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

- 50 marks
- 40% weighting
- 2 hours 30 mins

Students study:
Voices in speech and writing in literary, non-literary and digital texts.

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.

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.

Section B: Drama Texts

One extract-based essay question on the chosen drama text.

Component 2: Varieties in Language and Literature

- 50 marks
- 40% weighting
- 2 hours 30 mins

Students study:
One compulsory prose fiction text two plus one other literary text from a (anchor text) from a choice of 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 3: Language and Literature

- 60 marks
- 20% weighting

Component 2: Themes

One prose fiction anchor text plus one other text from the following desired:

Society and the Individual

Prose fiction anchor texts: The Great Gatsby, F Scott Fitzgerald or 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.

Love and Loss

Prose Fiction anchor texts: A Single Man, Christopher Isherwood or Tess of the d’Urbervilles, Thomas Hardy.

Other texts: Enduring Love, Ian McEwan; Much Ado About Nothing, William Shakespeare; Betrayal, Harold Pinter; Metaphysical Poetry, ed. Colin Burrow; Sylvia Plath Selected Poems, Sylvia Plath.

Encounters

Prose fiction anchor texts: A Room with a View, E M Forster or Wuthering Heights, Emily Brontë.


Crossing Boundaries

Prose Fiction anchor texts: Wide Sargasso Sea, Jean Rhys or Dracula, Bram Stoker.

Other texts: The Lowland, Jhumpa Lahiri; Twelfth Night, William Shakespeare; Cleanna, David Mamet; Goblin Market, The Prince’s Progress and Other Poems, Christina Rossetti; North, Seamus Heaney.

Coursework: Investigating and Creating Texts

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.

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.

Section B: Prose Fiction and Other Genres

One essay question on the two studied texts.
AS assessment at a glance

AS (first assessment: summer 2016)

<table>
<thead>
<tr>
<th>Component 1: Voices in Speech and Writing</th>
<th>Component 2: Varieties in Language and Literature</th>
</tr>
</thead>
<tbody>
<tr>
<td>50 marks 50% weighting 1 hour 30 mins</td>
<td>50 marks 50% weighting 1 hour 30 mins</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Component 2: Themes and Texts</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
</tr>
</tbody>
</table>

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
---|---
Voices in Speech and Writing: An Anthology. | One drama text.
One compulsory prose fiction text (anchor text) from a choice of two AND | One prose text and one further text from the chosen theme.
One other literary text selected from the chosen theme. | Two further texts – one fiction and one non-fiction.
Section A – Prose Fiction Extract (25 marks) | 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.
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. | |

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.
**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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**Source Booklet**

**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)
This text is by Richard Hammond—a motoring journalist and presenter of BBC's 'Top Gear.' He almost died in 2006 following a high-speed crash in a jet.

I had a sudden, vivid memory of my first attempt. I had to know. Eventually I got to give it a go. I slipped into the freezing grey waters of Windermere and my right leg and carried on.

I had damaged something important in my brain that would never fix. I must have dented my balancing gland or disconnected my coordination. The wet snow started to penetrate the damp fleece I had been issued with by the polar breaker who broke eight world speed records on water and on land in the 1950s and 1960s. Windermere and Coniston: the names of lakes in the Lake District of England. Several of them have been used for speed records.

The Wife of Bath’s Prologue and Tale

Tess of the D’Urbervilles, Thomas Hardy

The Great Gatsby, F. Scott Fitzgerald

Great Expectations, Charles Dickens

The Bone People, Keri Hulme

Othello, William Shakespeare

A Raft in the Sun, Lorraine Hansberry

The Wife of Bath’s Prologue and Tale, Geoffrey Chaucer

The Whitson Weddings, Philip Larkin

Evaluate the effectiveness of the methods used by the writers of your two studied texts to present individuals as outsiders from society.

In your response you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.
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.

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.

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.
Who with?

I'm a bond man.

Well, you ought to see her. She's −

Do they miss me?' she cried ecstatically.

singing compulsion, a whispered 'Listen', a promise that she had done gay, exciting things

with bright things in it, bright eyes and a bright passionate mouth, but there was an

then quickly tipped her head back again − the object she was balancing had obviously

balancing girl was Baker. (I've heard it said that Daisy's murmur was only to make people

and I laughed too and came forward into the room.

conscientious expression − then she laughed, an absurd, charming little laugh,

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

just a while since and that there were gay, exciting things hovering in the next hour.

'Do they miss me?' she cried ecstatically.

The Wife of Bath's Prologue and Tale, Geoffrey Chaucer

The Whitson Weddings, Philip Larkin

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.