Pearson
Edexcel

A Level English Language and Literature

Specification

Pearson Edexcel Level 3 Advanced GCE in English Language and Literature

(9EL0)

First teaching from September 2015

First certification from 2017

Issue 6

About Pearson

We are the world's leading learning company operating in countries all around the world. We provide content, assessment and digital services to learners, educational institutions, employers, governments and other partners globally. We are committed to helping equip learners with the skills they need to enhance their employability prospects and to succeed in the changing world of work. We believe that wherever learning flourishes so do people.

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All information in this specification is correct at time of publication.

Summary of Pearson Edexcel Level 3 Advanced GCE in English Language and Literature specification

Issue 6 changes

Summary of changes made between previous issue and this current issue	Page number
Non-examination assessment authentication sheet This has been amended to include a statement regarding the use of AI.	47

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

From Pearson's Expert Panel for World Class Qualifications

" The reform of the qualifications system in England is a profoundly important change to the education system. Teachers need to know that the new qualifications will assist them in helping their learners make progress in their lives.

When these changes were first proposed we were approached by Pearson to join an 'Expert Panel' that would advise them on the development of the new qualifications.

We were chosen, either because of our expertise in the UK education system, or because of our experience in reforming qualifications in other systems around the world as diverse as Singapore, Hong Kong, Australia and a number of countries across Europe.

We have guided Pearson through what we judge to be a rigorous qualification development process that has included:

- extensive international comparability of subject content against the highest-performing jurisdictions in the world
- benchmarking assessments against UK and overseas providers to ensure that they are at the right level of demand
- establishing External Subject Advisory Groups, drawing on independent subject-specific expertise to challenge and validate our qualifications
- subjecting the final qualifications to scrutiny against the DfE content and Ofqual accreditation criteria in advance of submission.

Importantly, we have worked to ensure that the content and learning is future oriented. The design has been guided by what is called an 'Efficacy Framework', meaning learner outcomes have been at the heart of this development throughout.

We understand that ultimately it is excellent teaching that is the key factor to a learner's success in education. As a result of our work as a panel we are confident that we have supported the development of qualifications that are outstanding for their coherence, thoroughness and attention to detail and can be regarded as representing world-class best practice. **"**

Sir Michael Barber (Chair)

Chief Education Advisor, Pearson plc

Professor Lee Sing Kong

Director, National Institute of Education, Singapore

Bahram Bekhradnia

President, Higher Education Policy Institute

Professor Jonathan Osborne

Stanford University

Dame Sally Coates

Principal, Burlington Danes Academy

Professor Dr Ursula Renold

Federal Institute of Technology, Switzerland

Professor Robin Coningham

Pro-Vice Chancellor, University of Durham

Professor Bob Schwartz

Harvard Graduate School of Education

Dr Peter Hill

Former Chief Executive ACARA

Introduction

The Pearson Edexcel Level 3 Advanced GCE in English Language and Literature is designed for use in schools and colleges. It is part of a suite of GCE qualifications offered by Pearson.

Purpose of the specification

This specification sets out:

- the objectives of the qualification

- any other qualification(s) that a student must have completed before taking the qualification

- any prior knowledge and skills that the student is required to have before taking the qualification

- any other requirements that a student must have satisfied before they will be assessed or before the qualification will be awarded

- the knowledge and understanding that will be assessed as part of the qualification

- the method of assessment and any associated requirements relating to it

- the criteria against which a student's level of attainment will be measured (such as assessment criteria).

Rationale

The Pearson Edexcel Level 3 Advanced GCE in English Language and Literature meets the following purposes, which fulfil those defined by the Office of Qualifications and Examinations Regulation (Ofqual) for GCE qualifications in their *GCE Qualification Level Conditions and Requirements* document, published in April 2014.

The purposes of this qualification are to:

- define and assess achievement of the knowledge, skills and understanding that will be needed by students planning to progress to undergraduate study at a UK higher education establishment, particularly (although not only) in the same subject area, English, English Literature and English Language

- set out a robust and internationally comparable post-16 academic course of study to develop that knowledge, skills and understanding

- enable UK universities to accurately identify the level of attainment of students

- provide a basis for school and college accountability measures at age 18

- provide a benchmark of academic ability for employers.

Qualification aims and objectives

The aims and objectives of the Pearson Edexcel Level 3 Advanced GCE in English Language and Literature are to enable students to:

- develop and apply their knowledge of literary analysis and evaluation

- develop and apply their understanding of the concepts and methods appropriate for the analysis and study of language

- use linguistic and literary approaches in their reading and interpretation of texts, showing how the two disciplines can relate to each other

- engage creatively and critically with a wide range of texts

- explore the ways in which texts relate to each other and the contexts in which they are produced and received

- develop their skills as producers and interpreters of language

- undertake independent and sustained studies to develop their skills as producers and interpreters of language.

The context for the development of this qualification

All our qualifications are designed to meet our World Class Qualification Principles[1] and our ambition to put the student at the heart of everything we do.

We have developed and designed this qualification by:

- reviewing other curricula and qualifications to ensure that it is comparable with those taken in high-performing jurisdictions overseas

- consulting with key stakeholders on content and assessment, including learned bodies, subject associations, higher-education academics, teachers and employers to ensure this qualification is suitable for a UK context

- reviewing the legacy qualification and building on its positive attributes.

This qualification has also been developed to meet criteria stipulated by Ofqual in their documents *GCE Qualification Level Conditions and Requirements* and *GCE Subject Level Conditions and Requirements for English Language and Literature*, published in April 2014.

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[1] Pearson's World Class Qualification principles ensure that our qualifications are:

- **demanding**, through internationally benchmarked standards, encouraging deep learning and measuring higher-order skills

- **rigorous**, through setting and maintaining standards over time, developing reliable and valid assessment tasks and processes, and generating confidence in end users of the knowledge, skills and competencies of certified students

- **inclusive**, through conceptualising learning as continuous, recognising that students develop at different rates and have different learning needs, and focusing on progression

- **empowering**, through promoting the development of transferable skills, see *Appendix 1*.

Contents

Qualification at a glance

The Pearson Edexcel Level 3 Advanced GCE in English Language and Literature consists of two externally examined components and non-examination assessment.

This qualification requires the study of **six** texts, including *Voices in Speech and Writing: An Anthology*.

Students must complete all assessment in May/June in any single year.

Component 1: Voices in Speech and Writing	
Paper code: 9EL0/01	
• Externally assessed • Availability: May/June • First assessment: 2017	**40% of the total qualification**
Overview of content	
Students study: • *Voices in Speech and Writing: An Anthology* • one drama text from a prescribed list.	
Overview of assessment	
• Written examination, lasting 2 hours 30 minutes. • Open book – a clean copy of the prescribed drama text can be taken into the exam. • Two sections – students answer the question in Section A and **one** question on their chosen drama text in Section B. • Total of 50 marks available – 25 marks for Section A and 25 marks for Section B. • Section A – Voices in 20th- and 21st century Texts: **one** comparative essay question on one unseen extract selected from 20th- or 21st-century sources and one text from the anthology (AO1, AO2, AO3, AO4 assessed). • Section B – Drama Texts: **one** extract-based essay question on the chosen drama text (AO1, AO2, AO3 assessed).	

Component 2: Varieties in Language and Literature	
*Paper code: 9EL0/02	

	40% of the total qualification
• Externally assessed	
• Availability: May/June	
• First assessment: 2017	

Overview of content

Students study:

• a wide range of non-fiction texts on their chosen theme, in preparation for responding to an unseen text

• two literary texts from a chosen theme; one compulsory prose fiction text (anchor text) from a choice of two and one other literary text.

Themes:

• Society and the Individual

• Love and Loss

• Encounters

• Crossing Boundaries

Overview of assessment

• Written examination, lasting 2 hours 30 minutes.

• Open book – clean copies of the prescribed texts can be taken into the exam.

• Two sections – students answer **one** question from a choice of four in Section A and **one** question from a choice of four in Section B.

• Total of 50 marks available – 20 marks for Section A and 30 marks for Section B.

• Section A – Unseen Prose Non-fiction Texts: **one** essay question on an unseen prose non-fiction extract. The unseen extract is linked to the studied theme (AO1, AO2, AO3 assessed).

• Section B – Prose Fiction and Other Genres: **one** comparative essay question on one prose fiction anchor text and one other text from a theme (AO1, AO2, AO3, AO4 assessed).

Non-examination assessment: Investigating and Creating Texts	
	*Code: 9EL0/03
• Internally assessed, externally moderated. • Availability: May/June • First moderation: 2017	**20% of the total qualification**

Overview of content

Students study:

- a chosen topic (free choice)
- two texts relating to their chosen topic; one fiction and one non-fiction text.

Overview of assessment

Students will produce **two** assignments:

- Assignment 1 – **two** pieces of original writing: one piece of fiction writing and one piece of creative non-fiction writing (AO5 assessed).
- Assignment 2 – **one** analytical commentary reflecting on their studied texts and the pieces of writing they have produced (AO1, AO2, AO3, AO4 assessed).
- The advisory total word count is 2500–3250: 1500–2000 words for the original writing pieces and 1000–1250 for the commentary.
- Total of 60 marks available – 36 marks for the original writing and 24 marks for the commentaries.

*See *Appendix 3: Codes* for a description of this code and all other codes relevant to this qualification.

Prescribed texts at a glance

This qualification requires students to study **six** texts – at least three from the genres of prose fiction, poetry and/or drama and another three, **one** of which must be one non-literary. These requirements are met in the following way.

Qualification Structure	Studied Texts	
Component 1	1. *Voices in Speech and Writing: An Anthology*	2. Drama
Component 2	3. Prose fiction anchor text	4. Other prose fiction anchor text, other prose fiction, drama or poetry text
Non-examination assessment	5. Text 1 studied for writing assignment 1	6. Text 2 studied for writing assignment 1

Component 1: Voices in Speech and Writing

Section A: Comparing Voices

Students study *Voices in Speech and Writing: An Anthology* which includes examples of non-literary and digital texts from the 20th- and 21st century.

Section B: Drama Texts

Students study one drama text from the list below.

All My Sons, Arthur Miller

A Streetcar Named Desire, Tennessee Williams

Elmina's Kitchen, Kwame Kwei-Armah

Equus, Peter Shaffer

The History Boys, Alan Bennett

Top Girls, Caryl Churchill

Translations, Brian Friel

Component 2: Varieties in Language and Literature

Section B: Prose Fiction and other Genres

Students study one prose fiction anchor text and one other text from their selected theme. Both anchor texts (indicated in bold) may be studied if desired.

Theme: Society and the Individual			
Prose fiction anchor texts	***The Great Gatsby,*** F Scott Fitzgerald	and/ or	***Great Expectations,*** Charles Dickens
If both anchor texts are not selected, choose *one* text from the list below:			
Prose fiction text	*The Bone People*, Keri Hulme		
Drama texts	*Othello*, William Shakespeare		*A Raisin in the Sun*, Lorraine Hansberry
Poetry texts	*The Wife of Bath's Prologue and Tale*, Geoffrey Chaucer		*The Whitsun Weddings*, Philip Larkin

Theme: Love and Loss			
Prose fiction anchor texts	***A Single Man***, Christopher Isherwood	and/ or	***Tess of the D'Urbervilles***, Thomas Hardy
If both anchor texts are not selected, choose *one* text from the list below:			
Prose fiction text	*Enduring Love*, Ian McEwan		
Drama texts	*Much Ado About Nothing*, William Shakespeare		*Betrayal*, Harold Pinter
Poetry texts	*Metaphysical Poetry*, editor Colin Burrow		*Sylvia Plath Selected Poems*, Sylvia Plath

Theme: Encounters			
Prose fiction anchor texts	***A Room with a View***, E M Forster	and/ or	***Wuthering Heights***, Emily Brontë
If both anchor texts are not selected, choose *one* text from the list below:			
Prose fiction text	*The Bloody Chamber*, Angela Carter		
Drama texts	*Hamlet*, William Shakespeare		*Rock 'N' Roll*, Tom Stoppard
Poetry texts	*The Waste Land and Other Poems*, T S Eliot		*The New Penguin Book of Romantic Poetry*, editor Jonathan Wordsworth

Theme: Crossing Boundaries			
Prose fiction anchor texts	***Wide Sargasso Sea***, Jean Rhys	and/ or	***Dracula***, Bram Stoker
If both anchor texts are not selected, choose *one* text from the list below:			
Prose fiction text	*The Lowland*, Jhumpa Lahiri		
Drama texts	*Twelfth Night*, William Shakespeare	*Oleanna*, David Mamet	
Poetry texts	*Goblin Market, The Prince's Progress, and Other Poems*, Christina Rossetti	*North*, Seamus Heaney	

Non-examination assessment
There are no prescribed texts here; teachers and students are offered a free choice of two texts.
Centres are welcome to draw on texts named elsewhere in the specification which have not been selected by the centre for the external assessments. Texts in translation are acceptable to study as stimulus materials.

Assessment Objectives and weightings

	Students must:	% in GCE
AO1	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression	25
AO2	Analyse ways in which meanings are shaped in texts	25
AO3	Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received	25
AO4	Explore connections across texts, informed by linguistic and literary concepts and methods	13
AO5	Demonstrate expertise and creativity in the use of English to communicate in different ways *Note: this Assessment Objective must be targeted with at least one of AO2, AO3, or AO4, either in the same task or in two or more linked tasks.*	12
	Total	**100%**

Knowledge, skills and understanding

Component 1: Voices in Speech and Writing

Overview

This component has an explicit focus on the concept of 'voice'. Students will study how spoken voices are formed and written voices created in literary, non-literary and digital texts. Students will develop their understanding of how writers and speakers shape and craft language to present an identity or persona, and will look at connections between texts as well as the significance and influence of context.

Learning outcomes

Students are required to:

- apply relevant methods for text analysis, drawing on linguistic and literary fields

- apply varied strategies for reading and listening according to text type and purpose for study

- identify and describe how meanings and effects are created and conveyed in texts

- show knowledge and understanding of the ways in which texts relate to the contexts in which they are produced and received

- apply linguistic and literary methodologies and concepts to inform their responses to and interpretations of texts

- explore connections across a wide range of literary and non-literary texts

- use English appropriately, accurately and creatively

- use a range of techniques to evaluate the effectiveness of texts for different audiences and purposes, informed by wide reading and listening

- show awareness of the different language levels, as appropriate, drawn from: phonetics, phonology and prosodics, lexis and semantics, grammar and morphology, pragmatics, and discourse

- make accurate reference to texts and sources

- synthesise and reflect on their knowledge and understanding of linguistic and literary concepts and methods in the study of texts.

Content

Anthology

Students will study a wide range of non-literary and digital texts from the 20th- and 21st centuries.

Teaching will be supported by *Voices in Speech and Writing: An Anthology* provided by Pearson free of charge. The anthology has been designed to introduce students to the ways in which 'voices' are used or crafted in a variety of non-literary and digital genres, encouraging the analysis of linguistic and literary features and generic conventions in a range of non-literary and digital forms.

The anthology contains a variety of non-literary and digital texts from different forms, such as interviews, broadcasts, podcasts, blogs, screenplays and travelogues. This anthology constitutes a non-literary set text for this qualification and will be assessed in Section A of the examination.

Drama

Students will also study one literary drama text from the prescribed list below, giving them the opportunity to study how writers create different voices within a literary genre. The drama text will be assessed in Section B of the examination.

Students will study a choice of one drama text from the following:

All My Sons, Arthur Miller

A Streetcar Named Desire, Tennessee Williams

Elmina's Kitchen, Kwame Kwei-Armah

Equus, Peter Shaffer

The History Boys, Alan Bennett

Top Girls, Caryl Churchill

Translations, Brian Friel

Component 2: Varieties in Language and Literature

Overview

This component focuses on the ways in which different writers convey their thoughts or ideas on a theme in literary and non-fiction writing. Students will develop their understanding of how writers use language techniques and literary devices to craft their work and communicate ideas or issues, making connections between texts as well as looking at the significance and influence of the contexts in which they were produced and received.

Learning outcomes

Students are required to:

- apply relevant methods for text analysis, drawing on linguistic and literary fields

- apply varied strategies for reading and listening according to text type and purpose for study

- identify and describe how meanings and effects are created and conveyed in texts

- apply linguistic and literary methodologies and concepts to inform their responses to and interpretations of texts

- explore connections across a wide range of literary and non-literary texts

- show knowledge and understanding of the ways in which texts relate to the contexts in which they are produced and received

- use English appropriately, accurately and creatively

- use a range of techniques and evaluate the effectiveness of texts for different audiences and purposes, informed by wide reading and listening

- show knowledge and understanding of the ways in which individual texts are interpreted by different readers or listeners

- show awareness of the different language levels, as appropriate, drawn from: phonetics, phonology and prosodics, lexis and semantics, grammar and morphology, pragmatics, and discourse

- make accurate reference to texts and sources

- synthesise and reflect on their knowledge and understanding of linguistic and literary concepts and methods in the study of texts.

Content

Students will study one theme from a choice of four. Each theme will offer the choice of two prose fiction anchor texts and a choice of five other texts from the genres of prose fiction, drama and poetry.

In addition to the study of two literary texts within a theme, students will also be expected to read widely across a range of non-fiction genres in preparation for responding to an unseen extract in Section A of the examination. Students will explore and evaluate the ways different writers convey similar themes and issues in different texts. The two studied texts will be assessed in Section B of the examination.

Teaching will cover the study of one prose fiction anchor text and one other text from the prescribed list below. Both anchor texts may be studied if desired.

Themes and texts

Theme: Society and the Individual			
Prose fiction anchor texts	***The Great Gatsby***, F Scott Fitzgerald	and/ or	***Great Expectations***, Charles Dickens
If both anchor texts are not selected, choose *one* text from the list below:			
Prose fiction text	*The Bone People*, Keri Hulme		
Drama texts	*Othello*, William Shakespeare		*A Raisin in the Sun*, Lorraine Hansberry
Poetry texts	*The Wife of Bath's Prologue and Tale*, Geoffrey Chaucer		*The Whitsun Weddings*, Philip Larkin

Theme: Love and Loss			
Prose fiction anchor texts	***A Single Man***, Christopher Isherwood	and/ or	***Tess of the D'Urbervilles***, Thomas Hardy
If both anchor texts are not selected, choose *one* text from the list below:			
Prose fiction text	*Enduring Love*, Ian McEwan		
Drama texts	*Much Ado About Nothing*, William Shakespeare		*Betrayal*, Harold Pinter
Poetry texts	*Metaphysical Poetry*, editor Colin Burrow		*Sylvia Plath Selected Poems*, Sylvia Plath

Theme: Encounters			
Prose fiction anchor texts	***A Room with a View***, E M Forster	and/ or	***Wuthering Heights***, Emily Brontë
If both anchor texts are not selected, choose *one* text from the list below:			
Prose fiction text	*The Bloody Chamber*, Angela Carter		
Drama texts	*Hamlet*, William Shakespeare	*Rock 'N' Roll*, Tom Stoppard	
Poetry texts	*The Waste Land and Other Poems*, T S Eliot	*The New Penguin Book of Romantic Poetry*, editor Jonathan Wordsworth	

Theme: Crossing Boundaries			
Prose fiction anchor texts	***Wide Sargasso Sea***, Jean Rhys	and/ or	***Dracula***, Bram Stoker
If both anchor texts are not selected, choose *one* text from the list below:			
Prose fiction text	*The Lowland*, Jhumpa Lahiri		
Drama texts	*Twelfth Night*, William Shakespeare	*Oleanna*, David Mamet	
Poetry texts	*Goblin Market, The Prince's Progress, and Other Poems*, Christina Rossetti	*North*, Seamus Heaney	

The prescribed editions and lists of poems to be studied can be found in
Appendix 5: Prescribed texts.

Non-examination assessment: Investigating and Creating Texts

Overview

The non-examination assessment component has been designed to allow students to demonstrate their skills as writers, crafting their own original texts for different audiences and purposes. In exploring the various forms of writing and the ways different writers use linguistic and literary techniques in texts, students will acquire the synthesised knowledge and understanding required to produce original pieces of writing. This component permits students to pursue their own interests, applying the skills they have developed to investigate a topic they are interested in.

Learning outcomes

Students are required to:

- apply relevant methods for text analysis, drawing on linguistic and literary fields

- apply varied strategies for reading and listening according to text type and purpose for study

- identify and describe how meanings and effects are created and conveyed in texts

- apply linguistic and literary methodologies and concepts to inform their responses to and interpretations of texts

- explore connections across a wide range of literary and non-literary texts

- show knowledge and understanding of the ways in which texts relate to the contexts in which they are produced and received

- use English appropriately, accurately and creatively

- use a range of techniques to evaluate the effectiveness of texts for different audiences and purposes, informed by wide reading and listening

- explore the ways in which individual texts are interpreted by different readers or listeners

- show awareness of the different language levels, as appropriate drawn from: phonetics, phonology and prosodics, lexis and semantics, grammar and morphology, pragmatics, and discourse

- make accurate reference to texts and sources

- synthesise and reflect on their knowledge and understanding of linguistic and literary concepts and methods in the study of texts.

Content

Students will choose a topic that reflects their personal interests, studying two texts that relate to their chosen topic. The two texts are free choice; however, they must be selected from different genres: one must be fiction and one non-fiction.

Texts studied must be complete texts and may be selected from genres of fiction such as prose fiction, poetry, drama and short stories, and genres of non-fiction such as travel writing, journalism, reportage, diaries, biographies and collections of letters.

Students should be encouraged to choose texts they would enjoy studying and exploring further. They are welcome to draw on texts named elsewhere in the specification that have not been selected by their centre for examination assessment. Texts that are set for study elsewhere in the specification, as well as those suggested in the example tasks below, should be considered indicative of the type and quality of texts appropriate for this component.

Students will study their texts before producing their own original pieces of writing. They are also required to write an analytical commentary, explaining their decisions, the influence of their studied texts, the links and connections in their studied texts and their written pieces, and how their writing has been influenced by their wider reading and research.

Teaching and wider reading will help students to develop their writing style through the synthesis of linguistic and literary knowledge and skills developed throughout the course. These include knowledge and skills pertaining to genre conventions, audience and purpose, connections between texts and the contexts in which texts are produced and received.

Writing assignments

Students will produce the two assignments:

- Assignment 1: **two** pieces of original writing, one piece of fiction writing and one piece of creative non-fiction writing

- Assignment 2: **one** separate analytical commentary reflecting on the studied texts and pieces of writing they have produced.

Assignment 1: Original writing

Students select a topic that will help to frame their investigation and provide adequate scope from which to find examples of fiction and non-fiction texts. The texts studied can act as a direct stimulus for students' own writing or as style models. Students will be required to reflect on the influence of their studied texts in their accompanying commentaries. Students' chosen texts should be supplemented by wider reading of literary and non-literary sources, which will be explored as background research for the chosen area of investigation. Texts studied for examination purposes should not be chosen as non-examination assessment texts.

Examples of topics and texts

Topic: Journeys

Fiction text: *The Life of Pi*, Yann Martel

Non-fiction text: *The Motorcycle Diaries*, Che Guevara

Topic: War and Conflict

Fiction text: *Libra*, Don DeLillo

Non-fiction text: *Testament of Youth*, Vera Brittain

Topic: Belief and Superstition

Fiction text: *The Crucible*, Arthur Miller

Non-fiction text: *Persepolis*, Marjane Satrapi

Topic: Entrapment

Fiction text: *The Duchess of Malfi*, John Webster

Non-fiction text: *An Evil Cradling*, Brian Keenan

Examples of original writing tasks

Fiction	Creative Non-fiction
Short story	Journalism
Chapter from a novel	Article
Screenplay extract	Travel writing
Fictionalised diary entry	Memoir
Additional chapters/scenes for stimulus text	Biography extract
Short radio play	Documentary
Monologue	Review

Fiction and creative non-fiction

Fiction deals with events that are imaginary, i.e. invented by the author.

Creative non-fiction uses literary styles and techniques to create factually accurate texts. The subject matter should be documentable, i.e. chosen from the real world rather than invented from the writer's mind.

Assignment 2: Commentary

Students will produce an analytical commentary to accompany their original writing. In their commentary, students will reflect on the writing process for both pieces.

They should evaluate:

- the findings of their initial research into the topic and texts
- the influence of their studied texts and how they are reflected in their written pieces
- the linguistic and literary features used in the style models that they have adopted in their own writing
- the language choices they made, through the drafting process, to achieve effects appropriate to the chosen function and target audience

Students should ensure that any texts and other sources used are accurately referenced.

Assignment setting, taking and marking

Assignment setting

When deciding on the assignments they will produce, students should be encouraged to draw on their own interests and skills, as well as applying what they have learned about language and literature. The choice of assignments should be made with teacher guidance to ensure that they are of an appropriate standard.

Teachers are encouraged to use the assignment guidance service offered by Pearson to check the appropriate nature of assignments selected by students.

It is advised that, due to the personal nature of the assignment selection each year, students complete different assignments from previous years.

Centres are advised that checks will be carried out by Pearson to monitor adherence to the requirement that texts studied for examination should not be used in non-examination assessment.

Assignment use

Teachers should ensure that assignments chosen by students are relevant and appropriate to their course of learning. Students should have the opportunity to choose sources/interpretations/texts as appropriate.

Assignment guidance service

Pearson provides a free assignment guidance service. Please see our website (www.edexcel.com) for further details.

Assignment research

Teaching and learning

Teachers should provide students with a short course of study that covers:

- research and study skills

- editing and proofreading skills

- referencing and bibliography skills.

Collaboration

Students may work together on their research.

Feedback

Teachers may help students to understand rubrics, assessment criteria and controls. Teachers must not give students solutions. For example, teachers may provide a simplified student friendly version of the assessment criteria, but this must not be specific to the work of individual students or a group of students (see the Joint Council for Qualifications (JCQ) *Instructions for conducting non-examination assessments (new GCE and GCSE specifications*) on the JCQ website: www.jcq.org.uk). Any additional feedback must be recorded in the *Non-examination Assessment Authentication Sheet (*see *Appendix 4).*

Resources

Students must have equal access to IT resources. They should have access to a range of resources, interpretations and texts to enable them to make choices as required for their assignments.

Assignment writing

Authenticity

Students and teachers must sign the *Non-examination Assessment Authentication Sheet (*see *Appendix 4)*. Teachers must review at least one draft to offer support and to ensure they can verify that the student's final work is their own. This support may take the form of **general** advice only and work may not be provisionally assessed. Please refer to the Joint Council for Qualifications (JCQ) *Instructions for conducting non-examination assessments (new GCE and GCSE specifications)* on the JCQ website: www.jcq.org.uk for further information on the level of feedback permitted.

Students must ensure that all quotations and citations are referenced using an established referencing system, such as Harvard, and produce a bibliography citing reference texts.

Collaboration

Students must not work with others when writing their assignments. Centres must ensure that the same teacher has reviewed all work from a class in order to be able to verify on the *Non-examination Assessment Authentication Sheet* that students' work is their own.

Feedback

Teachers may help students to understand rubrics, assessment criteria and controls. Any additional feedback must be recorded on the *Non-examination Assessment Authentication Sheet (*see *Appendix 4)*. Please refer to the Joint Council for Qualifications (JCQ) *Instructions for conducting non-examination assessments (new GCE and GCSE specifications)* on the JCQ website: www.jcq.org.uk for further information.

Word count

It is strongly recommended that students write between 1500 and 2000 words for their fiction and creative non-fiction pieces and 1000 to 1250 words for their commentaries. The advisory total word count is between 2500 and 3250 words. This does not include footnotes and bibliographies.

It is advisable that the upper word limit is adhered to by students to enable them to satisfy the requirement to produce a concise and coherently structured response.

Assignment marking

Teachers should mark the assignments using the assessment criteria on the following pages. Teachers may annotate students' work. The marks awarded should be justified and teachers should add comments to the *Non-examination Assessment Authentication Sheet (see Appendix 4)*.

Assessment criteria

Teachers must mark students' work using the assessment criteria on *pages 22–24*.

Marking guidance

- All candidates must receive the same treatment. Teachers must mark the last candidate in exactly the same way as they mark the first.

- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.

- All the marks on the mark scheme are designed to be awarded. Teachers should always award full marks if deserved, i.e. if the answer matches the mark scheme. Teachers should be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.

The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point in the level descriptors. Each bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

When deciding how to reward an answer using a levels-based mark scheme, the 'best fit' approach should be used. To do this teachers should:

- first decide which level descriptor most closely matches the candidate answer and place it in that level

- decide on the mark awarded in the level based on the quality of the answer and modify according to how securely all bullet point descriptors are met at that level

- remember that in cases of uneven performance, all the above points still apply. Candidates are to be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks are to be awarded towards the top or bottom of that level depending how they have evidenced each of the descriptor bullet points

- remember that all Assessment Objectives in a level are equally weighted and take this into consideration when making their judgements.

Apply the following assessment criteria to *each* piece of original writing. Please refer to the marking guidance on *page 21* when applying this marking grid.

Level	Mark	Non-examination assessment: Creating and Investigating Texts **Original Writing** **Descriptor (AO5)**
	0	No rewardable material
Level 1	1–3	**Low skill level** • Writing has frequent errors and technical lapses. Limited control of genre and mode, with inappropriate style used for audience and function. • Writing is formulaic and predictable.
Level 2	4–6	**General/imprecise skills** • Writing has some errors and technical lapses. Shows general understanding of genre, mode and the requirements of audience and function. • Writing has evidence of an engaging individual voice. Able to see obvious, though not always successful, attempts at crafting language for effect.
Level 3	7–10	**Clear skills** • Writing has minor errors and technical lapses. Applies clear understanding of genre, mode and the requirements of audience and function. • Writing has an individual voice, with clear engaging attempts at crafting language.
Level 4	11–14	**Controlled skills** • Writing is precisely edited and controlled. Demonstrates effective understanding of genre, mode and the requirements of audience and function. • Writing uses an individual voice that crafts an engaging response. Displays a skilful selection of techniques for effect.
Level 5	15–18	**Assured skills** • Writing is assured, accurate and highly effective. Displays an assured control of genre, mode, and the requirements of audience and function. • Writing employs a clearly individual voice that differentiates in terms of audience and function. Crafts a highly engaging response, with sophisticated selection of techniques.

Apply the following assessment criteria to the commentary. Please refer to the marking guidance on *page 21* when applying this marking grid.

		Non-examination assessment : Creating and Investigating Texts			
		Commentary			
		AO1 – bullet point 1	**AO2 – bullet point 2**	**AO3 – bullet point 3**	**AO4 – bullet point 4**
Level	**Mark**	**Descriptor (AO1, AO2, AO3, AO4)**			
	0	No rewardable material			
Level 1	1–4	**Descriptive** • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a descriptive or narrative approach with little understanding of crafting of texts. Makes simple comments on how meaning is shaped in own writing. • Shows limited understanding of how contextual factors can affect own writing. • Makes limited links between stimulus texts and own writing. Recalls limited concepts and methods in own writing.			
Level 2	5–9	**General understanding** • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Shows superficial understanding of how meaning is shaped when describing own writing. • Has general understanding of how contextual factors affect own writing, though this is not always securely applied. • Describes obvious connections between stimulus texts and own writing.			
Level 3	10–14	**Clear relevant application** • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates clear understanding of how meaning is shaped when describing and explaining own writing. • Explains clearly how contextual factors affect construction of meaning in own writing. • Identifies connections between stimulus texts and own writing. Uses relevant concepts and methods to support this.			

Level	Mark	Non-examination assessment : Creating and Investigating Texts Commentary			
		AO1 – bullet point 1	AO2 – bullet point 2	AO3 – bullet point 3	AO4 – bullet point 4
		Descriptor (AO1, AO2, AO3, AO4)			
Level 4	15–19	**Discriminating controlled approach** • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • Discriminating analysis of how meaning shaped when explaining own writing. • Shows a secure awareness of how contextual factors affect own writing. • Discriminating analysis of connections between stimulus texts and own writing. Uses appropriate concepts and methods.			
Level 5	20–24	**Critical evaluative approach** • Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits critical evaluation of linguistic and literary choices in own writing. Evaluates their effects on shaping meaning. • Critically examines context in own writing by looking at subtleties and nuances. Examines multi-layered nature of own writing. • Evaluates connections between stimulus texts and own writing. Critically applies concepts and methods.			

Marking, standardisation and moderation

The assignments are marked by teachers. Where marking for this qualification has been carried out by more than one teacher in a centre, a process of internal standardisation must be carried out to ensure that there is a consistent application of the assessment criteria.

Marks awarded by the centre will be subject to external moderation by Pearson. Moderation will ensure consistency with national standards and will review assignments to ensure that the assignment setting rules have been correctly applied by centres. Pearson will notify centres of the students whose responses have been selected for moderation. This sample will take cohort size into account.

If the moderation indicates that centre assessment does not reflect national standards, an adjustment will be made to students' final marks to compensate.

Please refer to the Joint Council for Qualifications (JCQ) *Instructions for conducting non-examination assessments (new GCE and GCSE specifications)* on the JCQ website: www.jcq.org.uk for further information. The assessment in this qualification will comply with these instructions.

Security and backups

It is the responsibility of the centre to keep the work that students have submitted for assessment secure.

Secure storage is defined as a securely locked cabinet or cupboard.

Malpractice

Candidate malpractice

Candidate malpractice refers to any act by a candidate that compromises or seeks to compromise the process of assessment or which undermines the integrity of the qualifications or the validity of results/certificates.

Candidate malpractice in non-examination assessments discovered before the candidate has signed the declaration of authentication form does not need to be reported to Pearson.

Candidate malpractice found in controlled assessments after the declaration of authenticity has been signed, and in examinations **must** be reported to Pearson on a *JCQ M1 Form* (available at www.jcq.org.uk/exams-office/malpractice). The completed form can be emailed to pqsmalpractice@pearson.com or posted to Investigations Team, Pearson, 190 High Holborn, London, WC1V 7BH. Please provide as much information and supporting documentation as possible. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report candidate malpractice constitutes staff or centre malpractice.

Staff/centre malpractice

Staff and centre malpractice includes both deliberate malpractice and maladministration of our qualifications. As with candidate malpractice, staff and centre malpractice is any act that compromises or seeks to compromise the process of assessment or undermines the integrity of the qualifications or the validity of results/certificates.

All cases of suspected staff malpractice and maladministration **must** be reported immediately, before any investigation is undertaken by the centre, to Pearson on a *JCQ M2(a) Form* (available at www.jcq.org.uk/exams-office/malpractice). The form, supporting documentation and as much information as possible can be emailed to pqsmalpractice@pearson.com or posted to Investigations Team, Pearson, 190 High Holborn, London, WC1V 7BH. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report malpractice itself constitutes malpractice.

More-detailed guidance on malpractice can be found in the latest version of the document *JCQ General and Vocational Qualifications Suspected Malpractice in Examinations and Assessments,* available at www.jcq.org.uk/exams-office/malpractice.

Further information

For up-to-date advice on teacher involvement and administration of non-examination assessment, please refer to the Joint Council for Qualifications (JCQ) *Instructions for conducting non-examination assessments (new GCE and GCSE specifications)* document on the JCQ website: www.jcq.org.

Assessment

Assessment summary

Summary of table of assessment

Students must complete all assessment in May/June in any single year.

Centres are reminded that the marks given are raw marks and as such for results purposes will be scaled to reflect the appropriate component weighting.

Component 1: Voices in Speech and Writing	
*Paper code: 9EL0/01	
Written examination consisting of **two** sections. Open book examination – a clean copy of the prescribed drama text can be taken into the exam.	**40% of the total qualification**
Section A: Voices in 20th- and 21st century Texts **One** comparative essay question on one unseen extract selected from 20th- or 21st century sources and one text from the anthology (AO1, AO2, AO3, AO4 assessed). **Section B: Drama Texts** **One** extract-based essay question on the chosen drama text (AO1, AO2, AO3 assessed). - First assessment: May/June 2017. - The assessment is 2 hours 30 minutes. - The assessment consists of eight questions. Students answer two questions. - The assessment consists of 50 marks – 25 marks for Section A and 25 marks for Section B.	

Component 2: Varieties in Language and Literature

*Paper code: 9EL0/02

40% of the total qualification

Written examination consisting of **two** sections. Open book examination – clean copies of the prescribed texts can be taken into the exam.

Section A: Unseen Prose Non-fiction Texts

One essay question on an unseen prose non-fiction extract from a choice of four. The unseen extract is linked to the studied theme (AO1, AO2, AO3 assessed).

Section B: Prose Fiction and Other Genres

One comparative essay question from a choice of four on one prose fiction anchor text and one other text from a theme (AO1, AO2, AO3, AO4 assessed).

- First assessment: May/June 2017.

- The assessment is 2 hours 30 minutes.

- The assessment consists of eight questions. Students answer two questions.

- The assessment consists of 50 marks – 20 marks for Section A and 30 marks for Section B.

Non-examination assessment: Investigating and Creating Texts	
* Paper code: 9EL0/03	
Assessment consists of **two** assignments. Assignment 1: **two** pieces of original writing; one piece of fiction writing and one piece of creative non-fiction writing (AO5 assessed). Assignment 2: **one** analytical commentary reflecting on their studied texts and the two original writing pieces they have produced (AO1, AO2, AO3, AO4 assessed). Advisory word counts: Total for assessment: 2500–3250 words. Assignment 1 total: 1500–2000 words Assignment 2 total: 1000–1250 words • First moderation: May/June 2017. • Internally assessed, externally moderated. • The assessment consists of 60 marks – 36 marks for the original writing pieces and 24 marks for the commentary. • Assignments must be submitted at the end of the course.	**20% of the total qualification**

The sample assessment materials can be found in the *Pearson Edexcel Level 3 Advanced GCE in English Language and Literature Sample Assessment Materials* document.

*See *Appendix 3: Codes* for a description of this code and all other codes relevant to this qualification.

Assessment Objectives and weightings

	Students must:	% in GCE
AO1	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression	25
AO2	Analyse ways in which meanings are shaped in texts	25
AO3	Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received	25
AO4	Explore connections across texts, informed by linguistic and literary concepts and methods	13
AO5	Demonstrate expertise and creativity in the use of English to communicate in different ways *Note: this Assessment Objective must be targeted with at least one of AO2, AO3, or AO4, either in the same task or in two or more linked tasks.*	12
	Total	**100%**

Breakdown of Assessment Objectives

Component/ paper	Assessment Objectives					Total for all Assessment Objectives
	AO1	**AO2**	**AO3**	**AO4**	**AO5**	
Paper 1: Voices in Speech and Writing	11.5%	11.5%	11.5%	5.3%	0%	40%
Paper 2: Varieties in Language and Literature	11.5%	11.5%	11.5%	5.7%	0%	40%
Non-examination assessment: Investigating and Creating Texts	2%	2%	2%	2%	12%	20%
Total for this qualification	**25%**	**25%**	**25%**	**13%**	**12%**	**100%**

Entry and assessment information

Student entry

Details of how to enter students for the examinations for this qualification can be found in our *UK Information Manual*. A copy is made available to all examinations officers and is available on our website at: www.edexcel.com/iwantto/Pages/uk-information-manual.aspx

Forbidden combinations, discount code and performance tables

There are no forbidden combinations with this qualification.

Centres should be aware that students who enter for more than one GCE qualification with the same discount code will have only one of the grades they achieve counted for the purpose of the school and college performance tables. This will be the grade for the larger qualification (i.e. the A Level grade rather than the AS grade). If the qualifications are the same size, then the better grade will be counted (please see *Appendix 3: Codes*).

Students should be advised that if they take two GCE qualifications with the same discount code, colleges, universities and employers they wish to progress to are likely to take the view that this achievement is equivalent to only one GCE. The same view may be taken if students take two GCE qualifications that have different discount codes but have significant overlap of content. Students or their advisers who have any doubts about their subject combinations should check with the institution they wish to progress to before embarking on their programmes.

Access arrangements, reasonable adjustments and special consideration

Access arrangements

Access arrangements are agreed before an assessment. They allow students with special educational needs, disabilities or temporary injuries to:

- access the assessment
- show what they know and can do without changing the demands of the assessment.

The intention behind an access arrangement is to meet the particular needs of an individual student with a disability without affecting the integrity of the assessment. Access arrangements are the principal way in which awarding bodies comply with the duty under the Equality Act 2010 to make 'reasonable adjustments'.

Access arrangements should always be processed at the start of the course. Students will then know what is available and have the access arrangement(s) in place for assessment.

Reasonable adjustments

The Equality Act 2010 requires an awarding organisation to make reasonable adjustments where a person with a disability would be at a substantial disadvantage in undertaking an assessment. The awarding organisation is required to take reasonable steps to overcome that disadvantage.

A reasonable adjustment for a particular person may be unique to that individual and therefore might not be in the list of available access arrangements.

Whether an adjustment will be considered reasonable will depend on a number of factors, which will include:

- the needs of the student with the disability

- the effectiveness of the adjustment

- the cost of the adjustment; and

- the likely impact of the adjustment on the student with the disability and other students.

An adjustment will not be approved if it involves unreasonable costs to the awarding organisation, timeframes or affects the security or integrity of the assessment. This is because the adjustment is not 'reasonable'.

Special consideration

Special consideration is a post-examination adjustment to a student's mark or grade to reflect temporary injury, illness or other indisposition at the time of the examination/assessment, which has had, or is reasonably likely to have had, a material effect on a candidate's ability to take an assessment or demonstrate his or her level of attainment in an assessment.

Further information

Please see our website for further information about how to apply for access arrangements and special consideration.

For further information about access arrangements, reasonable adjustments and special consideration, please refer to the JCQ website: www.jcq.org.uk.

Equality Act 2010 and Pearson equality policy

Equality and fairness are central to our work. Our equality policy requires all students to have equal opportunity to access our qualifications and assessments, and our qualifications to be awarded in a way that is fair to every student.

We are committed to making sure that:

- students with a protected characteristic (as defined by the Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to students who do not share that characteristic

- all students achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

You can find details on how to make adjustments for students with protected characteristics in the policy document *Access Arrangements, Reasonable Adjustments and Special Consideration*, which is on our website, www.edexcel.com/Policies.

Synoptic assessment

Synoptic assessment requires students to work across different parts of a qualification and to show their accumulated knowledge and understanding of a topic or subject area.

Synoptic assessment enables students to show their ability to combine their skills, knowledge and understanding with breadth and depth of the subject.

Students draw together skills synoptically in their analysis and evaluation of texts. This occurs throughout the qualification and assessment.

Awarding and reporting

This qualification will be graded, awarded and certificated to comply with the requirements of the current Code of Practice published by the Office of Qualifications and Examinations Regulation (Ofqual).

The Advanced GCE qualification will be graded and certificated on a six-grade scale from A* to E using the total subject mark. Individual components are not graded.

The first certification opportunity for the Pearson Edexcel Level 3 Advanced GCE in English Language and Literature will be 2017.

Students whose level of achievement is below the minimum judged by Pearson to be of sufficient standard to be recorded on a certificate will receive an unclassified U result.

Language of assessment

Assessment of this qualification will be available in English. All student work must be in English.

Other information

Student recruitment

Students are advised against making entries for more than one A level in English. Examinations for A level English Language and A level English Language and Literature are timetabled at the same time.

Pearson follows the JCQ policy concerning recruitment to our qualifications in that:

- they must be available to anyone who is capable of reaching the required standard
- they must be free from barriers that restrict access and progression
- equal opportunities exist for all students.

Prior learning and other requirements

There are no prior learning or other requirements for this qualification.

Students who would benefit most from studying an Advanced GCE in English Language and Literature are likely to have a Level 2 qualification such as a GCSE in English Language or English Literature.

Progression

Students can progress from this qualification to:

- higher education courses such as degrees in English, English literature, creative writing or in related subjects such as journalism, media, teaching, drama, history
- a wide range of careers either directly related to English language or literature, such as teacher, editor, writer, or in areas such as publishing, journalism, the media, advertising, marketing, public relations, arts administration, record offices, libraries, national and local government and the civil service.

Relationship between Advanced Subsidiary GCE and Advanced GCE

The Advanced Subsidiary GCE is a discrete linear qualification and comprises two examined components; these are built from content that is common with the Advanced GCE but they have different assessments that take place at the end of the course.

Relationship between GCSE and Advanced GCE

Students will combine the skills developed in the separate qualifications of GCSE English Literature and GCSE English Language and learn to apply these to texts in an integrated approach.

Progression from GCSE to Advanced GCE

This qualification provides progression from GCSE building on skills of analysing, evaluating and comparing texts and transactional writing skills, including accurate spelling, punctuation and grammar. It can, for example, allow students to develop a broader and deeper understanding of English Language and Literature as a discipline and allow them to develop higher English Language and Literature skills.

Appendices

Appendix 1: Transferable skills

The need for transferable skills

In recent years, higher education institutions and employers have consistently flagged the need for students to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as 'the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning.'[1]

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the National Research Council's (NRC) framework as the most evidence-based and robust skills framework. We adapted the framework slightly to include the Program for International Student Assessment (PISA) ICT Literacy and Collaborative Problem Solving (CPS) Skills.

The adapted National Research Council's framework of skills involves:[2]

Cognitive skills

- **Non-routine problem solving** – expert thinking, metacognition, creativity.
- **Systems thinking** – decision making and reasoning.
- **Critical thinking** – definitions of critical thinking are broad and usually involve general cognitive skills such as analysing, synthesising and reasoning skills.
- **ICT literacy** – access, manage, integrate, evaluate, construct and communicate[3].

Interpersonal skills

- **Communication** – active listening, oral communication, written communication, assertive communication and non-verbal communication.
- **Relationship-building skills** – teamwork, trust, intercultural sensitivity, service orientation, self-presentation, social influence, conflict resolution and negotiation.
- **Collaborative problem solving** – establishing and maintaining shared understanding, taking appropriate action, establishing and maintaining team organisation.

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[1] OECD – *Better Skills, Better Jobs, Better Lives* (OECD Publishing, 2012):

[2] Koenig, J. A. National Research Council – *Assessing 21st Century Skills: Summary of a Workshop* (National Academies Press, 2011)

[3] PISA– T*he PISA Framework for Assessment of ICT Literacy* (2011)

Intrapersonal skills

- **Adaptability** – ability and willingness to cope with the uncertain, handling work stress, adapting to different personalities, communication styles and cultures, and physical adaptability to various indoor and outdoor work environments.

- **Self-management and self-development** – ability to work remotely in virtual teams, work autonomously, be self-motivating and self-monitoring, willing and able to acquire new information and skills related to work.

Transferable skills are the skills that enable young people to face the demands of further and higher education, as well as the demands of the workplace, and are important in the teaching and learning of this qualification. We will provide teaching and learning materials, developed with stakeholders, to support our qualifications.

Appendix 2: Level 3 Extended Project qualification

What is the Extended Project?

The Extended Project is a standalone qualification that can be taken alongside GCEs. It supports the development of independent learning skills and helps to prepare students for their next step – whether that be higher education or employment. The qualification:

- is recognised by higher eduction for the skills it develops
- is worth half of an Advanced GCE qualification at grades A*–E
- carries UCAS points for university entry.

The Extended Project encourages students to develop skills in the following areas: research, critical thinking, extended writing and project management. Students identify and agree a topic area of their choice (which may or may not be related to a GCE subject they are already studying), guided by their teacher.

Students can choose from one of four approaches to produce:

- a dissertation (for example, an investigation based on predominately secondary research)
- an investigation/field study (for example, a practical experiment)
- a performance (for example, in music, drama or sport)
- an artefact (for example, a creating a sculpture in response to a client brief or solving an engineering problem).

The qualification is non-examination assessment based and students are assessed on the skills of managing, planning and evaluating their project. Students will research their topic, develop skills to review and evaluate the information, and then present the final outcome of their project.

Students: what they need to do

The Extended Project qualification requires students to:

- select a topic of interest for an in-depth study and negotiate the scope of the project with their teacher
- identify and draft an objective for their project (for example, in the form of a question, hypothesis, challenge, outline of proposed performance, issue to be investigated or commission for a client) and provide a rationale for their choice
- produce a plan for how they will deliver their intended objective
- conduct research as required by the project brief, using appropriate techniques
- carry out the project using tools and techniques safely
- share the outcome of the project using appropriate communication methods, including a presentation.

Teachers: key information

- The Extended Project has 120 guided learning hours (GLH) consisting of:

  o a taught 40-GLH element that includes teaching the technical skills (for example research skills)

  o a guided 80-GLH element that includes mentoring students through the project work.

- Group work is acceptable, however it is important that each student provides evidence of their own contribution and produces their own report.

- 100% externally moderated.

- Four Assessment Objectives: manage, use resources, develop and realise, review.

- Can be run over 1, 1½ or 2 years.

- Can be submitted in January or June.

How to link the Extended Project with English Language and Literature

The Extended Project creates the opportunity to develop transferable skills for progression to higher education and to the workplace. It does this through students exploring an area of personal interest or a topic of interest from the English Language and Literature qualification content. For example English Language and Literature students could work on a dissertation that explores an aspect of English Language and Literature.

Skills developed

Through what they are taught and from their work on other projects it is expected that Extended Project students will develop skills in the following areas:

- independent research skills, including skills in primary research and the selection of appropriate methods for data collection

- extended reading and academic writing, including reading academic articles

- planning/project management, including the refining of research questions

- source handling and evaluation

- evaluation of arguments and processes, including arguments in favour of alternative interpretations of sources and evaluation of the research process

- critical thinking.

In the context of the Extended Project, critical thinking refers to the ability to identify and develop arguments for a point of view or hypothesis, and the ability to consider and to respond to alternative arguments.

The Extended Project is an ideal vehicle to develop the transferable skills identified in *Appendix 1*.

Using the Extended Project to support breadth and depth

Students are not expected to study specified material. In the Extended Project, students are assessed on the quality of the work they produce and the skills they develop and demonstrate through working on it. English Language and Literature students should demonstrate that they have extended themselves in some significant way by means of their Extended Project. It is important that students show at the outset how their work involves significant extension beyond what they have been studying in English Language and Literature. Students can use the Extended Project to demonstrate *extension* in one or more dimensions:

- *deepening understanding*: this is where a student explores a topic in greater depth than in the specification content. A student of English Language and Literature could choose to carry out a deeper, more analytic, exploration of a concept that can be explored through the lens of textual or linguistic study. For example, questions about the nature of language and literature or exploration of a concept such as identity or meaning

- *broadening skills*: this is where a student learns a new skill, for example performance skills

- *widening perspectives*: this is where a student's project spans different subjects and involves cross-curricular exploration that looks at, for example, political, social, philosophical and psychological aspects of the question.

Choosing topics and narrowing down to a question

Topics or titles linked to the themes from the English Language and Literature qualification could inspire a choice of Extended Project topic.

As an example of an English Language and Literature related project, consider a student who, having studied Hamlet, decided to explore the question of how identity is defined, using the text of the play as a central source. The student's dissertation contained a literature review, examining the way in which the concept of identity figures in Hamlet, and exploring it through engagement with commentaries on the play. In the discussion section, the student critically examined some philosophical aspects of the question of identity, using points from Hamlet to exemplify them. The project concluded with a review of the research process and an oral presentation of the main findings.

Examples of dissertation titles:

- Does the work of Christopher Marlowe illustrate the idea that works of art reflect rather than initiate social changes?

- Is it possible to produce tragedy in the modern era?

- Is poetry essential to religious literature?

- Is authorial intent irrelevant when we are seeking to interpret a text?

- How far are we products and how far are we masters of language?

- Can people think and express themselves without language?

- Is femininity socially or biologically constructed?

Students who wish to extend their creative writing skills can produce an artefact. The emphasis in the assessment criteria is on the process leading up to the finished piece of work. Consider a student who wished to write a short science-fiction story. They wrote a literature review that contained research into genre, influences and source materials for the story, and the processes and techniques of creative writing. As well as submitting the finished story, the student included extracts from drafts annotated to show the development of ideas and the creative decisions they made during the development of the work, including reflection on alternative possibilities and evaluation of their relative merits.

There is scope for English Language and Literature based performance Extended Projects. For example, a student might perform scenes from a text they are studying.

Appendix 3: Codes

Type of code	Use of code	Code number
Discount codes	Every qualification eligible for performance tables is assigned a discount code indicating the subject area to which it belongs. Discount codes are published by DfE in the RAISEonline library (www.raiseonline.org)	5010
Regulated Qualifications Framework (RQF) codes	Each qualification title is allocated an Ofqual National Qualifications Framework (RQF) code. The RQF code is known as a Qualification Number (QN). This is the code that features in the DfE Section 96 and on the LARA as being eligible for 16–18 and 19+ funding, and is to be used for all qualification funding purposes. The QN is the number that will appear on the student's final certification documentation.	The QN for the qualification in this publication is: 601/4912/7
Subject codes	The subject code is used by centres to enter students for a qualification. Centres will need to use the entry codes only when claiming students' qualifications.	Advanced GCE – 9EL0
Paper/component code	These codes are provided for reference purposes. Students do not need to be entered for individual papers/components.	Paper 1: 9EL0/01 Paper 2: 9EL0/02 Non-examination assessment: 9EL0/03

Appendix 4: Non-examination Assessment Authentication Sheet

Pearson Edexcel Level 3 Advanced GCE in English Language and Literature 9EL0/03		
Have you received advice on the assignment from the Assignment Advisory Service?	Y/N	
Centre name:	Centre number:	
Candidate name:	Candidate number:	
Assignment	**Marks awarded**	**Comments**
Please list stimulus texts used		
Fiction writing Title:	**/18**	
Creative non-fiction writing Title:	**/18**	
Commentary	**/24**	
TOTAL	**/60**	

Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification. I certify that to the best of my knowledge the evidence submitted for this assignment is the learner's own. The learner has clearly referenced any sources and any artificial intelligence (AI) tools used in the work. I have not solely used AI to mark the learner's work. I understand that false declaration is a form of malpractice. I can confirm that the same texts have not been studied for both non-examination assessment and examination.

Assessor name:		
Assessor signed:	Date:	

Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources and any AI tools used in the work. I understand that to meet the requirements of the qualification, I must not use texts which I have studied for non-examination assessment in my answers to examination questions. I understand that false declaration is a form of malpractice. I acknowledge that Pearson may use candidate work for the purposes of standardisation, training, and exemplar material.

Candidate signed:	Date:	

Texts coverage check

You are reminded that the text choices for the non-examination assessment must be different to the texts studied in Components 1 and 2.

Please tick all texts that have been studied in the other components.

<table>
<tr><td rowspan="5">Component 1</td><td colspan="4" align="center">Drama Texts</td></tr>
<tr><td>All My Sons</td><td>☐</td><td>Elmina's Kitchen</td><td>☐</td></tr>
<tr><td>A Streetcar Named Desire</td><td>☐</td><td>The History Boys</td><td>☐</td></tr>
<tr><td>Equus</td><td>☐</td><td>Translations</td><td>☐</td></tr>
<tr><td>Top Girls</td><td>☐</td><td></td><td></td></tr>
</table>

<table>
<tr><td rowspan="22">Component 2</td><td colspan="4">Prose Fiction and other Genres – Remember to tick TWO per selected theme</td></tr>
<tr><td colspan="4">Society and the Individual</td></tr>
<tr><td>The Great Gatsby</td><td>☐</td><td>Great Expectations</td><td>☐</td></tr>
<tr><td>The Bone People</td><td>☐</td><td>Othello</td><td>☐</td></tr>
<tr><td>A Raisin in the Sun</td><td>☐</td><td>The Wife of Bath's Prologue and Tale</td><td>☐</td></tr>
<tr><td>The Whitsun Weddings</td><td>☐</td><td></td><td></td></tr>
<tr><td colspan="4">Love and Loss</td></tr>
<tr><td>A Single Man</td><td>☐</td><td>Tess of the D'Urbervilles</td><td>☐</td></tr>
<tr><td>Enduring Love</td><td>☐</td><td>Much Ado About Nothing</td><td>☐</td></tr>
<tr><td>Betrayal</td><td>☐</td><td>Metaphysical Poetry</td><td>☐</td></tr>
<tr><td>Sylvia Plath Selected Poems</td><td>☐</td><td></td><td></td></tr>
<tr><td colspan="4">Encounters</td></tr>
<tr><td>A Room with a View</td><td>☐</td><td>Wuthering Heights</td><td>☐</td></tr>
<tr><td>The Bloody Chamber</td><td>☐</td><td>Hamlet</td><td>☐</td></tr>
<tr><td>Rock 'N' Roll</td><td>☐</td><td>The Waste Land and Other Poems</td><td>☐</td></tr>
<tr><td>The New Penguin Book of Romantic Poetry</td><td>☐</td><td></td><td></td></tr>
<tr><td colspan="4">Crossing Boundaries</td></tr>
<tr><td>Wide Sargasso Sea</td><td>☐</td><td>Dracula</td><td>☐</td></tr>
<tr><td>The Lowland</td><td>☐</td><td>Twelfth Night</td><td>☐</td></tr>
<tr><td>Oleanna</td><td>☐</td><td>Goblin Market, The Prince's Progress, and Other Poems</td><td>☐</td></tr>
<tr><td>North</td><td>☐</td><td></td><td></td></tr>
</table>

Appendix 5: Prescribed texts

Texts will be reviewed throughout the lifetime of the specification to ensure that all prescribed texts remain fit for purpose. In the event that a change is required, centres will be notified and a list of appropriate alternative(s) will be provided on our website (www.edexcel.com).

We have not prescribed specific editions of the named texts for this qualification except where the text is used for extract-based questions in examinations or where the text is a poetry anthology.

Centres may select text editions that best suit their needs but must adhere to the following guidelines when selecting editions of texts for use in open book examination:

- editions that offer a paraphrase of the original text are not allowed, for example editions of plays that offer a modern 'translation' on the facing page
- editions that offer study notes are not allowed.

Centres can source inexpensive editions such as Wordsworth Classics and Dover Thrift.

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation at any time. A list of appropriate alternatives will be provided on our website (www.edexcel.com) in the event that a named edition goes out of print.

Prescribed texts for Component 1: Voices in Speech and Writing

The following is a list of prescribed editions for drama texts that are used for extract-based questions in the examinations for this component.

All My Sons, Arthur Miller (Penguin Classics, 2009) ISBN 9780141189970

A Streetcar Named Desire, Tennessee Williams (Penguin Modern Classics, 2009) ISBN 9780141190273

Elmina's Kitchen, Kwame Kwei-Armah (Methuen, 2003) ISBN 9780413773630

Equus, Peter Shaffer (Longman, 1993) ISBN 9780582097124

The History Boys, Alan Bennett (Faber, 2004) ISBN 9780571224647

Top Girls, Caryl Churchill (Methuen Drama, 2008) ISBN 9781408106037

Translations, Brian Friel (Faber and Faber, 1981*)* ISBN 9780571117420

Prescribed texts for Component 2: Varieties in Language and Literature

The list of prescribed poems for each literary period and each named poet appears below. Page numbers refer to those used in the studied anthology/collection.

Society and the Individual

The Wife of Bath's Prologue and Tale, editor James Winny (Cambridge, 1994) ISBN 9780521466899		
Poem title	**Poet**	**Page number**
The Wife of Bath's Prologue	Geoffrey Chaucer	35
The Wife of Bath's Tale		63

The Whitsun Weddings, Philip Larkin (Faber, 2001) ISBN 9780571097104		
Poem title	**Poet**	**Page number**
Here	Philip Larkin	3
Mr Bleaney		5
Nothing To Be Said		7
Love Songs in Age		8
Naturally the Foundation will Bear Your Expenses		9
Broadcast		10
Faith Healing		11
For Sidney Bechet		13
Home is so Sad		14
Toads Revisited		15
Water		17
The Whitsun Weddings		18
Self's the Man		21
Take One Home for the Kiddies		23
Days		24
MCMXIV		25
Talking in Bed		27
The Large Cool Store		28
A Study of Reading Habits		29
As Bad as a Mile		30
Ambulances		31
The Importance of Elsewhere		33

The Whitsun Weddings, Philip Larkin (Faber, 2001) ISBN 9780571097104		
Poem title	**Poet**	**Page number**
Sunny Prestatyn	Philip Larkin	34
First Sight		35
Dockery and Son		36
Ignorance		38
Reference Back		39
Wild Oats		40
Essential Beauty		41
Send No Money		43
Afternoons		44
An Arundel Tomb		45

Love and Loss

Metaphysical Poetry, editor Colin Burrow (Penguin, 2006) ISBN 9780140424447		
Poem title	**Poet**	**Page number**
The Good Morrow	John Donne	5
Song		6
Woman's Constancy		7
The Sun Rising		8
The Canonization		9
The Anniversary		14
A Valediction: Forbidding Mourning		23
The Relic		28
Elegy: To his Mistress Going to Bed		29
'Batter my Heart'		33
Elegy over a Tomb	Edward, Lord Herbert of Cherbury	39
Redemption	George Herbert	67
Easter Wings		68
Jordan (I)		69
Jordan (II)		76
The Collar		78
The Forerunners		82
Perseverance		87
The Vow-breach	Owen Felltham	104
The Reconcilement		105
Constancy	Sidney Godolphin	128
A Letter to her Husband, Absent upon Public Employment	Anne Bradstreet	135
The Enjoyment	Abraham Cowley	170
The Coronet	Andrew Marvell	191
Bermudas		192
The Nymph Complaining for the Death of her Fawn		195
To His Coy Mistress		198
Damon the Mower		204

Metaphysical Poetry, editor Colin Burrow (Penguin, 2006) ISBN 9780140424447		
Poem title	**Poet**	**Page number**
To My Excellent Lucasia, on Our Friendship	Katherine Philips	240
A Dialogue of Friendship Multiplied		241

Sylvia Plath Selected Poems (Faber, 2003) ISBN 9780571135868		
Poem title	**Poet**	**Page number**
Miss Drake Proceeds to Supper	Sylvia Plath	3
Spinster		4
Maudlin		6
Resolve		7
Full Fathom Five		9
Suicide off Egg Rock		11
The Hermit at the Outermost House		12
The Manor Garden		15
The Stones (from 'Poem for a Birthday')		16
You're		20
Face Lift		21
Morning Song		23
Tulips		24
Wuthering Heights		29
Finisterre		31
The Moon and the Yew Tree		33
Mirror		34
The Babysitters		35
Little Fugue		38
An Appearance		40
Crossing the Water		41
Among the Narcissi		42
Elm		43
Poppies in July		45
A Birthday Present		46
The Bee Meeting		49

Sylvia Plath Selected Poems (Faber, 2003) ISBN 9780571135868		
Poem title	**Poet**	**Page number**
Daddy	Sylvia Plath	52
Lesbos		55
Cut		58
By Candlelight		60
Ariel		62
Poppies in October		64
Nick and the Candlestick		65
Letter in November		67
Death & Co.		69
Mary's Song		71
Winter Trees		72
Sheep in Fog		73
The Munich Mannequins		74
Words		76
Edge		77

Encounters

The Waste Land and Other Poems, T S Eliot (Faber, 2002) ISBN 9780571097128		
Poem title	**Poet**	**Page number**
The Love Song of J. Alfred Prufrock	T S Eliot	3
Preludes		9
Gerontion		15
Sweeney Among the Nightingales		18
The Waste Land:		
I. The Burial of the Dead		23
II. A Game of Chess		26
III. The Fire Sermon		30
IV. Death by Water		35
V. What the Thunder Said		36
Ash-Wednesday		47
Journey of the Magi		61
Marina		63
Landscapes:		
I New Hampshire		67
II Virginia		68
III Usk		69

The New Penguin Book of Romantic Poetry, editor Jonathan Wordsworth (Penguin Classics, 2005) ISBN 9780140435689		
Poem title	**Poet**	**Page number**
To the South Downs	Charlotte Smith	4
To a Mountain Daisy	Robert Burns	5
Kubla Khan	Samuel T Coleridge	8
Lucy Poems	William Wordsworth	11
To the Skylark	Percy B Shelley	26
Lines of Life	Laetitia E Landon	35
The Discharged Soldier	William Wordsworth	157
The Leech-Gatherer		173
The London Beggar	William Wordsworth	177
The Ancient Mariner	Samuel T Coleridge	178
Pains of Sleep		197

The New Penguin Book of Romantic Poetry, editor Jonathan Wordsworth (Penguin Classics, 2005) ISBN 9780140435689		
Poem title	**Poet**	**Page number**
To a Mouse, On Turning Her Up in Her Nest with the Plough	Robert Burns	254
Ode to a Nightingale	John Keats	341
Ode to the West Wind	Percy B Shelley	347
The Chimney Sweeper	William Blake	362
London		368
The Tyger		369
Daffodils	William Wordsworth	385
The Solitary Reaper		387
The Maid of Athens	Lord Byron	395
On This Day I Complete My Thirty-Sixth Year		400
Westminster Bridge	William Wordsworth	432
When I Have Fears that I May Cease to Be	John Keats	440
Christabel, Part I	Samuel T Coleridge	481
La Belle Dame Sans Merci	John Keats	516
Slavery: A Poem	Hannah More	620
Death of Luco (from On the Inhumanity of the Slave Trade)	Ann Yearsley	622
The Farmer's Boy (from Summer)	Robert Bloomfield	636
Lamentations of Round-Oak Waters (lines 157–96)	John Clare	649
The Factory	Laetitia E Landon	675
Written between Dover and Calais, July 1792	Mary Robinson	690

Crossing Boundaries

Goblin Market, The Prince's Progress, and Other Poems, Christina Rossetti (Hard Press, 2006) ISBN 9781406950519 **or** *Goblin Market and Other Poems*, Christina Rossetti (Penguin Pocket Poetry, 2017) ISBN 9780241303061		
Poem title	**Poet**	**Page number**
Goblin Market	Christina Rossetti	9
In the Round Tower at Jhansi		22
Dream Land		23
At Home		24
Love from the North		26
Cousin Kate		28
Spring		32
A Birthday		34
Remember		35
After Death		36
An End		37
My Dream		38
Song ('Oh roses for the flush of youth')		40
A Summer Wish		43
Maude Clare		46
Echo		48
Another Spring		50
A Peal of Bells		51
Fata Morgana		52
'No, Thank You, John'		52
Three Seasons		59
Shut Out		60
Song ('When I am dead my dearest')		63
Dead before Death		64
Rest		67
The Convent Threshold		69

Goblin Market, The Prince's Progress, and Other Poems, Christina Rossetti (Hard Press, 2006) ISBN 9781406950519 or Goblin Market and Other Poems, Christina Rossetti (Penguin Pocket Poetry, 2017) ISBN 9780241303061		
Poem title	**Poet**	**Page number**
from Devotional Pieces:	Christina Rossetti	
'The Love of Christ which passeth Knowledge'		74
A Better Resurrection		76
Christian and Jew		83
Sweet Death		85
The World		88
Amen		103

North, Seamus Heaney (Faber, 1975) ISBN 9780571108138		
Poem title	**Poet**	**Page number**
Antaeus	Seamus Heaney	3
Belderg		4
Funeral Rites		6
North		10
Viking Dublin: Trial Pieces		12
The Digging Skeleton		17
Bone Dreams		19
Come to the Bower		24
Bog Queen		25
The Grauballe Man		28
Punishment		30
Strange Fruit		32
Kinship		33
Ocean's Love to Ireland		40
Aisling		42
Act of Union		43
The Betrothal of Cavehill		45
Hercules and Antaeus		46

North, Seamus Heaney (Faber, 1975) ISBN 9780571108138		
Poem title	**Poet**	**Page number**
The Unacknowledged Legislator's Dream	Seamus Heaney	51
Whatever You Say Say Nothing		52
Freedman		56
Singing School:		
1. The Ministry of Fear		58
2. A Constable Calls		61
3. Orange Drums, Tyrone		63
4. Summer 1969		64
5. Fosterage		66
6. Exposure		67

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