Your guide to our new qualifications

AS and A level

English Language and Literature

from September 2015
Hello and welcome

For our new Edexcel AS and A level English Language and Literature qualifications, we’ve created courses that celebrate diversity. This offers students the opportunity to study authors from a range of cultural backgrounds, texts from different times and a variety of literary and non-literary forms. At the same time, students will develop their own interests and be given the tools to craft their own creative pieces.

This guide gives you an overview of our new AS and A level English Language and Literature specifications. You will also learn about the comprehensive help and support we are planning for you.

Take a look through our specification guide to find out more about:

- AS and A level English Language and Literature: what should you expect? .................................................. 3
- The key features of Edexcel AS and A level English Language and Literature...4–5
- A level assessment at a glance.................................................................6–7
- AS assessment at a glance.................................................................8
- Approaches to co-teaching AS and A level English Language and Literature...9
- A level Sample Assessment Materials..................................................10–13
- AS Sample Assessment Materials....................................................14–17
- What you can expect from us...........................................................18–19

We’re here to help you understand the changes to AS and A level English Language and Literature so you’re ready to teach the new specifications from September 2015. Whether it is on the phone, by email, or in person at a training event, we are here to support you as you plan and teach the new qualifications.

We look forward to meeting you at our Getting Ready to Teach events, and answering any questions you may have.

The English Team

Clare Haviland
Subject Advisor

Katy Lewis
Senior Product Manager

Eva McManamon
Product Management Associate

AS and A level English Language and Literature: what should you expect?

- AS and A level English Language and Literature are linear qualifications; assessments for each qualification will take place at the end of the course.
- AS will become a stand-alone qualification and will not contribute towards an A level.
- There will be a 20% coursework weighting at A level.
- 100% examined assessment at AS.
- Genre requirements include compulsory study of a non-literary text.
- Knowledge of specific language levels (such as phonetics, lexis and syntax) required.
- A focus on connections between texts rather than comparison.

Our new Edexcel English Language and Literature:

Key features at a glance

- The same texts and thematic options are available at both AS and A level English Language and Literature.
- All AS topics appear in the A level, so there is no requirement to make decisions around AS and A level routes prior to the start of the course.
- Co-teachability is weaved throughout the specifications to ensure AS and the first year of A level can be taught at the same time.
- Precise and direct question structures.
- Scaffolding in the AS provides extra support for accurate and fair assessment.
- Holistic mark schemes.
- Equal Assessment Objective targeting.
- Free Voices Anthology and Voices Anthology Teacher’s Guide.

Learn more at www.edexcel.com/langlitenglish15
Celebrating the diversity of English

The new specifications allow students to engage with literary and non-literary texts from different cultural, social and historical perspectives, as well as different genres, to help broaden their understanding and appreciation.

- A choice of drama texts from a range of 20th and 21st century British, Irish and American texts.
- An anthology of non-literary texts with extracts from screenplays to seminal political speeches.
- Opportunities to combine prose, poetry and drama study to consider how broad themes have been approached by different authors across different genres at different times.

An integrated approach

The specification has been structured so that each component includes literary and non-literary texts, allowing students to apply their knowledge of literary and linguistic concepts and methods throughout the course, including in their own text production.

Maximising choice

Within each component, a wide range of text options are offered, allowing you to select texts which will best appeal to your students.

- A choice of drama text from seven options (see page 6).
- Thematic grouping of texts allows not only a choice of theme, but also a choice of genres within a theme and a further choice of texts within the genre.
- Coursework offers the choice of topic area and any two texts - one fiction and one non-fiction - giving students plenty of opportunity to pursue their own interests.

Encouraging creativity

The coursework component gives students lots of opportunities to develop their own voice and creative skills through the production of their own pieces of original writing. Students will have opportunities to:

- read widely within a topic area of their choosing to develop their personal interests and expertise
- reflect upon the creative process, how texts are crafted and the use of literary and linguistic techniques
- produce their own original work, drawing inspiration from their wider course of study.

Co-teachable AS and A level

The AS specification has been designed to be entirely co-teachable with the first year of a two-year A level course.

- All AS set texts appear in the A level specification, so there is no requirement to make decisions around AS and A level routes prior to the start of the course.

Holistic assessment

Holistic mark schemes allow examiners to mark the students’ work in the same way as it was written – as a single cohesive piece of writing, with the response to each Assessment Objective integrated throughout.

- We want students to be able to focus on giving their best response to an exam question, not on trying to remember how many marks are attributed to each Assessment Objective.

Learn more at www.edexcel.com/langlitenglish15
A level assessment at a glance

A level (first assessment: summer 2017)

### Component 1: Voices in Speech and Writing

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<th>50 marks</th>
<th>40% weighting</th>
<th>2 hours 30 mins</th>
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Students study:
- Voices in speech and writing in literary, non-literary and digital texts.
- One comparative essay question comparing an unseen text and one text from the Voices anthology.
- The 20th or 21st century unseen text will be selected from one of the anthology forms i.e. an extract from a speech, an extract from a diary etc.

#### Section A: Voices in 20th and 21st Century Texts (25 marks)
- One drama text from a prescribed list.

#### Section B: Drama Texts (25 marks)
- One extract-based essay question on the chosen drama text.

### Component 2: Themes

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<th>50 marks</th>
<th>40% weighting</th>
<th>2 hours 30 mins</th>
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Students study:
- One compulsory prose fiction text from a prescribed list.
- One or two other literary text from a chosen theme.

#### Section A: Unseen Prose Non-Fiction Texts (20 marks)
- One essay question on an unseen prose non-fiction extract. The unseen extract is linked to the studied theme.

#### Section B: Prose Fiction and Other Genres (30 marks)
- One essay question on the two studied texts.

### Component 2: Varieties in Language and Literature

#### Section A: Unseen Prose Texts

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<th>25 marks</th>
<th>20% weighting</th>
<th>2 hours</th>
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Students study:
- One prose fiction anchor text plus one other text from a chosen theme.

#### Section B: Prose Fiction and Non-Fiction Texts

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<th>25 marks</th>
<th>20% weighting</th>
<th>2 hours</th>
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Students select two texts (one fiction, one non-fiction) related to their chosen topic. They will produce two pieces of creative writing, using their texts as stimulus or style models, and one commentary.

#### Assignment 1
- One piece of fiction writing.

#### Assignment 2
- One piece of creative non-fiction writing.

#### Assignment 3
- One analytical commentary reflecting on the two pieces they have produced.

Advisory word count is 1500–2000 words (combined) for the writing pieces and 1000–1250 for the commentary.

#### Tasks 1 and 2
- 36 marks

#### Task 3
- 24 marks

Fiction texts may be selected from genres such as prose fiction, poetry, drama or short stories.

Non-fiction texts may be selected from genres such as travel writing, journalism, collections of letters, diaries and reports.

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View the accredited specifications: [www.edexcel.com/langlitenglish15](http://www.edexcel.com/langlitenglish15)
AS assessment at a glance

AS (first assessment: summer 2016)

<table>
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<tr>
<th>Component 1: Voices in Speech and Writing</th>
<th>Component 2: Varieties in Language and Literature</th>
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<tr>
<td>✓50 marks  ☉ 50% weighting  ☀ 1 hour 30 mins</td>
<td>✓50 marks  ☉ 50% weighting  ☀ 1 hour 30 mins</td>
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Students study:
Voices in speech and writing in non-literary and digital texts.

Section A – Creating Voices (20 marks)
One re-creative response for a specified form, audience and/or purpose drawing upon a named text from the Anthology.

Section B – Comparing Voices (30 marks)
One comparative essay question comparing an unseen text and one text from the Voices Anthology.
The 20th or 21st century unseen text will be selected from one of the anthology forms i.e. an extract from a speech, an extract from a diary etc.

Students study:
One compulsory prose fiction text (anchor text) from a choice of two
AND
One other literary text selected from the chosen theme.

Section A – Prose Fiction Extract (25 marks)
One essay question based on the studied prose fiction text.

Section B – Exploring Text and Theme (25 marks)
One essay question based on the other studied text from the chosen theme.

Component 2: Themes and Texts

Texts for AS should be selected from the set A level texts featured on pages 6 and 7 of this guide. AS and A level set texts and themes are identical to allow for complete co-teachability.

Free resources to support you at AS and A level

Voices in Speech and Writing: An Anthology - a free anthology for all students, which includes a wide range of extracts from non-literary and digital texts from the 20th and 21st centuries.

Anthology Teacher Guide – an online resource to support you with teaching the texts in the student Anthology.

Getting Started Teacher Guide – includes introductions and wider reading resources for all topic areas, a glossary of key concepts and terminology in language study, and exemplar coursework titles.

Approaches to co-teaching AS and A level English Language and Literature

Our specifications have been designed so you can co-teach AS and A level students in the same class, with the same set texts and thematic options. All the AS topics appear in the A level specification, so there is no requirement to make decisions around AS and A level routes prior to the start of the course.

Content for the delivery of a co-taught AS and A level cohort

Year 1

Voices in Speech and Writing: An Anthology.
Section A – Prose Fiction Extract
One essay question based on the studied prose fiction text.

Section B – Exploring Text and Theme
One essay question based on the other studied text from the chosen theme.

Year 2

One drama text.
Two further texts – one fiction and one non-fiction.

Teachers may wish to begin preparation for the coursework with A level students towards the end of year one, whilst the AS students prepare for their exams. Therefore, the two coursework texts (one fiction and one non-fiction) may be covered in year one, year two or a combination of both, as appropriate.

Only teaching A level classes?

Whilst the specifications are co-teachable, if you decide not to enter your A level students for the AS exams you can approach the course content in any order, as best suits your students.

How are they assessed?

AS and A level content will be assessed to a different standard, appropriate to the level of study. Students who sit the AS exams and then continue to the full A level will be assessed on their AS content again, at the end of their course of study, at the A level standard.

Please see the Sample Assessment Materials for each specification on pages 10-17 for examples of the different question structures.

Learn more at www.edexcel.com/langlitenglish15
SECTION A: Voices in 20th- and 21st-century Texts

Read Text A on pages 3–4 and Text B on pages 5–6 of the source booklet before answering Question 1 in the space provided.

1 Compare the ways in which the speaker and writer create a sense of voice as they describe their experiences. In your answer you must consider linguistic and literary features, drawing upon your knowledge of genre conventions and context.

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A Streetcar Named Desire, Tennessee Williams

Read the extract on pages 9–10 of the source booklet.

3 Using this extract as a starting point, and with reference to other parts of the play, discuss how Williams develops the conflict between the values of the old and the new South.

In your answer, you must consider Williams’ use of linguistic and literary features and relevant contextual factors.

(Total for Question 3 = 25 marks)

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Source Booklet

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A Streetcar Named Desire, Tennessee Williams

Blanche May — speak — plainly!

Stella Yes, do go ahead, all as plainly as you want to.

(The doors open. Blanche enters from outside. She is tall and delicate. As soon as she is on the scene she says:

Blanche — you — you frighten me — toosovven

Stella Why, yes, I suppose I do.

Max(To Stella.) Suppose you can't have forgotten that much of our being big, Blanche, that you can't suppose that any part of a gentleman's in his nature!

Oh no, I'm sorry, sir. Nay, you just — just suppose it all — just suppose it to a hundred people, and suppose you'd go right on.

Stella (Dully.) Go on and we'll talk.

Blanche He acts as if he has an animal's subject. But one ways, maybe we are. — talk, maybe, he does, something — with humans — something not quite right about the man. — has his — has his — says about him, — says about him. — says about him. — says about him. — says about him. — says about him. — says about him. — says about him. — says about him.

Blanche — you — you frighten me — toosovven.

(From Scene IV pp. 46)

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All My Sons, Arthur Miller

Yes, she's back.

Hiyuh, Stella, Blanche back?

Stella What?

Blanche Oh God.

Stella No, she's not. Why do you say that?

Blanche I come to pay you respects to you and help bury me first-born.

Stella Oh, God.

Blanche I — I come to pay you respects to you and help bury me first-born.

Stella (Bursting into tears.) I don't want you. I don't want you. I don't want you. I don't want you.

(From Scene IV pp. 46)

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SECTION B: Drama Texts

In your answer, you must consider Shaffer’s use of linguistic and literary features and discuss how Kwei-Armah develops differing approaches towards the father-son relationship.

(From Scene V, pp. 44)

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Blanche He acts as if he has an animal's subject. But one ways, maybe we are. — talk, maybe, he does, something — with humans — something not quite right about the man. — has his — has his — says about him, — says about him. — says about him. — says about him. — says about him. — says about him. — says about him. — says about him.

Blanche — you — you frighten me — toosovven.

(From Scene IV pp. 46)

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Students will answer one extract based question on their studied drama text.
This text is written by Michael Palin, a comedian, actor, writer and broadcaster. It is an edited extract from his travelogue based on the TV series Around the World in 80 Days. Palin documents his thoughts and reflections while travelling through Saudi Arabia.

Most of the menial work in Saudi Arabia is done by foreigners. As well as the Egyptians there are Yemenis and Filipinos and South East Asians. The Saudis prefer to be behind desks, they don’t really like to get their hands dirty. Difficult to know, quite inscrutable people, according to Nick from the embassy. As he says this I notice two men greeting each other with a rather delicate kiss on each cheek like a couple of French ladies in a cafe.

A Chinese boat, the Chi-Mei of Keelung, is pulling into the harbour as we make our way through the white and grey marbled gatehouses and out of the port. The sign to the city centre is spelt in the American way - 'enter'. Sony, Sharp and Panasonic signs abound. But perhaps the greatest shock is the Red Sea Palace Hotel. Not only is there hot and cold running water, there are vats in little huts and sachets of 'soothing bath cream'.

There is no such thing as a tourist in Saudi Arabia. Every visitor has to have a sponsor – a company or a government department – which guarantees his status and suitability.

Saudi Arabia may look like America but it can behave like Russia. However, relations with Britain are good at the moment – we’ve just clinched a multi-million pound defence deal and Nick reckons we could be lucky. Ahmed, referring here to say that in his circumstances would a film crew be allowed to accompany me. Forward one step back two –

I have to walk for a while before I find an echo of the conviviality of Egypt in the orderly, sply, Panaromic world of Jeddah. It’s a pavement cafe at No. 21 Ta'af Lane in the Al-Balad district, outside which sit two or three people smoking most elaborate hookahs.

The district, outside which sit two or three people smoking most elaborate hookahs. The district, outside which sit two or three people smoking most elaborate hookahs.

To a courtyard restaurant called El Alawey for supper. Delicious fresh fruit; and I eat couscous, with lamb, and their almond rolls and sesame seed rolls. The restaurant seems largely for foreigners – Saudis don’t eat out much, and when they do they prefer Western style restaurants. Very nice ambience here with palms and silver platters. I sit with my shoes off and feet up, resting on my side, on a sort of carpeted pillow, like a Roman Emperor.
**AS Sample Assessment Materials**

**Paper 1: Voices in Speech and Writing**

**Section A**

**Answer ALL questions.**

**SECTION A: Creation of Voice**

Read Text A on pages 3–4 of the source booklet before answering Question 1 in the space below.

1. Using information provided in Text A, write the script for a radio play to be broadcast after 9.00pm, dramatising the events that took place in 1917.

You may create additional characters but you must draw only on the factual information contained in Text A.

You should:

- develop your script using the conventions of a drama produced for broadcast on the radio
- craft your script appropriately to the given context
- write to engage your audience.

20 marks

**SECTION B: Comparing Voices**

Read Text B on page 5 and Text C on pages 6–7 of the source booklet before answering Question 2 in the space below.

2. Compare how the speakers shape their language to create a sense of voice.

You must consider:

- the use of linguistic and literary features
- the influence of audience and purpose
- the context of the texts.

30 marks

**Source Booklet**

**SECTION B: Comparing Voices**

Text B

This text is a speech delivered by Lord Coe (Chairman of the British Olympic Committee) at the closing ceremony of the Paralympic Games in London, 2012.

“Together these past few weeks we have shared some wonderful days, haven't we? Days where incredible people have performed feats we hardly thought possible. Days in these Paralympic Games, where our minds were opened to what people can do, to what they can achieve by sheer talent and determination.

And I want to share with you two stories from these days. Everyone will have their own tale to tell, but these are mine.

I was travelling on the tube when I met someone wearing the familiar purple uniform and a pass marked Medic. A Games maker. And the Games makers stand among the heroes of London 2012. We began talking.

His name was Andrew and he told me he was a doctor at St Mary's hospital on his way to help out at boxing.

But when I tried to thank him, he wouldn't let me. He said he was the one who wanted to do the thanking. And as we did a very British dance over who should thank who, he suddenly cut through all the politeness and said:

"I was on duty on 7/7, that awful day. For me this is closure. I wasn't sure I should come or what the Games meant for her and what participating in wheelchair basketball means to her. It has lifted the clouds of limitation", she said.

Just a few days later I met Emily — a Games maker at the Paralympic Games. She talked of what the Games meant for her and what participating in wheelchair basketball means to her. "It has lifted the clouds of limitation", she said.

So Andrew and Emily, I am going to have the last word. Thank you thank you to you and all the volunteers.

The Paralympic Games have set new records every day. Sporting records, records for crowds, for television audiences, for unbridled spirit.

In this country we will never think of sport the same way and we will never think of disability the same way. So yes, the Paralympians have lifted the cloud of limitation.

Finally, there are some famous words you can find stamped on the bottom of a product. Words that when you read them, you know mean high quality, mean skill, mean creativity.

We have stamped those words on the Olympic and Paralympic Games of London 2012. London 2012. Made in Britain.”

**Glossary**

7/7: A series of coordinated suicide bombings that targeted civilians using London’s transport systems on 7th July 2005 — often referred to as the 7/7 bombings.

**View more Sample Assessment Materials at**

www.edexcel.com/langlitenglish15
**Section A: Prose Fiction Extract**

**Answer ONE question on your chosen theme. Write your answer in the space provided.**

**Society and the Individual**

1. *The Great Gatsby*, F Scott Fitzgerald

Read the extract on pages 4–5 of the source booklet.

In this extract, Fitzgerald creates an atmosphere of boredom and excitement. With reference to the extract above, discuss:

- Fitzgerald’s use of linguistic and literary features
- how the opposition of boredom and excitement is typical of the novel as a whole
- relevant contextual factors.

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**Section B: Exploring Text and Theme**

**Answer ONE question on the second text you have studied.**

You must not write about the same text you chose in SECTION A.

**Write your answer in the space provided.**

**Society and the Individual**

**Anchor texts**

- *Great Expectations*, Charles Dickens

**Other texts**

- *The Bone People*, Keri Hulme
- *Othello*, William Shakespeare
- *A Raisin in the Sun*, Lorraine Hansberry
- *The Wife of Bath’s Prologue and Tale*, Geoffrey Chaucer
- *The Whitsun Weddings*, Philip Larkin

9. Discuss how the writer of your other studied text presents characters or personae who attempt to control or manipulate others.

In your answer you must consider:

- the writer’s use of linguistic and literary features
- relevant contextual factors.
What you can expect from us

We’ll provide you with free support and help so that you can implement the new Edexcel AS and A level English Language and Literature specifications with confidence.

Designing your curriculum

- **A Getting Started Guide**, including introductions and wider reading resources for all topic areas, a glossary of key concepts and terminology in language study, and exemplar coursework titles.
- **Lesson plans** covering all the non-literary texts from the *Voices in Speech and Writing: An Anthology*.
- **Schemes of Work and course planners** for teaching AS and A level courses separately or together.

Understanding the new standard

- **A bank of exemplar student work and examiner commentaries**, will be available before first teaching to help you and your students to understand the expected standard.
- **Free training** on how to mark mock papers.
- **Additional Sample Assessment Materials** available before first teaching to help you familiarise yourself with the new assessment styles.

Teaching and learning

- **Getting Started Teacher Guide**.
- **Voices in Speech and Writing: An Anthology (print resource)**.
- **Anthology Teacher Guide (online)**.

Tracking student progress

- **ResultsPlus** – a free, online service giving detailed, instant feedback on your students’ exam performance.
- **Mocks Analysis** – a specific component of our ResultsPlus service that allows you to use past papers as mocks and receive a detailed analysis of students’ exam performance.
- **examWizard** – a free, online, easy-to-use exam preparation tool containing a bank of past questions to help you create your own mock exams and tests.

Subject and local support

- **Getting Ready to Teach events** to support you as you prepare to teach our new AS and A level English qualifications from September 2015.
- **Training events** throughout the academic year to help you deliver the AS and A level courses.
- **An expert Subject Advisor, Clare Haviland**, and her team are on hand for you to ask questions about the content or teaching of the specifications, whenever you need it.

*There may be a charge for these events.*

Learn more at [www.edexcel.com/langlitenglish15](http://www.edexcel.com/langlitenglish15)
Get in touch!

We’re here to help you in the run-up to 2015 and beyond.

Email us: teachingenglish@pearson.com

Call us: 0844 372 2188

Learn more and get involved at: www.edexcel.com/langlitenglish15