

The key features of Pearson Edexcel AS and A level English Language and Literature

We have consulted with those that know most about the subject: teachers, subject associations and our partners in Higher Education, in order to produce specifications that will prepare students for the research and study skills required of

them in higher education and the workplace. The qualifications will encourage learners to become active interpreters of texts, offering freedom to pursue their personal interests, hone their own voices, and develop their own skills.

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.



A level assessment at a glance

A level (first assessment: summer 2017)

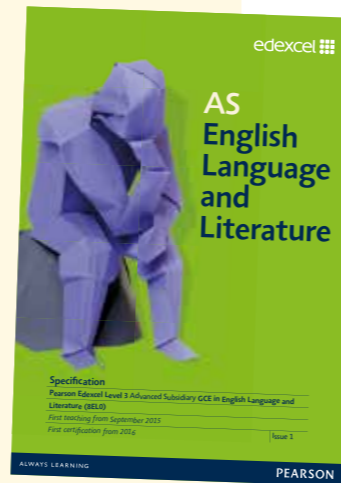
Component 1: Voices in Speech and Writing	Component 2: Varieties in Language and Literature	Coursework: Investigating and Creating Texts
✓ 50 marks ⚖️ 40% weightin ⌚ 2 hours 30 mins	✓ 50 marks ⚖️ 40% weighting ⌚ 2 hours 30 mins	✓ 60 marks ⚖️ 20% weighting
<p>Students study: Voices in speech and writing in literary, non-literary and digital texts.</p> <ul style="list-style-type: none"> Voices in Speech and Writing: An Anthology – non-literary and digital texts from the 20th and 21st centuries. One drama text from a prescribed list. <p>Section A: Voices in 20th and 21st Century Texts (25 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.</p> <p>Section B: Drama Texts (25 marks) One extract-based essay question on the chosen drama text.</p>	<p>Students study: One compulsory prose fiction text (anchor text) from a choice of chosen theme.</p> <p>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.</p> <p>Section B: Prose Fiction and Other Genres (30 marks) One essay question on the two studied texts.</p>	<p>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.</p> <p>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.</p> <p>Advisory word count is 1500–2000 words (combined) for the writing pieces and 1000–1250 for the commentary.</p> <p>Tasks 1 and 2 – 36 marks Task 3 – 24 marks</p> <p>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.</p>
Component 1: Texts	Component 2: Themes	
<p>Section A: Voices in 20th and 21st Century Texts <i>Voices in Speech and Writing: An Anthology.</i></p> <p>Section B: Drama Texts <i>All My Sons, A Streetcar Named Desire, Elmina's Kitchen, Equus, The History Boys, Top Girls, Translations.</i></p>	<p>One prose fiction anchor text plus one (both anchor texts may be studied if other text from the following desired):</p> <p>Society and the Individual Prose fiction anchor texts: <i>The Great Gatsby</i>, F Scott Fitzgerald or <i>Great Expectations</i>, Charles Dickens. Other texts: <i>The Bone People</i>, Keri Hulme; <i>Othello</i>, William Shakespeare; <i>A Raisin in the Sun</i>, Lorraine Hansberry; <i>The Wife of Bath's Prologue and Tale</i>, Geoffrey Chaucer; <i>The Whitsun Weddings</i>, Philip Larkin.</p> <p>Love and Loss Prose Fiction anchor texts: <i>A Single Man</i>, Christopher Isherwood or <i>Tess of the d'Urbervilles</i>, Thomas Hardy. Other texts: <i>Enduring Love</i>, Ian McEwan; <i>Much Ado About Nothing</i>, William Shakespeare; <i>Betrayal</i>, Harold Pinter; <i>Metaphysical Poetry</i>, ed. Colin Burrow; <i>Sylvia Plath Selected Poems</i>, Sylvia Plath.</p> <p>Encounters Prose fiction anchor texts: <i>A Room with a View</i>, E M Forster or <i>Wuthering Heights</i>, Emily Brontë. Other texts: <i>The Bloody Chamber</i>, Angela Carter; <i>Hamlet</i>, William Shakespeare; <i>Rock 'N' Roll</i>, Tom Stoppard, <i>The Waste Land and Other Poems</i>, T S Eliot, <i>The New Penguin Book of Romantic Poetry</i>, ed. Jonathan Wordsworth.</p> <p>Crossing Boundaries Prose Fiction anchor texts: <i>Wide Sargasso Sea</i>, Jean Rhys or <i>Dracula</i>, Bram Stoker. Other texts: <i>The Lowland</i>, Jhumpa Lahiri; <i>Twelfth Night</i>, William Shakespeare; <i>Oleanna</i>, David Mamet; <i>Goblin Market, The Prince's Progress and Other Poems</i>, Christina Rossetti; <i>North</i>, Seamus Heaney.</p>	



AS assessment at a glance

AS (first assessment: summer 2016)

Component 1: Voices in Speech and Writing	Component 2: Varieties in Language and Literature
✓ 50 marks ⚖️ 50% weighting ⌚ 1 hour 30 mins	✓ 50 marks ⚖️ 50% weighting ⌚ 1 hour 30 mins
<p>Students study:</p> <p>Voices in speech and writing in non-literary and digital texts.</p> <p>📖 <i>Voices in Speech and Writing: An Anthology.</i></p> <p>Section A – Creating Voices (20 marks)</p> <p>One re-creative response for a specified form, audience and/or purpose drawing upon a named text from the Anthology.</p> <p>Section B – Comparing Voices (30 marks)</p> <p>One comparative essay question comparing an unseen text and one text from the Voices Anthology.</p> <p>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.</p>	<p>Students study:</p> <p>One compulsory prose fiction text (anchor text) from a choice of two</p> <p>AND</p> <p>One other literary text selected from the chosen theme.</p> <p>Section A – Prose Fiction Extract (25 marks)</p> <p>One essay question based on the studied prose fiction text.</p> <p>Section B – Exploring Text and Theme (25 marks)</p> <p>One essay question based on the other studied text from the chosen theme.</p>



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	Year 2
<ul style="list-style-type: none"> 📖 <i>Voices in Speech and Writing: An Anthology.</i> 📖 One prose text and one further text from the chosen theme. 	<ul style="list-style-type: none"> 📖 One drama text. 📖 Two further texts – one fiction and one non-fiction.
<p>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.</p>	

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.

A level Sample Assessment Materials

Paper 1: Voices in Speech and Writing Section A

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.

(25)

Source Booklet

SECTION A: Voices in 20th- and 21st-century

Texts

Text A

This is an edited extract from the closing sections of the speech delivered in a South African court in 1964 by Nelson Mandela, political activist and leader of the ANC (African National Congress). From 1948 until 1994, South Africa enforced a political system called Apartheid (meaning 'the state of being apart'), officially segregating the nation's white and non-white populations. Under Apartheid, the rights of the majority black inhabitants were restricted and minority rule by the white population was maintained. Mandela and his co-defendants were charged and found guilty of sabotage and conspiracy. Mandela received a life sentence of which he served 27 years. This speech was to prove to be an influential statement of Mandela's political beliefs.

"...White supremacy implies black inferiority... Whites tend to regard Africans as a separate breed. They do not look upon them as people with families of their own; that we fall in love like white people do; that we want to be with our wives and children like white people want to be with theirs; that we want to earn enough money to support our families, to feed and clothe them and send them to school..."

Pass laws... render any African liable to police surveillance at any time. I doubt whether there is a single African male in South Africa who has not had a brush with the police over his pass... Thousands of Africans are thrown into jail each year under pass laws. Even worse than this is the fact that pass laws keep husband and wife apart and lead to the breakdown of family life...

Children wander about the streets of the townships because they have no schools to go to, or no money to enable them to go to school, or no parents at home to see that they go to school... This leads to a breakdown in moral standards... and to growing violence which erupts not only politically, but everywhere. Life in the townships is dangerous. People are afraid to walk alone in the streets after dark...

The only cure is to alter the conditions under which Africans are forced to live... Africans want to be paid a living wage. Africans want to perform work which they are capable of doing, and not work which the Government declares them to be capable of... We want to be part of the general population, and not confined to living in our ghettos. African men want to have their wives and children live with them where they work, and not to be forced into an unnatural existence in men's hostels. Our women want to be with their men folk and not to be left... widowed in the reserves. We want to be allowed out after eleven o'clock at night and not to be confined to our rooms like little children. We want to be allowed to travel in our own country and to seek work where we want to and not where the Labour Bureau tells us to. We want a just share in the whole of South Africa...

Above all, My Lord, we want equal political rights... I know this sounds revolutionary to the whites in this country, because the majority of voters will be Africans. This makes the white man fear democracy.

But this fear cannot be allowed to stand in the way of the only solution which will guarantee racial harmony and freedom for all... Political division, based on colour, is entirely artificial and, when it disappears, so will the domination of one colour group by another...

This is what the ANC is fighting. Our struggle is a truly national one. It is a struggle of the African people, inspired by our own suffering and our own experience...

I have dedicated my life to this struggle of the African people. I have fought against white domination, and I have fought against black domination. I have cherished the ideal of a democratic and free society in which all persons will live together in harmony and with equal opportunities. It is an ideal for which I hope to live for and to see realised. But, My Lord, if it needs be, it is an ideal for which I am prepared to die."

(Source: Acknowledgements: © The Nelson Mandela Foundation)

Glossary

Pass laws: laws restricting the movement and rights to residence of black Africans, implemented by means of identity documents compulsorily carried.

Townships: living areas built on the periphery of towns and cities reserved for the non-white population of South Africa.

Reserves: designated land set aside for black Africans.

Students will compare an unseen text (Text A) with a text taken from the *Voices in Speech and Writing Anthology*. For this question, the unseen text was paired with the extract from *Mom and Me and Mom* by Maya Angelou. The unseen text will always be taken from one of the anthology forms, so that students will be familiar with the unseen text's generic conventions.

Section B

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 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)

Students will answer one extract based question on their studied drama text.

Source Booklet

A Streetcar Named Desire, Tennessee Williams

Blanche May I — speak — plainly?

Stella Yes, do. Go ahead. As plainly as you want to.

(Outside a train approaches. They are silent till the noise subsides. They are both in the bedroom. Under cover of the train's noise Stanley enters from outside. He stands unseen by the women, holding some packages in his arms, and overhears their following conversation. He wears an undershirt and grease-stained seersucker pants.)

Blanche Well — if you'll forgive me — he's common!

Stella Why, yes, I suppose he is.

Blanche Suppose! You can't have forgotten that much of our bringing up, Stella, that you just suppose that any part of a gentleman's in his nature! Not one particle, no! Oh, if was just — ordinary! Just plain — but good and whole-some, but — no. There's something downright — bestial — about him! You're hating me saying this, aren't you?

Stella (Coldly) Go on and say it all, Blanche.

Blanche He acts like an animal, has an animal's habits! Eats like one, moves like one, talks like one! There's even something — sub-human — something not quite to the stage of humanity yet! Yes, something — ape-like about him, like one of those pictures I've seen in — anthropological studies! Thousands and thousands of years have passed him right by, and there he is — Stanley Kowalski — survivor of the Stone Age! Bearing the raw meat home from the kill in the jungle! And you — you here — waiting for him! Maybe he'll strike you or maybe grunt and kiss you! That is, if kisses have been discovered yet! Night falls and the other apes gather! There in the front of the cave, all grunting like him, and swilling and gnawing and hulking! His poker night! — you call it — this party of apes! Somebody growls — some creature snatches at something — the fight is on! God! Maybe we are a long way from being made in God's image, but Stella — my sister — there has been some progress since then! Such things as art — as poetry and music — such kinds of new light have come into the world since then! In some kinds of people some tenderer feelings have had some little beginning! That we have got to make grow! And cling to, and hold as our flag! In this dark march toward whatever it is we're approaching... Don't — don't hang back with the brutes!

(Another train passes outside. Stanley hesitates, licking his lips. Then suddenly he turns stealthily about and withdraws through the front door. The women are still unaware of his presence. When the train has passed he calls through the closed front door.)

Stanley Hey! Hey! Stella!

Stella (Who has listened gravely to Blanche) Stanley!

Blanche Stell, I —

(But Stella has gone to the front door. Stanley enters casually with his packages.)

Stanley Hiyuh, Stella, Blanche back?

Stella Yes, she's back.

Stanley Hiyuh, Blanche. (He grins at her.)

Stella You must've got under the car.

Stanley Them darn mechanics at Fritz's don't know their can from third base!

(Stella has embraced him with both arms, fiercely, and full in the view of Blanche. He laughs and clasps her head to him. Over her head he grins through the curtains at Blanche. As the lights fade away, with a lingering brightness on their embrace, the music of the 'blue piano' and trumpet and drums is heard.)

A level Sample Assessment Materials

Paper 2: Varieties in Language and Literature

Section A: Unseen Prose Non-fiction Texts

<p>Crossing Boundaries</p> <p>Read Text D on page 7 of the source booklet.</p> <p>4 Critically evaluate how Palin conveys his experiences in Saudi Arabia.</p> <p>In your answer, you must comment on linguistic and literary features and relevant contextual factors.</p> <p style="text-align: right;">(20)</p>	<p>Students will respond to one unseen prose non-fiction text on their studied theme.</p>
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Source Booklet

<p>Crossing Boundaries</p> <p>Text D</p> <p><i>This text is written by Michael Palin, a comedian, actor, writer and broadcaster. This 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.</i></p> <p>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.</p> <p>A Chinese boat, the <i>Cha-Hwa</i> 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 - 'center'. 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 valets in little hats and sachets of 'Foaming Bath Cream' and music seeping out of the ceiling. Nothing in the previous twelve days has prepared me for this, and I quite forget for a while that we have no idea how we're going to leave this place. Consult Dan Bannerman, a shipping agent and a Liverpoolian, born a football pitch's distance from Anfield. He confirms there is no alternative to the slow boat to Dubai, and indeed it's even slower than we thought, stopping to unload on the way...</p> <p>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 intervenes here to say that in no circumstances would a film crew be allowed to accompany me. Forward one step, back two...</p> <p>I have to walk for a while before I find an echo of the conviviality of Egypt in the orderly Sony Panasonic world of Jeddah. It's a pavement cafe at No. 21 Tanaf Lane in the Al-Balad district, outside which sit two or three people smoking most elaborate hookahs. The old houses round here belonged to merchants who were very well off at a time when Jeddah was making money from two sources, one from the <i>haj</i>, the annual pilgrimage to Mecca, the other from the spice route to the Yemen. Most of these coastal areas would have been very rich, whereas Riyadh, now the capital, would just have been a collection of mud huts. In the middle of all this I chance upon the nostalgic sight of a manhole cover made by Brickhouse of Dudley, impressively inscribed 'The Pennine Drain Cover'. Pass a group of slim, bright-eyed smiling Sudanese guest workers touting for a bit of car cleaning. The Sudanese I've met on this trip I've liked very much indeed; they have a natural grace and wit and smile a lot, as though they like a good time.</p> <p>To a courtyard restaurant called El Alaway for supper. Delicious fresh fruit; and I eat couscous, with lamb, and then 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 brass and silver pitchers. I sit with my shoes off and feet up, resting on my side, on a sort of carpeted pillow, like a Roman Emperor.</p>	<p>5</p> <p>10</p> <p>15</p> <p>20</p> <p>25</p> <p>30</p> <p>35</p> <p>40</p>
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Section B: Prose Fiction and other Genres

<p>SECTION B: Prose Fiction and other Genres</p> <p>Answer ONE question on your chosen texts. Write your answer in the space provided.</p> <p>Society and the Individual</p> <p>Answer this question with reference to the TWO texts that you have studied from the list below.</p> <p>Anchor texts</p> <p><i>The Great Gatsby</i>, F Scott Fitzgerald</p> <p><i>Great Expectations</i>, Charles Dickens</p> <p>Other texts</p> <p><i>The Bone People</i>, Keri Hulme</p> <p><i>Othello</i>, William Shakespeare</p> <p><i>A Raisin in the Sun</i>, Lorraine Hansberry</p> <p><i>The Wife of Bath's Prologue and Tale</i>, Geoffrey Chaucer</p> <p><i>The Whitsun Weddings</i>, Philip Larkin</p> <p>5 Evaluate the effectiveness of the methods used by the writers of your two studied texts to present individuals as outsiders from society.</p> <p>In your response you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.</p> <p style="text-align: right;">(30)</p>	<p>Students will respond to one question on their studied theme, which will refer to the TWO texts they have studied.</p>
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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)

Students will be asked to transform one of their anthology texts into a given form. This is the extract from the first World War memoir into a radio script. Students will always be asked to transform the text into one of the 10 text types from the studied anthology. This means students will be familiar with the features and conventions of the required text type.

Section B

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)

Source Booklet

SECTION B: Comparing Voices

Text B

This text is a speech delivered by Lord Coe (Chairman of the British Olympics 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 tales 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 whether I could face it. I'm so glad I did. For I've seen the worst of mankind and now I've seen the best of mankind."

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 has 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.

Students will compare an unseen text (Text B) with a text taken from the *Voices in Speech and Writing Anthology*. For this question, the unseen text was paired with the extract from Jay Leno's interview with President Barack Obama. The unseen text will always be taken from one of the anthology forms, so that students will be familiar with the unseen text's generic conventions.

AS Sample Assessment Materials

Paper 2: Varieties in Language and Literature

Section A

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.

Students will answer one extract-based question on their studied anchor text.

(25)

Source Booklet

Section A: Prose Fiction Extracts

Society and the Individual

The Great Gatsby, F Scott Fitzgerald

The other girl, Daisy, made an attempt to rise – she leaned slightly forward with a conscientious expression – then she laughed, an absurd, charming little laugh, and I laughed too and came forward into the room.

'I'm p-paralysed with happiness.'

She laughed again, as if she said something very witty, and held my hand for a moment, looking up into my face, promising that there was no one in the world she so much wanted to see. That was a way she had. She hinted in a murmur that the surname of the balancing girl was Baker. (I've heard it said that Daisy's murmur was only to make people lean toward her; an irrelevant criticism that made it no less charming.)

At any rate, Miss Baker's lips fluttered, she nodded at me almost imperceptibly, and then quickly tipped her head back again – the object she was balancing had obviously tottered a little and given her something of a fright. Again a sort of apology rose to my lips. Almost any exhibition of complete self-sufficiency draws a stunned tribute from me.

I looked back at my cousin, who began to ask me questions in her low, thrilling voice. It was the kind of voice that the ear follows up and down, as if each speech is an arrangement of notes that will never be played again. Her face was sad and lovely with bright things in it, bright eyes and a bright passionate mouth, but there was an excitement in her voice that men who had cared for her found difficult to forget: a singing compulsion, a whispered 'Listen', a promise that she had done gay, exciting things just a while since and that there were gay, exciting things hovering in the next hour.

I told her how I had stopped off in Chicago for a day on my way East, and how my people had sent their love through me.

'Do they miss me?' she cried ecstatically.

'The whole town is desolate. All the cars have the left rear wheel painted black with a mourning wreath, and there's a persistent wail all night along the north side.'

'How gorgeous! Let's go back, Tom. To-morrow! Then she added irrelevantly, 'I'd like to see the baby.'

'I'd like to.'

'She's asleep. She's three years old. Haven't you ever seen her?'

'Never.'

'Well, you ought to see her. She's –'

Tom Buchanan, who had been hovering restlessly about the room, stopped and put his hand on my shoulder.

'What are you doing, Nick?'

'I'm a bond man.'

'Who with?'

I told him.
'Never heard of them,' he remarked decisively.
This annoyed me.
'You will,' I answered shortly. 'You will if you stay in the East.'
'Oh, I'll stay in the East, don't you worry,' he said, glancing at Daisy and then back at me, as if he were alert for something more. 'I'd be a God damned fool to live anywhere else.'
At this point Miss Baker said 'Absolutely!' with such suddenness that I started – it was the first word she uttered since I came into the room. Evidently it surprised her as much as it did me, for she yawned and with a series of rapid, deft movements stood up into the room.
From pp. 14–16

Section B

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

The Great Gatsby, F Scott Fitzgerald
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.

Students respond to one question on their second studied text.

