candidates submit a portfolio of **two** essays:

1 Comparing texts – 30 marks
2 Comparing poems – 20 marks

Candidates' work should show an informed personal response. The assessment criteria assess all four assessment objectives holistically. 'Personal response' means expressing what the text means to the candidate in response to the task, and 'informed' means referring closely to the text in justifying these interpretations.

For both essays, candidates demonstrate the following:

- knowledge of the content of the text – through reference to relevant detail, including direct quotations, from across the text (AO1)
- understanding of ideas, characters, situations and themes conveyed in the text (AO2)
- analysis of ways in which the writer creates meanings and achieves effects, through use of form, language and structure (AO3)
- an informed personal response to the question and the text (AO4).

Although there is no separate assessment objective for comparison, candidates are required to address the task set and meet the assessment objectives through their comparison of the texts.

Unbalanced responses, where the candidate comments at significantly greater length on one text or poem, are unlikely to reach the higher levels of the assessment criteria.

Comparing texts – 30 marks

Candidates submit an essay based on the comparison of **two** complete texts. The advisory word count is approximately 1500 words. Candidates may disadvantage themselves if their essays are significantly over or under this word count guidance.

One text must be drama. The second text may be prose or drama. The texts must be equivalent in scope and demand to the set texts for Paper 1 and Paper 2.

Candidates **may** study plays from the set text lists for Paper 2. Candidates must **not** write about a set text they have studied for Paper 1.

The title of each essay must be phrased to allow scope for comparison and for the assessment of all four assessment objectives.

Examples of possible essay titles are:

- Compare how the writers convey the impact of social class in *An Inspector Calls* and *The Importance of Being Earnest*.
- 'The choices that Romeo and Othello make lead to their downfall.' Compare how Shakespeare presents the choices they make.
- Compare the ways in which Shakespeare and Lupton make *Macbeth* and *Three Hours* so disturbing.

Comparing poems – 20 marks

Candidates submit an essay based on the comparison of **two** poems. The advisory word count is approximately 1000 words. Candidates may disadvantage themselves if their essays are significantly over or under this word count guidance.

The poems should be equivalent in scope and demand to the poems studied for Paper 1.

Candidates **may** write about set text poems they have studied for Paper 1.

The title of each essay must be phrased to allow scope for comparison and for the assessment of all four assessment objectives.

Examples of possible essay titles are:

- Compare how Ted Hughes uses animals to explore different ideas in *The Jaguar* and *The Thought-Fox*.
- Compare the ways in which Alvi and Murray present older people in *My Aunts Don't Want to Move* and *A Widower in the Country*.
- Compare how play is presented in *Bouncing Boy* (by Helen Dunmore) and from *The Prelude* (by William Wordsworth).

For more information and guidance on creating, presenting, marking and moderating coursework, see below.

Coursework guidance notes

The following notes provide general guidance that teachers should give candidates on creating and presenting the coursework, 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

- Each candidate must submit a portfolio of two essays.
- The advisory word count is approximately 1500 words for the Comparing texts essay and 1000 words for the Comparing poems essay (including quotations but excluding references and bibliography). **Candidates may disadvantage themselves if their essays are significantly over or under this word count guidance.**
- Assignments must be written electronically, with the title typed in full at the top of each essay.
- Each portfolio must include a completed *Individual Candidate Record Card*.
- The centre's sample must include a completed *Coursework Assessment Summary Form* and the *Moderation Sample Cover Sheet*.

General

- Candidates can complete their essays at any time during the course, usually following a programme of study undertaken by a teaching group.
- Candidates should remember to proofread their work carefully.

Texts

- Texts can be chosen by teachers or by candidates and teachers together. The texts must have been originally written in English and be of a quality that is equivalent in scope and demand to the set texts for Paper 1 and Paper 2.
- For the Comparing texts essay, candidates must study two whole texts not previously studied for Paper 1. One text must be drama. Candidates **may** study plays from the set text lists for Paper 2.
- Candidates within a centre do not have to submit essays on the same texts.

Supervising coursework

Coursework must be a candidate's own, unaided work. The teacher must be able to authenticate the work is the candidate's own.

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 can revise their work following feedback, but you should only give brief summative comments on progress.

Teachers can support candidates by reviewing their work before it is handed in for final assessment. Teachers can do this orally or through written feedback. Teachers should not correct or edit draft coursework. Advice should be kept at a general level so that the candidate leads the discussion and makes the suggestions for any amendments. Teachers must not give detailed advice to individual candidates or groups of candidates on how their work can be improved to meet the assessment criteria.

For further information about supervising coursework, see the *Cambridge Handbook* for the relevant year of assessment at **www.cambridgeinternational.org/eoguide**

Authenticity and avoidance of plagiarism

It is the centre's responsibility to make sure all assessed work is the candidate's original work. Candidates must not 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.

A candidate taking someone else's work or ideas and passing them off as their 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/teachingandassessment**

Cambridge International has robust systems in place to detect, investigate and address plagiarism once work has been submitted.

Cambridge International has a policy on the use of generative AI by candidates in coursework. The inappropriate use of AI should be treated as a form of plagiarism. The policy includes guidance on how to detect use of AI in coursework and what action teachers should take. It can be found at: **www.cambridgeinternational.org/generative-ai-in-coursework**

You will be requested to declare the authenticity of the work at the point of submitting the work.

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.

Marking

There are two sets of assessment criteria in the syllabus, one for each coursework essay. Teachers must mark each essay using the relevant assessment criteria. Marking involves balancing the strengths and weaknesses in the candidate's work. If a candidate submits no essay, 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 standardise your teachers' marking so that all candidates are assessed to a common standard. After work has been internally assessed, you must arrange for an internal moderation stage to check the marking of each teacher. This is to ensure that all marking within the centre is consistent. If only one teacher is marking internal assessments, no internal moderation is necessary. You can find further information on the process of internal moderation in the *Cambridge Handbook* and on the samples database for the relevant year of assessment.

Before students start to write their coursework essays, the internal moderator should check the validity of all coursework essay titles across the teaching groups to ensure they meet syllabus requirements.

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 on the samples database at **www.cambridgeinternational.org/samples**

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.

Recording and submitting candidates' marks and work

Using the samples database

The samples database refers you to key information about administering coursework, speaking tests and examined coursework for each syllabus.

Use the database to find out:

- when and how to submit your marks for moderated coursework
- when and how to submit a sample of your candidates' work
- which forms to complete and return with your candidates' work.

The samples database at **www.cambridgeinternational.org/samples** will ask you for:

- The qualification type (e.g. Cambridge International AS & A Level, Cambridge IGCSE and O Level, Cambridge Checkpoint Global Perspectives)
- Your country / territory
- The series (e.g. June, November)
- The syllabus code (i.e. 0475 for this syllabus).

The samples database will then take you to the information you need, including dates and methods of submission of candidates' marks and work, as well as any forms you may need to complete.

Cover sheets

You should submit a cover sheet completed for each candidate attached to the front of their work. Include the cover sheets with the sample materials you send to Cambridge International. Download the cover sheet from the samples database at **www.cambridgeinternational.org/samples**. Follow the instructions on the form itself to complete it.

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 follow the instructions for Component 3 Coursework on the samples database.

You should record candidates' marks on the required forms which you should download each year from the samples database at **www.cambridgeinternational.org/samples**. 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.

Assessment criteria for Component 3 Coursework

Use the following assessment criteria to mark the coursework essay Comparing texts.

Level	Description	Marks
6	**Sustains perceptive comparison with considerable insight and individuality** • demonstrates detailed knowledge of both texts, interweaving well-selected reference seamlessly into the response (AO1) • sustains a consistently engaged critical understanding of both texts and their implications (AO2) • sustains insightful analysis of how writers achieve effects (AO3) • sustains evaluative personal engagement with the task (AO4)	26–30
5	**Sustains perceptive comparison** • demonstrates detailed knowledge of both texts, integrating well-selected reference (AO1) • sustains a critical understanding of both texts and their implications (AO2) • sustains sensitive analysis of how writers achieve effects (AO3) • sustains a perceptive personal response to the task (AO4)	21–25
4	**Develops convincing comparison** • demonstrates knowledge of both texts, carefully supported by relevant reference (AO1) • shows clear understanding of both texts and their implications (AO2) • analyses how writers achieve effects (AO3) • makes a developed and detailed personal response to the task (AO4)	16–20
3	**Some relevant comparison** • demonstrates knowledge of both texts with supporting evidence (AO1) • shows understanding of both texts and some of their implications (AO2) • makes some response to how writers achieve effects (AO3) • develops a personal response to the task (AO4)	11–15
2	**Begins to compare texts** • demonstrates knowledge of the texts with some supporting textual detail (AO1) • shows some understanding of meaning (AO2) • makes some reference to how writers achieve effects (AO3) • begins to develop a relevant personal response to the task (AO4)	6–10
1	**Limited response** • demonstrates knowledge of the texts with a little supporting reference (AO1) • shows some understanding of surface meaning (AO2) • shows a little awareness of how writers achieve effects (AO3) • makes a straightforward personal response, with intermittent focus on the task (AO4)	1–5
0	• No creditable response.	0

Use the following assessment criteria to mark the coursework essay Comparing poems.

Level	Description	Marks
4	**Sustains perceptive comparison** • demonstrates detailed knowledge of the poems, integrating well-selected reference (AO1) • sustains critical understanding of the poems and their implications (AO2) • sustains sensitive analysis of how poets achieve effects (AO3) • sustains a perceptive personal response to the task (AO4)	16–20
3	**Develops convincing comparison** • demonstrates knowledge of the poems, carefully supported by relevant reference (AO1) • shows clear understanding of the poems and their implications (AO2) • analyses how poets achieve effects (AO3) • makes a developed and detailed personal response to the task (AO4)	11–15
2	**Some relevant comparison** • demonstrates knowledge of the poems with supporting evidence (AO1) • shows understanding of the poems and some of their implications (AO2) • makes some response to how poets achieve effects (AO3) • develops a personal response to the task (AO4)	6–10
1	**Begins to compare texts** • demonstrates knowledge of the poems with some supporting textual detail (AO1) • shows some understanding of meaning (AO2) • makes some reference to how poets achieve effects (AO3) • begins to develop a relevant personal response to the task (AO4)	1–5
0	• No creditable response.	0

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 the following may also be seen in the assessment for this syllabus:
Explore how the writer …; How does the writer ...?; In what ways does the writer ...?; How far does the writer ...?; To what extent does the writer ...?

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 a broad curriculum such as the Cambridge Lower Secondary programme or equivalent national educational framework.

Guided learning hours

We design Cambridge IGCSE syllabuses to require about 130 guided learning hours for each subject. This is for guidance only. The number of hours a learner needs to achieve the qualification may vary according to each school and the learners' previous experience of the subject.

Availability and timetables

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

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

You can enter candidates in the June and November exam series. If your school is in India, you can also enter your candidates in the March 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 World Literature (0408)
- Cambridge IGCSE (9–1) Literature in English (0992)
- 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.

Group awards: Cambridge ICE

Cambridge ICE (International Certificate of Education) is a group award for Cambridge IGCSE. 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 ICE at **www.cambridgeinternational.org/cambridgeice**

Making entries

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

Exam administration

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

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

Support for exams officers

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

Retakes and carrying forward marks

Candidates can retake the whole qualification as many times as they want to.

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

Candidates cannot resubmit, in whole or in part, coursework from a previous series for remarking. For information, refer to the *Cambridge Handbook* for the relevant year of assessment at **www.cambridgeinternational.org/eoguide**

Marks achieved in 0475, Component 3 Coursework can be carried forward to future series, subject to the requirements set out in the *Cambridge Handbook* for the relevant year of assessment and the *Carry-forward regulations supplement* at **www.cambridgeinternational.org/eoguide**

To confirm what entry options are available for this syllabus, refer to the *Cambridge Guide to Making Entries* for the relevant series. Regulations for carrying forward component marks can be found in the *Cambridge Handbook* for the relevant year of assessment at **www.cambridgeinternational.org/eoguide**

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. 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. This is explained in section 1.3 of the *Cambridge Handbook* **www.cambridgeinternational.org/eoguide**

Applying for access arrangements

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

After the exam

Grading and reporting

Grades A*, A, B, C, D, E, F or G indicate the standard a candidate achieved at Cambridge IGCSE.

A* is the highest and G is the lowest. 'Ungraded' means that the candidate's performance did not meet the standard required for grade G. '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, Cambridge IGCSE is shown as INTERNATIONAL GENERAL CERTIFICATE OF SECONDARY EDUCATION (IGCSE).

On certificates, Cambridge IGCSE is shown as International General Certificate of Secondary Education.

How students and teachers can use the grades

Assessment at Cambridge IGCSE 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 or likely to be successful in a particular course or career.

The outcomes help students choose the most suitable course or career.

Changes to this syllabus for 2028, 2029 and 2030

The syllabus has been updated. This is version 2, published September 2026.

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

Changes to version 2 of the syllabus, published September 2026

Other changes	• The statement 'Passages from these stories in the paper will be printed as in this text', that appeared in section 3 Subject content below the list of stories from *Stories of Ourselves*, has been removed because the passages from stories are no longer printed in the paper. Candidates now take a copy of the text into the exam. • The words 'poetry and prose' and 'drama' have been added to the descriptions of the new open text exams in the Details of the assessment section, to clarify which texts candidates may take into the exams. The words 'and poetry' have also been added to the outline of changes to Paper 1 in the description in the 'Changes to this syllabus for 2028, 2029 and 2030' listing to make clear both prose and poetry texts may be taken into the exam.

Changes to version 1 of the syllabus, published September 2025

Changes to syllabus content	• The number of prose set texts has changed: there are 7 prose set texts to choose from • Change to number of Shakespeare plays: there are 5 drama text choices but only 1 of them is a Shakespeare play
Changes to assessment (including changes to specimen papers)	Changes to assessment • The syllabus aims have been updated • The learner attributes have been updated • The wording of AO3 has been updated • The optional components have been reorganised. Component 3 has changed and there is no longer a component 4 or 5. The new assessment model is: – Paper 1 Poetry and Prose (compulsory) 50%, 50 marks, 1 hour 30 minutes – and either Paper 2 Drama and Unseen 50%, 50 marks, 2 hours – or Component 3 Coursework 50%, 50 marks • Paper 1 Prose and Poetry (Open text) (compulsory) – Change to the prose questions: there are two essay questions on each prose set text and no passage-based questions – No change to the question style for poetry – This paper is now an open text paper. Candidates may take their prose and poetry texts into the exam – The assessment criteria have been updated

continued

Changes to assessment (including changes to specimen papers) continued	• Paper 2 Drama and Unseen (Open text) (optional) – Drama and Unseen questions are now in the same question paper. Candidates answer one drama question and one unseen question – This paper is now an open text paper. Candidates may take their drama text into the exam – No change to the question style for drama or unseen – The assessment criteria have been updated • Coursework (optional) – Weighting for optional coursework increased to 50%, 50 marks – New tasks for coursework. Candidates submit two essays: ○ Comparing texts – 30 marks ○ Comparing poems – 20 marks – The assessment criteria have been updated
Carry forward arrangements	• Marks achieved in 0475 component 5 in November 2027 cannot be carried forward to future series of 0475 in March 2028 or June 2028. Carry forward options will start from November 2028, where marks achieved in 0475 Component 3 in March 2028 or June 2028 can be carried forward. Refer to the *Carry Forward Notice* published with the syllabus for further information.

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

Any textbooks endorsed to support the syllabus for examination from 2028 are suitable for use with this syllabus.

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

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

Quality management

We are committed to providing exceptional quality. In line with this commitment, our quality management system for the provision of international education programmes and qualifications for students aged 5 to 19 is independently certified as meeting the internationally recognised standard, ISO 9001:2015.
Learn more at **www.cambridgeinternational.org/about-us/our-standards/**

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

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

We are committed to making our documents accessible in accordance with the WCAG 2.1 Standard. We are always looking to improve the accessibility of our documents. If you find any problems or you think we are not meeting accessibility requirements, contact us at **info@cambridgeinternational.org** with the subject heading: Digital accessibility. If you need this document in a different format, contact us and supply your name, email address and requirements and we will respond within 15 working days.

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