

# Specification

## GCE English Literature

Pearson Edexcel Level 3 Advanced Subsidiary GCE in English Literature (8ET01)  
First examination 2014

Pearson Edexcel Level 3 Advanced GCE in English Literature (9ET01)  
First examination 2014

Issue 4



# About this specification

Edexcel GCE in English Literature is designed for use in school and colleges. It is a part of a suite of GCE qualifications offered by Edexcel.

## Key features of the specification

### Examination texts selected for choice, engagement and achievement

Where texts are prescribed they are grouped for study in both expected and unexpected ways, offering a balance of familiar texts drawn from our literary heritage and texts that delight readers by being different, new and stimulating, providing English literature that is vibrant, healthy and capable of engaging students, generating enthusiasm and raising achievement.

### Freedom of choice in coursework to ensure engagement and achievement

The requirement for compulsory coursework has been addressed to provide maximum freedom of choice for teachers and maximum gain for students, recognising the time and care that coursework takes and acknowledging the merits of allowing independent critical and creative study and response. The specification offers maximum freedom for teachers to choose texts at Advanced Subsidiary and A2, including Shakespeare, to suit student interests and needs.

### Texts

From time to time the list of set texts will be refreshed and new choices offered.

## Why choose this specification?

### Reinvigorating English Literature

Edexcel's English Literature specification is designed to embrace the key lessons of the national debate that took place on 'Taking English Forward', which gave teachers the opportunity to reinvigorate the teaching and study of English Literature, whilst valuing existing best practice. The specification builds on the knowledge, understanding and skills established at GCSE. There is clear progression from Advanced Subsidiary to A2: at Advanced Subsidiary level, the focus is on developing an understanding of genres; at A2 the study moves to independent interpretation and reflection. There is also clear progression from Advanced Subsidiary to A2 in styles of assessment, including the opportunity for students to respond creatively to texts.

## Supporting you

Edexcel aims to provide the most comprehensive support for our qualifications. We have therefore published our own dedicated suite of resources for teachers and students written by qualification experts. We also endorse a wide range of materials from other publishers to give you a choice of approach.

For more information on our wide range of support and services for this GCE in English Literature qualification, visit our GCE website: [www.edexcel.com/gce2008](http://www.edexcel.com/gce2008)

## Specification updates

This specification is Issue 4 and is valid for examination from Summer 2014. If there are any significant changes to the specification Edexcel will write to centres to let them know. Changes will also be posted on our website.

For more information please visit [www.edexcel.com](http://www.edexcel.com) or [www.edexcel.com/gce2008](http://www.edexcel.com/gce2008)

# Contents

<b>A</b>	<b>Specification at a glance</b>	<b>4</b>
<b>B</b>	<b>Specification overview</b>	<b>6</b>
	Summary of assessment requirements	6
	Assessment objectives and weightings	7
	Relationship of assessment objectives to units	7
	Qualification summary	8
<b>C</b>	<b>English Literature unit content</b>	<b>11</b>
	Course structure	12
	Unit 1 Explorations in Prose and Poetry	13
	Unit 2 Explorations in Drama	19
	Unit 3 Interpretations of Prose and Poetry	29
	Unit 4 Reflections in Literary Studies	35
<b>D</b>	<b>Assessment and additional information</b>	<b>43</b>
	Assessment information	43
	Additional information	47
<b>E</b>	<b>Resources, support and training</b>	<b>49</b>
	Resources to support the specification	49
	Edexcel's own published resources	49
	Edexcel publications	49
	Additional resources endorsed by Edexcel	50
	Edexcel support services	50
	Training	51

<b>F</b>	<b>Appendices</b>	<b>53</b>
	Appendix 1 Performance descriptions	55
	Appendix 2 Wider curriculum	59
	Appendix 3 Codes	61
	Appendix 4 Prescribed texts	63
	Appendix 5 Framework for writing commentary	77
	Appendix 6 Further resources and support	79

# A Specification at a glance

## AS Unit 1: Explorations in Prose and Poetry

\*Unit code 6ET01

- Externally assessed
- Availability: June

60%  
of the  
total AS  
marks

30% of  
the total  
GCE  
marks

### Content summary:

Prose and poetry, including texts from 1800 to 1945

One prescribed selection of poetry

One prescribed core literary heritage novel and one further novel or novella

### Assessment:

External examination: 2 hours 15 minutes

Clean copies of the prescribed examination texts must be used in the examination

Section A: Unseen poetry or unseen prose, short-answer response

Section B: Poetry essay response

Section C: Prose essay response

## AS Unit 2: Explorations in Drama

\*Unit code 6ET02

- Internally assessed
- Availability: June

40%  
of the  
total AS  
marks

20% of  
the total  
GCE  
marks

### Content summary:

Shakespeare and drama, including plays from 1300 to 1800

Free choice of Shakespeare and other texts

### Assessment:

2000-2500 words maximum, including quotations

Two responses: explorative study and creative critical response

Teacher assessed, internally standardised, externally moderated

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

**A2 Unit 3: Interpretations of Prose and Poetry****\*Unit code 6ET03**

- Externally assessed
- Availability: June

**60%  
of the  
total A2  
marks**

**30% of  
the total  
GCE  
marks**

**Content summary:**

Prose and poetry, including texts published after 1990

Three prescribed texts from a choice of six, including at least one text published after 1990 and both prose and poetry

**Assessment:**

External examination: 2 hours 45 minutes

Clean copies of the prescribed examination texts must be used in the examination

Section A: Unprepared prose or poetry

Section B: Analytical essay

**A2 Unit 4: Reflections in Literary Studies****\*Unit code 6ET04**

- Internally assessed
- Availability: June

**40%  
of the  
total A2  
marks**

**20% of  
the total  
GCE  
marks**

**Content summary:**

Poetry, prose or drama for independent study

Free choice of texts

**Assessment:**

2500-3000 words maximum, including quotations

Either one extended study, or two shorter studies, or a creative response with a commentary

Teacher assessed, internally standardised, externally moderated

# B Specification overview

## Summary of assessment requirements

Unit number and unit title	Level	Assessment information	Number of marks allocated in the unit
Unit 1: Explorations in Prose and Poetry	AS	<p><b>External examination:</b> 2 hours 15 minutes</p> <p>Clean copies of the prescribed examination texts must be used in the examination</p> <p>Section A: Unseen poetry or unseen prose, short-answer response</p> <p>Section B: Poetry essay response</p> <p>Section C: Prose essay response</p>	100
Unit 2: Explorations in Drama	AS	<p><b>Internal assessment</b></p> <p>2000-2500 words maximum, including quotations</p> <p>Two responses: explorative study and creative critical response</p> <p>Teacher assessed, internally standardised, externally moderated</p>	80
Unit 3: Interpretations of Prose and Poetry	A2	<p><b>External examination:</b> 2 hours 45 minutes</p> <p>Clean copies of the prescribed examination texts must be used in the examination</p> <p>Section A: Unprepared prose or poetry</p> <p>Section B: Analytical essay</p>	100
Unit 4: Reflections in Literary Studies	A2	<p><b>Internal assessment</b></p> <p>2500-3000 words maximum, including quotations</p> <p>Either one extended study, or two shorter studies, or a creative response with a commentary</p> <p>Teacher assessed, internally standardised, externally moderated</p>	80

## Assessment objectives and weightings

		% in AS	% in A2	% in GCE
<b>AO1</b>	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	27.5%	22.5%	25%
<b>AO2</b>	Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts	25%	32.5%	28.75%
<b>AO3</b>	Explore connections and comparisons between different literary texts, informed by interpretations of other readers	32.5%	22.5%	27.5%
<b>AO4</b>	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received	15%	22.5%	18.75%

## Relationship of assessment objectives to units

Unit number	Assessment objective				
	AO1	AO2	AO3	AO4	Total for AO1, AO2, AO3 and AO4
Unit 1	10%	10%	5%	-	25%
Unit 2	3.75%	2.5%	11.25%	7.5%	25%
Unit 3	5%	10%	5%	5%	25%
Unit 4	6.25%	6.25%	6.25%	6.25%	25%
<b>Total for Advanced GCE</b>	<b>25%</b>	<b>28.75%</b>	<b>27.5%</b>	<b>18.75%</b>	<b>100%</b>

### Qualification summary

---

**Subject criteria** The General Certificate of Education is part of the Level 3 provision. This specification is based on the Advanced Subsidiary GCE and Advanced GCE Subject criteria for English Literature; which are prescribed by the regulatory authorities and are mandatory for all awarding bodies.

The Edexcel Advanced Subsidiary and Advanced GCE in English Literature has been designed in accordance with the aims for the subject.

---

**Aims** The aims of the Edexcel Advanced Subsidiary and Advanced GCE in English Literature are to develop students' interest in and enjoyment of literature and literary studies as they:

- read widely and independently set texts and others that they have selected for themselves
- engage creatively with a substantial body of texts and ways of responding to them
- develop and effectively apply their knowledge of literary analysis and evaluation in speech and writing
- explore the contexts of the texts they are reading and others' interpretations of them
- deepen their understanding of the changing traditions of literature in English.

**AS/A2 knowledge and understanding**

This Advanced Subsidiary and Advanced GCE specification requires students to:

- use their detailed knowledge and understanding of individual works of literature to explore relationships between texts and to appreciate the significance of culture and contextual influences upon readers and writers
- show knowledge and understanding of a range of literary texts and include at least two examples of each of the genres of prose, poetry and drama across the course as a whole
- experience a wide range of reading in poetry, prose and drama that must include at least one play by Shakespeare, work by at least one author writing between 1300 and 1800, at least one work first published or performed after 1990 and, at Advanced Subsidiary, work by at least one author published between 1800 and 1945
- at Advanced Subsidiary, show knowledge and understanding of: the functions and effects of structure, form and language in text; some of the ways in which individual texts are interpreted by different readers; and some of the ways in which texts relate to one another and to the contexts in which they are written and read
- at A2, show knowledge and understanding of the significance of: the ways in which writers use and adapt language, form and structure in texts; the interpretation of texts by different readers, including over time; how texts relate to literary traditions, movements and genres; and the cultural and contextual influence upon readers and writers.

### AS/A2 skills

This Advanced Subsidiary and Advanced GCE specification requires students to:

- read texts in a variety of ways and respond critically and creatively
- vary strategies for reading, including for detail, overview and gist, depending on the texts being studied and purposes for reading them
- explore comparisons and contrasts between texts, establishing links and relationships
- identify and consider how attitudes and values are expressed in texts
- draw on their understanding of different interpretations when responding to and evaluating texts
- fluently, accurately and effectively communicate their knowledge, understanding and judgement of texts
- use literary critical concepts and terminology with understanding and discrimination
- make accurate reference to quotations from texts and sources.

In addition, the Advanced GCE specification requires students to show judgement and independence as they:

- synthesise and reflect upon their knowledge and understanding of a range of literary texts and ways of reading them
- make appropriate use of the conventions of writing in literary studies, including quotations and sources.

# C English Literature unit content

Course structure 12

---

Unit 1 Explorations in Prose and Poetry 13

---

Unit 2 Explorations in Drama 19

---

Unit 3 Interpretations of Prose and Poetry 29

---

Unit 4 Reflections in Literary Studies 35

---

### Course structure

---

- Edexcel's GCE in English Literature comprises four units and contains an Advanced Subsidiary subset of two AS units.
- The Advanced Subsidiary GCE is the first half of the GCE course and consists of Units 1 and 2. It may be awarded as a discrete qualification or contribute 50 per cent of the total Advanced GCE marks.
- The full Advanced GCE award consists of the two AS units (Units 1 and 2), plus two A2 units (Units 3 and 4) which make up the other 50 per cent of the Advanced GCE. Students wishing to take the full Advanced GCE must, therefore, complete all four units.
- The structure of this qualification allows teachers to construct a course of study which can be taught and assessed either as:
  - ◆ distinct modules of teaching and learning with related units of assessment taken at appropriate stages during the course; or
  - ◆ a linear course which is assessed in its entirety at the end.

## 1.1 Unit description

---

### Genre studies and critical appreciation of text

In this unit students will study the genres of prose and poetry. Groups of texts have been put together to draw out common or contrasting aspects.

In poetry it is the use poets make of the conventions of writing should be taught alongside critical appreciation of the texts. Students will read **one** selection of poems identified for study from a choice of three published collections.

In prose it is the use writers make of narrative in prose which should be taught alongside the critical appreciation of the novels. There is a choice of five groupings of texts.

Students will read **one** core literary heritage novel and one further novel or novella from the same grouping to inform their reading and response.

This unit meets the requirement for one genre from prose fiction, poetry or drama to be studied at Advanced Subsidiary and that one text should be included from the period 1800-1945.

**1.2 Assessment information**

**Examination: 2 hours 15 minutes**

**100 marks**

**Students are required to take into the examination only clean copies of the texts studied.**

**Section A**

**Choice of either Unseen Poetry or Unseen Prose**

Short questions will require students to comment on the use of key features in either poetry or prose.

There are 20 marks available for Section A, divided as shown in the table below.

Question 1: Unseen Poetry		Question 2: Unseen Prose
a 5 marks	OR	a 5 marks
b 5 marks		b 5 marks
c 10 marks		c 10 marks
TOTAL 20 MARKS		TOTAL 20 MARKS

**Section B**

**Poetry**

Students respond to one of two essay questions on the chosen topic area.

In their response, students will compare and contrast the poems they have studied.

**One question on poetry**

One question, from a choice of two, on one selection (Home or Land or Work).

There are 40 marks available for Section B.

**Section C****Prose**

Students respond to one of two essay questions on the chosen topic area.

Students will respond to a question, focusing on their core text to establish their argument and referring to their second text in order to develop their line of argument.

**One question on chosen prose texts**

One question on one core novel, with reference to another novel from the same grouping to support the line of argument.

There are 40 marks available for Section C.

**1.3 Unit content**

Centres should refer to the Edexcel website for the most up-to-date details of the prescribed texts and editions — [www.edexcel.com](http://www.edexcel.com).

**Prescribed texts****Poetry**

*Here to Eternity*, ed. Andrew Motion, poems on the themes of either Home or Land or Work, as listed in *Appendix 6*.

OR

*The Oxford Anthology of English Poetry Volume II: Blake to Heaney*, ed. John Wain, poems selected by Edexcel on the themes of either Home or Land or Work, as listed in *Appendix 6*.

OR

*The Rattle Bag*, ed. Seamus Heaney and Ted Hughes, poems selected by Edexcel on the themes of either Home or Land or Work, as listed in *Appendix 6*.

**Prose**

**Group 1**

Core novel: *Jane Eyre*, Charlotte Brontë

With EITHER

*Wide Sargasso Sea*, Jean Rhys

OR

*The Magic Toyshop*, Angela Carter

**Group 2**

Core novel: *Brighton Rock*, Graham Greene

With EITHER

*Lies of Silence*, Brian Moore

OR

*A Clockwork Orange*, Anthony Burgess

**Group 3**

Core novel: *Pride and Prejudice*, Jane Austen

With EITHER

*The French Lieutenant's Woman*, John Fowles

OR

*The Yellow Wallpaper*, Charlotte Perkins Gilman

**Group 4**

Core novel: *Wuthering Heights*, Emily Brontë

With EITHER

*The Scarlet Letter*, Nathaniel Hawthorne

OR

*The Color Purple*, Alice Walker

**Group 5**

Core novel: *Howards End*, E M Forster

With EITHER

*The Remains of the Day*, Kazuo Ishiguro

OR

*The Shooting Party*, Isabel Colegate

Prescribed editions of all texts are listed in *Appendix 6*.

---

**Details of learning content**

For this unit students will study a selection of poetry and one core novel and a further novel.

**Key features of the genres****Poetry**

- Type
- Voice
- Form and structure
- Imagery
- Language choice
- Rhyme and rhythm
- Tone and mood

### Prose

- Narrative structure
- Narrative and chronological time, including the use of tense
- Narrative voice
- Use of speech
- Prose style and language choices including sentence structure
- Use of images, symbols and motifs
- Genre and generic conventions.

## 1.4 What students need to learn

---

### Unit 1

- How the features of the genres of prose fiction and poetry function
- How writers use language in a variety of forms
- The different ways that texts can be interpreted by different readers
- The ways texts can be grouped and compared to inform interpretation

## 2.1 Unit description

---

### Explorative study and creative critical response

In this unit students will explore drama texts by reading or watching performance (live or filmed) and by reading, viewing or listening to examples of others' responses. Texts may be studied and tasks chosen for the group or the individual, as appropriate to the centre.

The requirement that **three** texts should be 'studied' in this unit should be interpreted to mean that in preparation for writing coursework students will study a play in detail, draw upon their knowledge of a further play(s) and/or explore relevant critical reception. This approach will enhance their ability to consider the contexts in which the texts were written and are received.

Centres and students are **free to choose their texts** to comply with the need to include a play by Shakespeare and a further play written between 1300 and 1800. The further play may be another play by Shakespeare or a play from a different playwright in the period specified. Students will produce a coursework folder that demonstrates that the four assessment objectives have been fully met.

To support informed student choice of texts, further guidance is provided in the tutor support materials.

## 2.2 Assessment information

---

The coursework folder

**Coursework folder: 2000-2500 words maximum (including quotations)**

**80 marks**

Two responses are required: an **explorative study** and a **creative critical response**. Tasks should allow students to produce informed, analytical responses which consider playwrights' crafting of the text(s), the ways texts can be compared and the students' own and others' critical response in a creative treatment.

References to texts, sources and quotations must be provided.

It is the centre's responsibility to inform students that there is no tolerance on the prescribed word limit. Students are required to include a cumulative word count at the bottom of each page. Teacher-assessors and moderators will discontinue marking once the prescribed word limit is reached.

Edexcel will provide advice on task setting through training and tutor support materials.

---

### Sample coursework tasks

Example 1

Explorative study

Shakespeare's *King Lear* is studied and Webster's *The White Devil* is used to provide comparison in a study of the tragic hero. Critical reviews of performances are analysed.

Approximate word count: 1800

Creative critical response

Write **TWO** letters to the editor of *The Times Literary Supplement*, one praising a recent performance of *King Lear*; the other criticising it.

Approximate word count: 400

**Example 2****Explorative study**

Shakespeare's *Much Ado About Nothing* is studied and Behn's *The Rover* is used to provide comparison in a study of disguise and deception. Critical reviews of performances are analysed.

Approximate word count: 1500

**Creative critical response**

View a performance for which there are reviews. Write your own review of the performance in which you give your own views and provide a response to the views expressed by others.

Approximate word count: 500

---

**Example 3****Explorative study**

Ford's *'Tis Pity She's a Whore* is studied and Shakespeare's *The Taming of the Shrew* is used to explore the representation of women. Critical reviews of performances are analysed.

Approximate word count: 1750

**Creative critical response**

Script a talk to peers on two very different interpretations of *'Tis Pity She's a Whore*, making comments on the differences and providing insight into your own critical position.

Approximate word count: 500

### Example 4

#### Explorative study

Shakespeare's *King Henry IV – Part 2* is studied and *Edward II* is used to explore responsibility. Critical reviews of performances are analysed.

Approximate word count: 2000

#### Creative critical response

Write an outline pitch for the BBC's *Shakespeare Re-told* series, where you demonstrate how you might re-tell *King Henry IV – Part 2* for a 21st century television audience, making clear the reasons for your choices.

Approximate word count: 500

---

### Example 5

#### Explorative study

Shakespeare's *Measure for Measure* is studied and *Twelfth Night* is used to explore how a moral dilemma is presented and the degree to which satisfactory solutions are found.

Approximate word count: 2000

#### Creative critical response

Identify one scene which directors regard as being problematic on stage. Write the script for a talk to be given by the director outlining the problems posed by this scene and how these problems are going to be explored on the stage.

Approximate word count: 500

## 2.3 Unit content

### Details of learning content

Centres and students are free to choose their texts to comply with the need to include a play by Shakespeare and a further play written between 1300 and 1800.

## 2.4 What students need to learn

---

### Unit 2

- The relevance of genre in relation to the particular texts studied and how texts are influenced by literary conventions
- How playwrights use dramatic forms to evoke responses in audiences
- The contexts in which texts have been produced and received and understanding of how these contexts influence meaning
- Key connections between drama texts studied
- A range of ways to read and experience texts
- Ways to interpret texts independently in response to interpretations by different readers
- Ways to communicate clearly and effectively their responses to the texts studied, in a range of forms
- Ways to construct critical arguments

## 2.5 Assessment criteria

### Explorative study

<b>A01</b>	<b>Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</b>
<b>Band 1 Marks 0-3</b>	<ul style="list-style-type: none"> <li>■ Attempts to establish argument</li> <li>■ Makes some use of critical technical terminology</li> <li>■ Writes with generally clear expression with technical lapses</li> </ul>
<b>Band 2 Marks 4-6</b>	<ul style="list-style-type: none"> <li>■ Produces a controlled and logical argument</li> <li>■ Makes appropriate use of critical terminology</li> <li>■ Writes coherently with accuracy and fluency</li> </ul>
<b>A02</b>	<b>Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</b>
<b>Band 1 Marks 0-4</b>	<ul style="list-style-type: none"> <li>■ Identifies some features of structure, form and language with limited understanding of effects</li> <li>■ Offers limited critical analysis of how structure, form and language shape meaning</li> </ul>
<b>Band 2 Marks 5-8</b>	<ul style="list-style-type: none"> <li>■ Makes detailed exploration of particular features of structure, form and language with clear understanding of varied effects</li> <li>■ Offers perceptive critical analysis of how structure, form and language shape meaning</li> </ul>

<b>A03</b>	<b>Explore connections and comparisons between different literary texts, informed by interpretations of other readers.</b>
<b>Band 1 Marks 0-4</b>	<ul style="list-style-type: none"> <li>■ Refers to one or more appropriate literary texts</li> <li>■ Asserts a limited personal response to literary texts</li> </ul>
<b>Band 2 Marks 5-9</b>	<ul style="list-style-type: none"> <li>■ Makes some relevant connections and comparisons between appropriate literary texts</li> <li>■ Identifies interpretations of literary texts by other readers</li> </ul>
<b>Band 3 Marks 10-14</b>	<ul style="list-style-type: none"> <li>■ Makes some relevant but often narrative connections and comparisons between appropriate literary texts</li> <li>■ Shows awareness of different interpretations and makes use of these to develop a line of argument about literary and critical texts</li> </ul>
<b>Band 4 Marks 15-20</b>	<ul style="list-style-type: none"> <li>■ Makes relevant connections and comparisons between different texts as the basis of a coherent response</li> <li>■ Shows awareness and understanding of different interpretations of literary and critical texts and makes effective use of these to develop a line of argument</li> </ul>
<b>Band 5 Marks 21-26</b>	<ul style="list-style-type: none"> <li>■ Makes perceptive and insightful critical connections and comparisons between appropriate texts</li> <li>■ Demonstrates an open-minded approach to different interpretations of appropriate texts and applies this knowledge to develop a line of argument</li> </ul>
<b>Band 6 Marks 27-31</b>	<ul style="list-style-type: none"> <li>■ Shapes and explores connections and comparisons between appropriate texts</li> <li>■ Explores different interpretations of texts to analyse them in a consistent argument</li> </ul>
<b>Band 7 Marks 32-36</b>	<ul style="list-style-type: none"> <li>■ Articulates confident opinions and judgements about appropriate texts by making critical comparisons and connections between them</li> <li>■ Analyses interpretations of appropriate texts by other readers in a critical and sustained argument</li> </ul>

<b>A04</b>	<b>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</b>
<b>Band 1 Marks 0-3</b>	<ul style="list-style-type: none"> <li>■ Produces a response which makes limited or partially assimilated use of knowledge of conditions in which the text was produced</li> <li>■ Demonstrates limited understanding of effects of contextual factors on an audience</li> </ul>
<b>Band 2 Marks 4-7</b>	<ul style="list-style-type: none"> <li>■ Produces a response which shows good understanding of the conditions in which the text was produced</li> <li>■ Demonstrates some understanding of effects of contextual factors on an audience with some awareness of different audiences over time</li> </ul>
<b>Band 3 Marks 8-12</b>	<ul style="list-style-type: none"> <li>■ Produces a response which is enriched by a detailed understanding of the conditions in which the text was produced</li> <li>■ Demonstrates perceptive understanding of the effects of contextual factors on an audience with some insightful comments on the perspectives of different audiences over time</li> </ul>

**Creative critical response**

<b>AO1</b>	<b>Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</b>
<b>Band 1 Marks 0-3</b>	<ul style="list-style-type: none"> <li>■ Demonstrates some awareness of register and audience</li> <li>■ Writes with generally clear expression with technical lapses</li> <li>■ Uses some of the features of the language, style and structure of the chosen critical form to produce writing which attempts to persuade in the creative critical response</li> </ul>
<b>Band 2 Marks 4-6</b>	<ul style="list-style-type: none"> <li>■ Demonstrates clear awareness of register and audience</li> <li>■ Writes coherently with accuracy and fluency</li> <li>■ Uses persuasively the language, style and structure of the chosen critical form to achieve desired effects in the creative critical response</li> </ul>

<b>AO4</b>	<b>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</b>
<b>Band 1 Marks 0-3</b>	<ul style="list-style-type: none"> <li>■ Makes some attempt to write in an appropriate format and register</li> <li>■ Offers limited interpretation of texts within their contexts with limited awareness of how they are received</li> </ul>
<b>Band 2 Marks 4-7</b>	<ul style="list-style-type: none"> <li>■ Adopts an appropriate format and register for presenting ideas about texts in context</li> <li>■ Interprets texts with some recognition of the influence of contextual factors and provides some relevant critical discussion of how they are received</li> </ul>
<b>Band 3 Marks 8-12</b>	<ul style="list-style-type: none"> <li>■ Demonstrates confidence and skill in using an appropriate format for discussing and presenting ideas about texts in context</li> <li>■ Presents an effective, thoughtful interpretation of texts within their contexts with a clear awareness of how they are received</li> </ul>

<b>Total marks for Unit 2:</b>	<b>80</b>
--------------------------------	-----------

Teachers must show clearly how the marks have been awarded in relation to the assessment criteria. For more information, please refer to the *Edexcel Information Manual* document, which is available on the Edexcel website.

## 2.6 Administration of internal assessment

---

- 1 Internal standardisation** Teachers must show clearly how the marks have been awarded in relation to the assessment criteria. If more than one teacher in a centre is marking students' work, there must be a process of internal standardisation to ensure that there is a consistent application of the assessment criteria.

---
- 2 Authentication** All students must sign an authentication statement. Statements relating to work, not samples, should be held securely in the centre. Those which relate to sampled students must be attached to the work and sent to the moderator. In accordance with a revision to the current Code of Practice, any student unable to provide an authentication statement will receive zero credit for the component. Where credit has been awarded by a centre-assessor to sampled work without an accompanying authentication statement, the moderator will inform Edexcel and the mark will be adjusted to zero.

---
- 3 Further information** For more information on annotation, authentication, mark submission and moderation procedures, please refer to the *Edexcel Information Manual* document, which is available on the Edexcel website.

For up-to-date advice on teacher involvement, malpractice and plagiarism, please refer to the latest *Joint Council for Qualifications (JCQ) Instructions for Conducting Coursework* document. This document is available on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk).

For additional information on malpractice, please refer to the latest *Joint Council for Qualifications (JCQ) Suspected Malpractice in Examinations and Assessments: Policies and Procedures* document, available on the JCQ website.



### 3.1 Unit description

#### Comparing and contrasting texts from different genres

In this unit students will develop the skills in reading and responding to texts that they acquired at Advanced Subsidiary level. They will engage with recently published texts as well as other texts from different periods. In particular, they must respond critically to at least one text published after 1990.

They are expected to comment on unseen prose or poetry and their response will be informed by the reading skills they have developed through their course as a whole.

They will compare and contrast texts from different genres. Their independent responses will be informed by an appreciation of the contexts in which texts are written and read and by the interpretations of other readers over time.

Students will study texts selected from **one** of the four text groupings offered below. **Three** texts are selected within the group from a choice of six. Centres and students must ensure that at least **one text** was published **after 1990** and that **prose and poetry** are **both** included in the reading preparation. Each section allows students the opportunity to select texts within or across periods.

It is not necessary to study the three texts in the same level of detail. Students should be encouraged to view the texts in relation to each other.

This unit and Unit 4 are synoptic units and require students to demonstrate that they can read and respond independently and with increasing depth in their responses.

## 3.2 Assessment information

---

**Examination: 2 hours 45 minutes**

**100 marks**

---

### Section A

**Students are required to take into the examination only clean copies of the prescribed texts studied.**

Students will select either one unprepared prose passage or one unprepared poem presented in the paper. In their response students will explore, through close reference, the writer's choice of structure, form and language when shaping meaning.

*40 marks*

---

### Section B

Students will be presented with a reader's comment. Students will write about their response to their texts in the light of this comment, referring to at least two of the texts they have studied.

*60 marks*

### 3.3 Unit content

#### Details of learning content

Three prescribed texts from a choice of six, including at least one text published after 1990 and including prose and poetry.

Centres should refer to the Edexcel website for the most up-to-date details of the prescribed texts and editions — [www.edexcel.com](http://www.edexcel.com)

#### Prescribed texts

Text groupings (asterisked texts are post-1990)

#### Relationships

##### Prose

*Captain Corelli's Mandolin*, Louis de Bernières\*

*Tess of the D'Urbervilles*, Thomas Hardy

*The Great Gatsby*, F Scott Fitzgerald

##### Poetry

*Emergency Kit*, ed. Jo Shapcott and Matthew Sweeney (see *Appendix 6* for the selected poems)

*Metaphysical Poetry*, ed. C Burrow and C Ricks (see *Appendix 6* for the selected poems)

*Rapture*, Carol Ann Duffy\*

#### Identifying self

##### Prose

*Behind the Scenes at the Museum*, Kate Atkinson\*

*Great Expectations*, Charles Dickens

*Life of Pi*, Yann Martel\*

##### Poetry

*Taking Off Emily Dickinson's Clothes*, Billy Collins\*

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

*The Fat Black Woman's Poems*, Grace Nichols

**Journeys****Prose**

*Reef*, Romesh Gunsekera\*

*Small Island*, Andrea Levy\*

*The Final Passage*, Caryl Phillips

**Poetry**

*Brunizem*, Sujata Bhatt ('Eurydice Speaks' only)

*the terrorist at my table*, Imtiaz Dharker ('Lascar Johnnie 1930' and 'The Habit of Departure' only)\*

*The General Prologue to the Canterbury Tales*, Geoffrey Chaucer

---

**War****Prose**

*The Ghost Road*, Pat Barker\*

*Spies*, Michael Frayn\*

*The Kite Runner*, Khaled Hosseini\*

**Poetry**

*Here to Eternity*, editor Andrew Motion (poems from 'War' section only)

*101 Poems Against War*, ed. Paul Keegan and Matthew Hollis (see *Appendix 6* for the selected poems)

*Legion*, David Harsent\* (poems from the first section only)

### 3.4 What students need to learn

---

#### Unit 3

- The importance of the relationship between texts, making comparisons between texts in the light of different interpretations by other readers
- The significance of the cultural and contextual influences under which literary texts are written and received
- How to respond creatively, relevantly and in an informed way to texts using appropriate terminology and concepts as well as coherent and accurate written expression
- How to analyse texts from a critical perspective



## 4.1 Unit description

### Independent reading and research

This unit allows teachers and students **free choice of texts**, unrestrained by date requirements or genre, in order to undertake independent reading and research. The three texts chosen could include works of literary criticism or cultural commentary. They should not be texts that have previously been assessed in any other unit. Texts may be studied and tasks chosen for the group or the individual as appropriate to the centre.

The texts may relate to each other in a variety of ways, such as by movement, period or author.

The requirement that **three** texts should be 'studied' in this unit should be interpreted to mean that, in preparation for writing coursework, students will study one text in detail, drawing upon their knowledge of a further text(s) and/or exploring relevant critical reception.

Teachers and students may take the opportunity to develop interests aroused by the study of texts in other units or by types of texts not considered elsewhere.

As readers and critics of literary texts, students should demonstrate that they have synthesised and reflected upon their knowledge and understanding gained throughout the course. Together with Unit 3, this unit is synoptic and requires students to demonstrate that they can read and respond independently and with increasing depth in their responses.

To support informed student choices of texts further guidance is provided in the tutor support materials.

## 4.2 Assessment information

### The coursework folder

**Coursework folder: 2500-3000 words maximum (including quotations)**

**80 marks**

Students will produce a coursework folder that demonstrates that the four assessment objectives have been fully met. Tasks must enable students to make informed analytical responses, showing critical awareness of the connections and comparisons between texts.

The coursework folder will consist of **either**:

- one extended study referring to all texts studied in this unit

**or**

- two shorter studies: if two studies are included, each must refer to more than one text studied in this unit

**or**

- one creative response with a commentary using the Edexcel framework (supplied in *Appendix 5*).

The creative response such as text transformation may focus on one or more texts. The commentary must include reference to the full range of texts studied in this unit. Students should be advised that the majority of the marks for this activity will be awarded for their commentary.

Whilst the element of creativity represented by their own piece of literary writing is important, the reading and research and the critical responses to their chosen reading should form the greater part of the activity and the final work presented for assessment. The weighting of the assessment objectives in the assessment criteria offer further demonstration of this requirement.

It is the centre's responsibility to inform students that there is no tolerance on the prescribed word limit. Students are required to include a cumulative word count at the bottom of each page. Teacher-assessors and moderators will discontinue marking once the prescribed word limit is reached.

## Suggested areas for study

The following suggestions are provided for guidance on the types of text combinations on which tasks could be set.

---

### One extended study

#### **Example 1: Shakespeare's Women**

*Othello*, Shakespeare

*The Taming of the Shrew*, Shakespeare

Critical comment

#### **Example 2: Literature and Censorship**

*Lady Chatterley's Lover*, D H Lawrence

Trial account

Media reporting

Other writers' perspectives, eg Doris Lessing on *The Satanic Verses*, Salman Rushdie

Media reporting

#### **Example 3: Writing about Africa**

*The Catastrophist*, Ronan Bennett

*Maru* or *A Question of Power*, Bessie Head

*Heart of Darkness*, Joseph Conrad

### Two shorter studies

#### Example 1: The Romantic Movement

The Romantic poets

#### Example 2: The Oral Tradition in Poetry

*Under Milk Wood*, Dylan Thomas

Ballads from poets such as Charles Causley, W H Auden, Carol Rumens, Bob Dylan

Stories of real incidents such as *The Lonesome Death of Hattie Carroll* and *Ballad of Hollis Brown*

---

### One creative response with commentary

#### Example 1: Transforming Texts

Research for writing and commentary: examples of retellings by other writers such as *The Penelopiad*, Margaret Atwood; Keats: 'Lamia', 'The Eve of St Agnes', 'Isabella; or, The Pot of Basil'; reworked children's fairy tales: *The Bloody Chamber*, Angela Carter.

## 4.3 Unit content

### Details of learning content

Free choice of three texts. The texts chosen could include works of literary criticism or cultural commentary.

As readers and critics of literary texts, students should demonstrate that they have synthesised and reflected upon their knowledge and understanding gained throughout the course.

## 4.4 What students need to learn

---

- How to study, with increasing independence, a wider range of texts of cultural and literary significance
- How to carry out literary research
- How texts can be re-interpreted
- How critical responses are formed and received
- About the influences of culture and contexts on readers and writers
- How to present their findings appropriately, using referencing and sources
- How to develop creative responses to texts

### 4.5 Assessment criteria

<b>A01</b>	<b>Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</b>
<b>Band 1 Marks 0-4</b>	<ul style="list-style-type: none"> <li>■ Provides some evidence of research and reading but with limited originality</li> <li>■ Makes little if any use of critical terminology; its application may not always be relevant</li> <li>■ Writes mainly accurately with some lapses in expression and accuracy</li> </ul>
<b>Band 2 Marks 5-9</b>	<ul style="list-style-type: none"> <li>■ Provides some evidence of independent research and reading</li> <li>■ Makes some use of critical terminology to establish relevant points</li> <li>■ Writes accurately, demonstrating some coherence</li> </ul>
<b>Band 3 Marks 10-14</b>	<ul style="list-style-type: none"> <li>■ Provides evidence of independent research and reading which is effectively applied</li> <li>■ Makes effective use of critical terminology to develop a line of argument</li> <li>■ Writes accurately, effectively and coherently</li> </ul>
<b>Band 4 Marks 15-20</b>	<ul style="list-style-type: none"> <li>■ Provides evidence of independent research and reading which is fully incorporated and used to illuminate</li> <li>■ Makes confident and appropriate use of critical terminology to refine the line of argument and evaluate the texts</li> <li>■ Writes accurately with sustained fluency, coherence and confidence; effectively producing fluent, cohesive and controlled writing</li> </ul>

<b>A02</b>	<b>Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</b>
<b>Band 1 Marks 0-4</b>	<ul style="list-style-type: none"> <li>■ Demonstrates limited knowledge of basic features of structure, form and language</li> <li>■ Shows limited awareness of the effect of structure, form and language</li> <li>■ Shows a limited critical understanding of literary texts</li> </ul>
<b>Band 2 Marks 5-9</b>	<ul style="list-style-type: none"> <li>■ Demonstrates knowledge of features of structure, form and language</li> <li>■ Shows some understanding of the effectiveness of structure, form and language</li> <li>■ Shows some critical understanding of literary texts</li> </ul>
<b>Band 3 Marks 10-14</b>	<ul style="list-style-type: none"> <li>■ Applies knowledge of how features of structure, form and language operate within a text</li> <li>■ Examines the effectiveness of structure, form and language</li> <li>■ Demonstrates a developed critical understanding of literary texts</li> </ul>
<b>Band 4 Marks 15-20</b>	<ul style="list-style-type: none"> <li>■ Applies knowledge of how features of structure, form and language operate within a text in order to create effect</li> <li>■ Evaluates the effectiveness of structure, form and language and draws conclusions from their findings</li> <li>■ Demonstrates a well-developed critical understanding of literary texts which enables an independent response</li> </ul>

<b>A03</b>	<b>Explore connections and comparisons between different literary texts, informed by interpretations of other readers.</b>
<b>Band 1 Marks 0-4</b>	<ul style="list-style-type: none"> <li>■ Makes limited connections and comparisons between texts, providing limited evidence of understanding of the issues raised</li> <li>■ Demonstrates limited understanding of the text with little awareness or consideration of different interpretations</li> </ul>
<b>Band 2 Marks 5-9</b>	<ul style="list-style-type: none"> <li>■ Makes some connections and comparisons between texts, providing evidence of understanding of the issues raised</li> <li>■ Demonstrates an understanding of the text with some awareness of different interpretations.</li> <li>■ Limited use is made of other interpretations when forming own argument</li> </ul>
<b>Band 3 Marks 10-14</b>	<ul style="list-style-type: none"> <li>■ Makes relevant and insightful literary connections and comparisons between texts, providing a detailed and informed understanding of the issues raised</li> <li>■ Demonstrates a developed understanding of texts informed by different interpretations, applying the awareness of other interpretations effectively</li> </ul>
<b>Band 4 Marks 15-20</b>	<ul style="list-style-type: none"> <li>■ Makes explorative, original and illuminating literary connections and comparisons between texts, providing a detailed and perceptive analysis of the issues raised</li> <li>■ Evaluates texts in light of appropriate selection of different interpretations</li> <li>■ Demonstrates a synthesis of textual connections in developing a line of argument</li> </ul>

<b>A04</b>	<b>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</b>
<b>Band 1 Marks 0-4</b>	<ul style="list-style-type: none"> <li>■ Identifies factors that influence the audience</li> <li>■ Shows limited awareness of the cultural and contextual factors</li> </ul>
<b>Band 2 Marks 5-9</b>	<ul style="list-style-type: none"> <li>■ Identifies and demonstrates an understanding of the factors that influence the audience</li> <li>■ Shows awareness of the cultural and contextual factors, focusing on factors that influenced texts when they were originally produced</li> </ul>
<b>Band 3 Marks 10-14</b>	<ul style="list-style-type: none"> <li>■ Examines the factors that influence different audiences over time</li> <li>■ Interprets the influence of contextual factors over time and demonstrates an understanding of their effects</li> </ul>
<b>Band 4 Marks 15-20</b>	<ul style="list-style-type: none"> <li>■ Analyses, evaluates and synthesises the factors that influence different audiences over time</li> <li>■ Presents a synthesis of knowledge which demonstrates a well-developed and focused understanding of the effects of contextual factors</li> </ul>

<b>Total marks for Unit 4:</b>	<b>80</b>
--------------------------------	-----------

Teachers must show clearly how the marks have been awarded in relation to the assessment criteria. For more information, please refer to the *Edexcel Information Manual* document, which is available on the Edexcel website.

## 4.6 Administration of internal assessment

- 
- 1 Internal standardisation** Teachers must show clearly how the marks have been awarded in relation to the assessment criteria. If more than one teacher in a centre is marking students' work, there must be a process of internal standardisation to ensure that there is a consistent application of the assessment criteria.
- 
- 2 Authentication** All students must sign an authentication statement. Statements relating to work, not samples, should be held securely in the centre. Those which relate to sampled students must be attached to the work and sent to the moderator. In accordance with a revision to the current Code of Practice, any student unable to provide an authentication statement will receive zero credit for the component. Where credit has been awarded by a centre-assessor to sampled work without an accompanying authentication statement, the moderator will inform Edexcel and the mark will be adjusted to zero.
- 
- 3 Further information** For more information on annotation, authentication, mark submission and moderation procedures, please refer to the *Edexcel Information Manual* document, which is available on the Edexcel website.
- For up-to-date advice on teacher involvement, malpractice and plagiarism, please refer to the latest *Joint Council for Qualifications (JCQ) Instructions for Conducting Coursework* document. This document is available on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk).
- For additional information on malpractice, please refer to the latest *Joint Council for Qualifications (JCQ) Suspected Malpractice in Examinations and Assessments: Policies and Procedures* document, available on the JCQ website.

# D Assessment and additional information

## Assessment information

<b>Assessment requirements</b>	For a summary of assessment requirements and assessment objectives, see <i>Section B Specification overview</i> .
<b>Entering candidates for this qualification</b>	Details of how to enter candidates for the examinations for this qualification can be found in Edexcel's Information Manual, copies of which are sent to all examinations officers. The information can also be found on Edexcel's website — <a href="http://www.edexcel.com">www.edexcel.com</a>
<b>Resitting of units</b>	<p>There is no limit to the number of times that a student may retake a unit prior to claiming certification for the qualification. The best available result for each contributing unit will count towards the final grade.</p> <p>After certification all unit results may be reused to count towards a new award. Students may re-enter for certification only if they have retaken at least one unit.</p> <p>Results of units held in the Edexcel unit bank have a shelf life limited only by the shelf life of this specification.</p>
<b>Awarding and reporting</b>	<p>The grading, awarding and certification of this qualification will comply with the requirements of the current GCSE/GCE Code of Practice, which is published by the Office of Qualifications and Examinations Regulation (Ofqual). The AS qualification will be graded and certificated on a five-grade scale from A to E. The full GCE Advanced level will be graded on a six-point scale A* to E. Individual unit results will be reported.</p> <p>A pass in an Advanced Subsidiary subject is indicated by one of the five grades A, B, C, D, E of which grade A is the highest and grade E the lowest. A pass in an Advanced GCE subject is indicated by one of the six grades A*, A, B, C, D, E of which Grade A* is the highest and Grade E the lowest. To be awarded an A* students will need to achieve an A on the full GCE Advanced level qualification and an A* aggregate of the A2 units. Students whose level of achievement is below the minimum judged by Edexcel to be of sufficient standard to be recorded on a certificate will receive an unclassified U result.</p>
<b>Performance descriptions</b>	Performance descriptions give the minimum acceptable level for a grade. See <i>Appendix 1</i> for the performance descriptions for this subject.

### Unit results

The minimum uniform marks required for each grade for each unit:

#### Unit 1

Unit grade	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
Maximum uniform mark = 120	<b>96</b>	<b>84</b>	<b>72</b>	<b>60</b>	<b>48</b>

Students who do not achieve the standard required for a grade E will receive a uniform mark in the range 0–47.

#### Unit 2

Unit grade	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
Maximum uniform mark = 80	<b>64</b>	<b>56</b>	<b>48</b>	<b>40</b>	<b>32</b>

Students who do not achieve the standard required for a grade E will receive a uniform mark in the range 0–31.

#### Unit 3

Unit grade	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
Maximum uniform mark = 120	<b>96</b>	<b>84</b>	<b>72</b>	<b>60</b>	<b>48</b>

Students who do not achieve the standard required for a grade E will receive a uniform mark in the range 0–47.

#### Unit 4

Unit grade	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
Maximum uniform mark = 80	<b>64</b>	<b>56</b>	<b>48</b>	<b>40</b>	<b>32</b>

Students who do not achieve the standard required for a grade E will receive a uniform mark in the range 0–31.

**Qualification results**

The minimum uniform marks required for each grade:

**Advanced Subsidiary Cash-in code 8ET01**

Qualification grade	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
Maximum uniform mark = 200	<b>160</b>	<b>140</b>	<b>120</b>	<b>100</b>	<b>80</b>

Students who do not achieve the standard required for a grade E will receive a uniform mark in the range 0–79.

**Advanced GCE Cash-in code 9ET01**

Qualification grade	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
Maximum uniform mark = 400	<b>320</b>	<b>280</b>	<b>240</b>	<b>200</b>	<b>160</b>

Students who do not achieve the standard required for a grade E will receive a uniform mark in the range 0–159.

**Language of assessment**

Assessment of this specification will be available in English only. Assessment materials will be published in English only and all work submitted for examination and moderation must be produced in English.

**Quality of written communication**

Students will be assessed on their ability to:

- write legibly, with accurate use of spelling, grammar and punctuation in order to make the meaning clear
- select and use a form and style of writing appropriate to purpose and to complex subject matter
- organise relevant information clearly and coherently, using specialist vocabulary when appropriate.

Students will be given the opportunity to demonstrate quality of written communication via AO1 in each of the four units.

**Assessment objectives and weighting**

		<b>% in AS</b>	<b>% in A2</b>	<b>% in GCE</b>
<b>AO1</b>	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	27.5%	22.5%	25%
<b>AO2</b>	Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts	25%	32.5%	28.75%
<b>AO3</b>	Explore connections and comparisons between different literary texts, informed by interpretations of other readers	32.5%	22.5%	27.5%
<b>AO4</b>	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received	15%	22.5%	18.75%

**Synoptic assessment**

In synoptic assessment there should be a concentration on the quality of assessment to ensure that it encourages the development of the holistic understanding of the subject.

Synopticity requires students to connect knowledge, understanding and skills acquired in different parts of the Advanced GCE course.

Synoptic assessment in the context of English Literature requires students to apply the knowledge, skills and understanding gained from their studies to be applied to assessments in Units 3 and 4.

**Stretch and challenge**

Students can be stretched and challenged in A2 units through the use of different assessment strategies, for example:

- using a variety of stems in questions — for example analyse, evaluate, discuss, compare
- ensuring connectivity between sections of questions
- a requirement for extended writing
- use of a wider range of question types to address different skills — for example open-ended questions
- improvement of synoptic assessment.

## Additional information

### Malpractice and plagiarism

For up-to-date advice on malpractice and plagiarism, please refer to the latest *Joint Council for Qualifications (JCQ) Instructions for Conducting Coursework* document. This document is available on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk).

For additional information on malpractice, please refer to the latest *Joint Council for Qualifications (JCQ) Suspected Malpractice in Examinations And Assessments: Policies and Procedures* document, available on the JCQ website.

### Access arrangements and special requirements

Edexcel's policy on access arrangements and special considerations for GCE, GCSE, and Entry Level is designed to ensure equal access to qualifications for all students (in compliance with the Equality Act 2010) without compromising the assessment of skills, knowledge, understanding or competence.

Please see the Joint Council for Qualifications (JCQ) website ([www.jcq.org.uk](http://www.jcq.org.uk)) for their policy on access arrangements, reasonable adjustments and special considerations.

Please see our website ([www.edexcel.com](http://www.edexcel.com)) for:

- the forms to submit for requests for access arrangements and special considerations
- dates to submit the forms.

Requests for access arrangements and special considerations must be addressed to:

Special Requirements  
Edexcel  
One90 High Holborn  
London WC1V 7BH

### Equality Act 2010

Please see our website ([www.edexcel.com](http://www.edexcel.com)) for information on the Equality Act 2010.

### Prior learning and progression

#### Prior learning

Students who would benefit most from studying a GCE in English Literature are likely to have a Level 2 qualification such as a GCSE in English at grades A\*–C.

#### Progression

This qualification supports progression into higher education, training or employment, such as media, education, law, public and voluntary sectors.

---

### Combinations of entry

Forbidden combinations are:

- any other Advanced Subsidiary or Advanced GCE qualification with the title 'English Literature' available at the same examination sitting
- Edexcel Advanced Subsidiary GCE or Advanced GCE English Language and Literature at the same examination sitting.

---

### Student recruitment

Edexcel's access policy concerning recruitment to our qualifications is 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.

---

### The wider curriculum

This qualification provides opportunities for developing an understanding of spiritual, moral, ethical, social and cultural issues, together with an awareness of environmental issues, health and safety considerations, citizenship and European developments consistent with relevant international agreements appropriate as applied to English Literature. *Appendix 2: Wider curriculum maps* the opportunities available.

# E Resources, support and training

## Resources to support the specification

In addition to the resources available in the Getting Started and Internal Assessment Guide books, Edexcel produces a wide range of resources to support this specification.

## Edexcel's own published resources

Edexcel aims to provide the most comprehensive support for our qualifications. We have therefore published our own dedicated suite of resources for teachers and students written by qualification experts. These resources include:

- AS Students' Book
- A2 Students' Book
- AS and A2 Teacher's CD ROM.

These materials are written by Senior Examiners and highly respected authors of GCE English Literature materials.

For more information on our complete range of products and services for GCE in English Literature, visit [www.edexcel.com/gce2008](http://www.edexcel.com/gce2008)

## Edexcel publications

You can order further copies of the specification and SAMs documents from:

Edexcel Publications  
Adamsway  
Mansfield  
Notts NG18 4FN

Telephone: 01623 467467  
Fax: 01623 450481  
Email: [publication.orders@edexcel.com](mailto:publication.orders@edexcel.com)  
Website: [www.edexcel.com](http://www.edexcel.com)

## Additional resources endorsed by Edexcel

Edexcel also endorse additional materials written to support this qualification. Any resources bearing the 'Endorsed by Edexcel' logo have been through a rigorous quality assurance process to ensure complete and accurate support for the specification. For-up-to-date information about endorsed resources, please visit [www.edexcel.com/endorsed](http://www.edexcel.com/endorsed)

Please note that, while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may be changed.

The resources listed are intended to be a guide for teachers and not a comprehensive list. Further suggestions can be found in *Appendix 6*.

Please see [www.edexcel.com/gce2008](http://www.edexcel.com/gce2008) for up to date information.

## Edexcel support services

### Edexcel support services

Edexcel has a wide range of support services to help you implement this qualification successfully.

**ResultsPlus** – ResultsPlus is an application launched by Edexcel to help subject teachers, senior management teams, and students by providing detailed analysis of examination performance. Reports that compare performance between subjects, classes, your centre and similar centres can be generated in 'one-click'. Skills maps that show performance according to the specification topic being tested are available for some subjects. For further information about which subjects will be analysed through ResultsPlus, and for information on how to access and use the service, please visit [www.edexcel.com/resultsplus](http://www.edexcel.com/resultsplus)

**Ask the Expert** – to make it easier for our teachers to ask us subject specific questions we have provided the **Ask the Expert** Service. This easy-to-use web query form will allow you to ask any question about the delivery or teaching of Edexcel qualifications. You'll get a personal response, from one of our administrative or teaching experts, sent to the email address you provide. You can access this service at [www.edexcel.com/ask](http://www.edexcel.com/ask)

### Support for Students

Learning flourishes when students take an active interest in their education; when they have all the information they need to make the right decisions about their futures. With the help of feedback from students and their teachers, we've developed a website for students that will help them:

- understand subject specifications
- access past papers and mark schemes
- learn about other students' experiences at university, on their travels and when entering the workplace.

We're committed to regularly updating and improving our online services for students. The most valuable service we can provide is helping schools and colleges unlock the potential of their learners. [www.edexcel.com/students](http://www.edexcel.com/students)

## Training

A programme of professional development and training courses, covering aspects of the specification and examination, will be arranged by Edexcel each year on a regional basis. Full details can be obtained from:

Training from Edexcel  
Edexcel  
One90 High Holborn  
London WC1V 7BH

Email: [trainingbookings@pearson.com](mailto:trainingbookings@pearson.com)  
Website: [www.edexcel.com/training](http://www.edexcel.com/training)



# F Appendices

Appendix 1 Performance descriptions 55

---

Appendix 2 Wider curriculum 59

---

Appendix 3 Codes 61

---

Appendix 4 Prescribed texts 63

---

Appendix 5 Framework for writing commentary 77

---

Appendix 6 Further resources and support 79

---



## Introduction

---

Performance descriptions have been created for all GCE subjects. They describe the learning outcomes and levels of attainment likely to be demonstrated by a representative candidate performing at the A/B and E/U boundaries for AS and A2.

In practice most candidates will show uneven profiles across the attainments listed, with strengths in some areas compensating in the award process for weaknesses or omissions elsewhere. Performance descriptions illustrate expectations at the A/B and E/U boundaries of the AS and A2 as a whole; they have not been written at unit level.

Grade A/B and E/U boundaries should be set using professional judgement. The judgement should reflect the quality of candidates' work, informed by the available technical and statistical evidence. Performance descriptions are designed to assist examiners in exercising their professional judgement. They should be interpreted and applied in the context of individual specifications and their associated units. However, performance descriptions are not designed to define the content of specifications and units.

The requirement for all AS and A level specifications to assess candidates' quality of written communication will be met through one or more of the assessment objectives.

The performance descriptions have been produced by the regulatory authorities in collaboration with the awarding bodies.

## AS performance descriptions for English Literature

Assessment objectives	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
<b>A/B boundary performance descriptions</b>	<p>Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a communicate wide knowledge and understanding of literary texts</li> <li>b present relevant responses, using appropriate terminology to support informed interpretations</li> <li>c structure and organise their writing well</li> <li>d communicate content and meaning through expressive and accurate writing.</li> </ul>	<p>Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a identify relevant aspects of structure, form and language in literary texts</li> <li>b explore, through critical analysis, how writers use specific aspects to shape meaning</li> <li>c generally use specific references to texts to support their responses.</li> </ul>	<p>Explore connections and comparisons between different literary texts, informed by interpretations of other readers.</p> <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a explore connections and points of comparison between literary texts</li> <li>b communicate clear understanding of the views expressed in different interpretations or readings.</li> </ul>	<p>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a communicate understanding of the relationships between literary texts and their contexts</li> <li>b comment appropriately on the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.</li> </ul>
<b>E/U boundary performance descriptions</b>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a communicate some knowledge and understanding of literary texts</li> <li>b make some use of appropriate terminology or examples to support interpretations</li> <li>c communicate meaning using straightforward language.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a identify some aspects of structure, form and language</li> <li>b describe some aspects with reference to how they shape meaning</li> <li>c make some related references to texts to support their responses.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a identify some connections or points of comparison between literary texts</li> <li>b show some appreciation of the views expressed in other interpretations of literary texts.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a communicate some understanding of context through descriptions of culture, text type, literary genre or historical period.</li> </ul>

## A2 performance descriptions for English Literature

Assessment objectives	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
<b>A/B boundary performance descriptions</b>	<p>Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a communicate extensive knowledge and understanding of literary texts</li> <li>b create and sustain well organised and coherent arguments, using appropriate terminology to support informed interpretations</li> <li>c structure and organise their writing using an appropriate critical register</li> <li>d communicate content and meaning through expressive and accurate writing.</li> </ul>	<p>Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a identify significant aspects of structure, form and language in literary texts</li> <li>b explore, through detailed critical analysis, how writers use these aspects to create meaning</li> <li>c consistently make reference to specific texts and sources to support their responses.</li> </ul>	<p>Explore connections and comparisons between different literary texts, informed by the interpretations of other readers.</p> <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a analyse and evaluate connections or points of comparison between literary texts</li> <li>b engage sensitively and with different readings and interpretations demonstrating clear understanding.</li> </ul>	<p>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a explore and comment on the significance of the relationships between specific literary texts and their contexts</li> <li>b evaluate the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.</li> </ul>
<b>E/U boundary performance descriptions</b>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a communicate knowledge and some understanding of literary texts</li> <li>b present responses, making some use of appropriate terminology and examples to support interpretations</li> <li>c communicate content and meaning using straightforward language accurately.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a identify some aspects of structure, form or language in literary texts</li> <li>b comment on specific aspects with reference to how they shape meaning</li> <li>c make some reference to texts to support their responses.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a make connections between literary texts or note comparisons</li> <li>b communicate understanding of the views expressed in other interpretations or readings.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a comment on some of the relationships between texts and their contexts</li> <li>b comment on how culture, text type, literary genre or historical period influence the reading of literary texts.</li> </ul>



## Signposting

Issue	Unit 1	Unit 2	Unit 3	Unit 4
Spiritual	✓		✓	
Moral		✓		✓
Ethical	✓		✓	
Social	✓		✓	
Cultural		✓	✓	
Citizenship		✓		✓
Environmental	✓		✓	
European initiatives				✓
Health and safety	✓	✓	✓	✓

## Development suggestions

Issue	AS/A2 units	Opportunities for development or internal assessment
Spiritual	1	<ul style="list-style-type: none"> <li>■ The study of poetry can lead to discussion about personal values</li> <li>■ The section on Identifying Self can lead to considerations of the spiritual values of oneself and others</li> </ul>
	3	
Moral	2	<ul style="list-style-type: none"> <li>■ The dilemmas facing key dramatic characters in a play by Shakespeare can lead to an exploration of the choices people make</li> <li>■ Wider personal reading can include texts in which choices are made and consequences witnessed</li> </ul>
	4	
Ethical	1	<ul style="list-style-type: none"> <li>■ The prose texts such as <i>The Magic Toyshop</i> or <i>A Clockwork Orange</i> could give rise to discussion on a range of ethical considerations in different contexts and at different times</li> <li>■ The War section provides texts which explore a universal experience</li> </ul>
	3	
Social	1	<ul style="list-style-type: none"> <li>■ The section on Work in the poetry can lead to consideration of this aspect of social experience</li> <li>■ The Relationships section provides texts which explore people's lives</li> </ul>
	3	
Cultural	2	<ul style="list-style-type: none"> <li>■ The contexts in which plays are produced and received can identify cultural values and expectations</li> <li>■ The section on Journeys provides a wide range of poetry and prose representing diverse cultural experience</li> </ul>
	3	

Issue	AS/A2 units	Opportunities for development or internal assessment
Citizenship	2	<ul style="list-style-type: none"> <li>■ Discussion on how community experience is enriched by touring theatre groups or performance teachers</li> </ul>
	4	<ul style="list-style-type: none"> <li>■ Discussion on access to the arts by all communities</li> </ul>
Environmental	1	<ul style="list-style-type: none"> <li>■ The section on Land in the poetry provides useful starting points for discussion</li> </ul>
	3	<ul style="list-style-type: none"> <li>■ The section on War provides examples of the telling effects of war on the environment such as <i>The Ghost Road</i> and <i>The Kite Runner</i></li> </ul>
European initiatives	4	<ul style="list-style-type: none"> <li>■ Lifelong learning can be discussed in the context of exploring the value of reading literary texts</li> <li>■ Accessing the dramatic or literary experience for people with disabilities could be explored</li> </ul>
Health and safety	1, 2, 3, 4	<ul style="list-style-type: none"> <li>■ The ways in which it is important to look after wellbeing when reading, using ICT, arranging trips to performances or inviting performers or audiences into public performance space are all aspects which can be discussed throughout the course</li> </ul>

Type of code	Use of code	Code number
National classification codes	Every qualification is assigned to a national classification code indicating the subject area to which it belongs. Centres should be aware that students who enter for more than one GCE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the school and college performance tables.	5110
National Qualifications Framework (NQF) codes	Each qualification title is allocated a National Qualifications Framework (NQF) code. The National Qualifications Framework (NQF) 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 QNs for the qualifications in this publication are: AS — 500/2673/2 Advanced GCE — 500/2654/9
Unit codes	Each unit is assigned a unit code. This unit code is used as an entry code to indicate that a student wishes to take the assessment for that unit. Centres will need to use the entry codes only when entering students for their examination.	Unit 1 — 6ET01 Unit 2 — 6ET02 Unit 3 — 6ET03 Unit 4 — 6ET04
Cash in codes	The cash-in code is used as an entry code to aggregate the student's unit scores to obtain the overall grade for the qualification. Centres will need to use the entry codes only when entering students for their qualification.	AS — 8ET01 Advanced GCE — 9ET01
Entry codes	The entry codes are used to: 1 enter a student for the assessment of a unit 2 aggregate the student's unit scores to obtain the overall grade for the qualification.	Please refer to the Edexcel Information Manual available on the Edexcel website.



## Unit 1: Prescribed texts: Poetry

Selections from *Here to Eternity*, ed. Andrew Motion (Faber and Faber, 2002) ISBN-10 0571215653, ISBN-13 978 0571215652

Additional edition: ISBN-13 9780571228287 (Faber and Faber, 2012)

Page number refers to those used in the text.

Poem title	Poet	Page number
<b>Home</b>		
The New House	Edward Thomas	31
The House	Matthew Sweeney	31
The Candle Indoors	Gerard Manley Hopkins	34
Orkney Interior	Ian Hamilton Finlay	34
<i>from</i> Meditations in Time of Civil War	W B Yeats	36
Frost at Midnight	Samuel Taylor Coleridge	38
Home is so Sad	Philip Larkin	42
Rooms	Charlotte Mew	43
'Sweet-safe-Houses'	Emily Dickinson	43
The House	Robert Minhinnick	44
The Hill Wife	Robert Frost	45
Love in a Life	Robert Browning	48
<i>from</i> In Memoriam	Alfred, Lord Tennyson	48
House on a Cliff	Louis MacNeice	52
Ruins of a Great House	Derek Walcott	53
At Home	Christina Rossetti	54
<b>Land</b>		
<i>from</i> The Prelude, Book I (1805)	William Wordsworth	85
Poem in October	Dylan Thomas	88
Epic	Patrick Kavanagh	90
Field Day	W R Rodgers	91
Popular Geography	Miriam Waddington	92
Summer Farm	Norman MacCaig	93
Home-thoughts, from Abroad	Robert Browning	95

## Appendix 4 Prescribed texts

Poem title	Poet	Page number
<i>from</i> Aurora Leigh, Book I	Elizabeth Barrett Browning	95
Cotswold Ways	Ivor Gurney	97
Landscape	Michael Longley	98
<i>from</i> On a Raised Beach	Hugh MacDiarmid	99
This Compost	Walt Whitman	100
Digging	Edward Thomas	102
Men against Trees	Christopher Reid	105
The War against the Trees	Stanley Kunitz	105
Overlooking the River Stour	Thomas Hardy	106
Welsh Landscape	R S Thomas	109
<b>Work</b>		
You will be hearing from us shortly	U A Fanthorpe	117
Father	Elaine Feinstein	119
Thoughts After Ruskin	Elma Mitchell	121
The Great Palaces of Versailles	Rita Dove	123
The Solitary Reaper	William Wordsworth	124
Photograph of Haymaker, 1890	Molly Holden	125
Hay-making	Gillian Clarke	126
Shearing at Castlereagh	A B ('Banjo') Paterson	130
The Bricklayer's Lunch Hour	Allen Ginsberg	131
Builders	Ruth Padel	132
The Chimney Sweeper	William Blake	138
Working	Tony Harrison	139
Money	C H Sisson	143
Toads	Philip Larkin	145
CV	Simon Armitage	149
Iago Prytherch	R S Thomas	151
It's Work	Benjamin Zephaniah	154

Selections from *The Oxford Anthology of English Poetry Volume II: Blake to Heaney*, ed. John Wain (Oxford, 2003)  
 ISBN-10 0192804227, ISBN-13 978 0192804228

Page numbers refer to those used in the text.

Poem title	Poet	Page number
<b>Home</b>		
Infant Joy	William Blake	4
A Wish	Samuel Rogers	28
The Old Familiar Faces	Charles Lamb	139
I Remember, I Remember	Thomas Hood	300
The Wife A-Lost	William Barnes	322
The Wind at the Door	William Barnes	323
Mariana	Alfred, Lord Tennyson	366
The Toys	Coventry Patmore	459
The Self-Unseeing	Thomas Hardy	510
The Candle Indoors	Gerard Manley Hopkins	534
The Lake Isle of Innisfree	W B Yeats	569
The Listeners	Walter de la Mare	595
End of Another Home Holiday	D H Lawrence	606
Parent to Children	Robert Graves	655
To My Mother	George Barker	711
One Flesh	Elizabeth Jennings	734
<b>Land</b>		
<i>from</i> The Prelude	William Wordsworth	64
After Reading in a Letter Proposals for Building a Cottage	John Clare	248
On the Grasshopper and Cricket	John Keats	252
To Autumn	John Keats	272
The Sweetness of England	Elizabeth Barrett Browning	338
Dover Beach	Matthew Arnold	455
Beeny Cliff	Thomas Hardy	519
The Way Through the Woods	Rudyard Kipling	567
The Trees are Down	Charlotte Mew	589
As the Team's Head-Brass	Edward Thomas	603

## Appendix 4 Prescribed texts

Poem title	Poet	Page number
<i>from</i> Four Quartets: Little Gidding	T S Eliot	632
The Sunlight on the Garden	Louis MacNeice	671
Especially when the October wind	Dylan Thomas	715
Going, Going	Philip Larkin	732
On the Move	Thom Gunn	735
Himalayan Balsam	Anne Stevenson	747
<b>Work</b>		
The Chimney Sweeper	William Blake	3
Hay Making	Joanna Baillie	23
The Solitary Reaper	William Wordsworth	63
Work Without Hope	Samuel Taylor Coleridge	127
Felix Randal	Gerard Manley Hopkins	534
The Carpenter's Son	A E Housman	564
To a Friend Whose Work Has Come to Nothing	W B Yeats	571
A Coat	W B Yeats	573
Miners	Wilfred Owen	648
'O lurcher-loving collier, black as night'	W H Auden	693
In Memory of W B Yeats	W H Auden	694
Toads	Philip Larkin	725
Toads Revisited	Philip Larkin	729
View of a Pig	Ted Hughes	741
Tractor	Ted Hughes	742
The Forge	Seamus Heaney	748

Selections from *The Rattle Bag*, ed. Seamus Heaney and Ted Hughes (Faber and Faber, 2005) ISBN-10 0571225837, ISBN-13 978 0571225835

Page numbers refer to those used in the text.

Poem title	Poet	Page number
<b>Home</b>		
'anyone lived in a pretty how town'	e e cummings	35
Aunt Julia	Norman MacCaig	51
Autobiography	Louis MacNeice	53
Baby Song	Thom Gunn	56
The Ballad of Rudolph Reed	Gwendolyn Brooks	62
Death in Leamington	John Betjeman	123
The House of Hospitalities	Thomas Hardy	193
It Was All Very Tidy	Robert Graves	217
John Mouldy	Walter de la Mare	226
Lollocks	Robert Graves	249
Mouse's Nest	John Clare	299
'My father played the melodeon'	Patrick Kavanagh	303
Piano	D H Lawrence	343
The Self-Unseeing	Thomas Hardy	373
The Wanderer	W H Auden	454
<b>Land</b>		
'As the team's head-brass flashed out'	Edward Thomas	42
Beeny Cliff	Thomas Hardy	67
Bermudas	Andrew Marvell	73
The Bight	Elizabeth Bishop	76
Binsey Poplars	Gerard Manley Hopkins	77
Birches	Robert Frost	78
Crossing the Water	Sylvia Plath	117
Desert Places	Robert Frost	125
The Flood	John Clare	156
'How the old Mountains drip with Sunset'	Emily Dickinson	195
In Time of 'The Breaking of Nations'	Thomas Hardy	211
Interruption to a Journey	Norman MacCaig	214

## Appendix 4 Prescribed texts

Poem title	Poet	Page number
Landscapes	T S Eliot	229
Mushrooms	Sylvia Plath	299
Nutting	William Wordsworth	314
Scotland Small?	Hugh MacDiarmid	365
Stopping by Woods on a Snowy Evening	Robert Frost	407
A Survey	William Stafford	410
<b>Work</b>		
Alfred Corning Clarke	Robert Lowell	24
Another Epitaph on an Army of Mercenaries	Hugh MacDiarmid	35
The Artist	William Carlos Williams	37
At Grass	Philip Larkin	45
Ballad of the Bread Man	Charles Causley	64
The Blacksmiths	Anon	82
The Buffalo Skinners	Anon	88
The Chimney Sweeper	William Blake	108
Cock-Crow	Edward Thomas	110
Dirge	Kenneth Fearing	129
A Drover	Padraic Colum	135
Epitaph on an Army of Mercenaries	A E Housman	142
Epitaph on a Tyrant	W H Auden	142
Lore	R S Thomas	253
The Ox-Tamer	Walt Whitman	332
Ploughing on Sunday	Wallace Stevens	346

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change at any time.

## Unit 1 Prescribed texts: Prose

### Group 1

*Jane Eyre*, Charlotte Bronte (Penguin Classics, 2006)  
ISBN-10 0141441143, ISBN-13 978 0141441146

*Wide Sargasso Sea*, Jean Rhys (Penguin Modern Classics, 2000)  
ISBN-10 0141182857, ISBN-13 978 0141182858

*The Magic Toyshop*, Angela Carter (Virago, 1987)  
ISBN-10 0860681904, ISBN-13 978 0860681908

### Group 2

*Brighton Rock*, Graham Greene (Vintage, 2004)  
ISBN-10 0099478471, ISBN-13 978 0099478478

*Lies of Silence*, Brian Moore (Vintage, 1992)  
ISBN-10 0099998106, ISBN-13 978 0099998105

*A Clockwork Orange*, Anthony Burgess (Penguin, 2000)  
ISBN-10 0141182601, ISBN-13 978 0141182605

### Group 3

*Pride and Prejudice*, Jane Austen (Penguin Classics, 2003)  
ISBN-10 0141439513, ISBN-13 978 0141439518

*The French Lieutenant's Woman*, John Fowles (Vintage, 2004)  
ISBN-10 0099478331, ISBN-13 978 0099478331

*The Yellow Wallpaper*, Charlotte Perkins Gilman (Virago, 1981)  
ISBN-10: 0860682013, ISBN-13 978 0860682011

### Group 4

*Wuthering Heights*, Emily Bronte (Penguin Classics, 2003)  
ISBN-10 0141439556, ISBN-13 978 0141439556

*The Scarlet Letter*, Nathaniel Hawthorne (Oxford World's Classics, 1998)  
ISBN-10 0192833715, ISBN-13 978 0192833716

Additional edition: ISBN-10 0199537801, ISBN-13 9780199537808  
(Oxford University Press, 2008)

*The Color Purple*, Alice Walker (Phoenix, 2004)  
ISBN-10 0753818922, ISBN-13 978 0753818923

**Group 5**

*Howards End*, E M Forster (Penguin, 2000)  
ISBN-10 014118213X, ISBN-13 978 0141182131

*The Remains of the Day*, Kazuo Ishiguro (Faber and Faber, 2005)  
ISBN-10 0571225381, ISBN-13 978 0571225385

*The Shooting Party*, Isabel Colegate (Penguin, 2007)  
ISBN-10 0141188677, ISBN-13 978 0141188676

**Unit 3 Prescribed texts**

**Relationships**

*Captain Corelli's Mandolin*, Louis De Bernieres (Vintage, 1995)  
ISBN-10 0749397543, ISBN-13 978 0749397548

*Tess of the D'Urbervilles*, Thomas Hardy (Penguin, 2007)  
ISBN-10 0140620206, ISBN-13 978 0140620207

Additional editions: ISBN-13 9780099511625 (Vintage Classics, 2008) and ISBN-13 9780099560692 (Vintage Classics, 2011)

*The Great Gatsby*, F Scott Fitzgerald (Penguin, 2007)  
ISBN-10 0140620184, ISBN-13 978 0140620184

Additional edition: ISBN-13 9780141023434 (Penguin Classics, 2006)

*Emergency Kit: Poems for Strange Times*, ed. Jo Shapcott and Matthew Sweeney (Faber and Faber, 2004)  
ISBN-10 0571223001, ISBN-13 978 0571223008

**Emergency Kit Poetry to be studied**

Title of poem	Poet	Page
Two Songs	Adrienne Rich	71
'O little one, this longing is the pits'	Marilyn Hacker	73
Ecstasy	Sharon Olds	73
Coming	Heather McHugh	74
Spilt Milk	Sarah Maguire	75
Maura	Thomas Lynch	76
Behold the Lilies of the Field	Anthony Hecht	77

Emergency Kit Poetry to be studied		
Title of poem	Poet	Page
The Applicant	Sylvia Plath	111
Black March	Stevie Smith	113
Badly-Chosen Lover	Rosemary Tonks	114
Hydromaniac	Rosemary Tonks	115
My Shoes	Charles Simic	115
Dream Songs 4, 63	John Berryman	116
Henry by Night	John Berryman	117
When a Beautiful Woman Gets on the Jutiapa Bus	Belle Waring	148
Being a Wife	Selima Hill	149
Against Coupling	Fleur Adcock	150
The Ecstasy of St Saviour's Avenue	Neil Rollinson	151
The Sheep Child	James Dickey	152
The Geranium	Theodore Roethke	154
Another Woman	Imtiaz Dharker	190
Adultery	Carol Ann Duffy	192
This Dead Relationship	Katherine Pierpoint	193
Routine Day Sonnet	A K Ramanujan	195
Raymond of the Rooftops	Paul Durcan	196
From a Conversation During Divorce	Carol Rumens	197
Onions	William Matthews	198
My Second Marriage to My First Husband	Alice Fulton	232
Small Female Skull	Carol Ann Duffy	240
My Beloved Compares Herself to a Pint of Stout	Paul Durcan	264
A Priest ... Addresses His Somnolent Mistress	Peter Didsbury	276

## Appendix 4 Prescribed texts

*Metaphysical Poetry*, ed. C Burrow and C Ricks (Penguin, 2006)  
ISBN-10 014042444X, ISBN-13 978 0140424447

Title of poem	Poet	Page
The Flea	John Donne	4
The Good Morrow		5
Song (Go, and catch a falling star)		6
Woman's Constancy		7
The Sun Rising		8
A Valediction of Weeping		19
A Nocturnal Upon St Lucy's Day		21
The Apparition		22
Elegy: To his Mistress Going to Bed		29
'At the Round Earth's Imagined Corners'		31
'Batter my Heart'		33
A Hymn to God the Father		36
Redemption		George Herbert
The Collar	78	
The Pulley	79	
Love (III) (Love Bade me Welcome)	87	
To My Mistress Sitting by a River's Side	Thomas Carew	89
To a Lady that Desired I Would Love Her		95
A Song (Ask me no more)		98
A Letter to her Husband	Anne Bradstreet	135
Song: To Lucasta, Going to the Wars	Richard Lovelace	182
The Nymph Complaining ... Death of her Fawn	Andrew Marvell	195
To His Coy Mistress		198
The Definition of Love		201
Unprofitableness	Henry Vaughan	210
The World		220
To My Excellent Lucasia, on Our Friendship	Katherine Philips	240
A Dialogue of Friendship Multiplied		241
Orinda to Lucasia		242

*Rapture*, Carol Ann Duffy (Picador, 2006) ISBN-10 0330433911,  
ISBN-13 978 0330433914

**Identifying self**

*Behind the Scenes at the Museum*, Kate Atkinson (Black Swan, 1996) ISBN-10 0552996181, ISBN-13 978 0552996181

*Great Expectations*, Charles Dickens (Penguin Popular Classics, 2007) ISBN-10 0140620168, ISBN-13 978 0140620160

Additional edition: ISBN-13 9780099511571 (Vintage Classics, 2008)

*Life of Pi*, Yann Martel (Canongate, 2003)  
ISBN-10 184195392X, ISBN-13 978 1841953922

*Taking Off Emily Dickinson's Clothes*, Billy Collins (Picador, 2000)  
ISBN-10 0330376500, ISBN-13 978 0330376501

*The Wife of Bath's Prologue and Tale*, Geoffrey Chaucer (Cambridge, 1994) ISBN-10 052146689X, ISBN-13 978 0521466899

*The Fat Black Woman's Poems*, Grace Nichols (Virago, 2006)  
ISBN-10 0860686353, ISBN-13 978 0860686354

---

**Journeys**

*Reef*, Romesh Gunsekera (Granta, 1998) ISBN-10 1862070946,  
ISBN-13 978 1862070943

*Small Island*, Andrea Levy (Headline, 2004) ISBN-10 075530750X,  
ISBN-13 978 0755307500

*The Final Passage*, Caryl Phillips (Vintage, 2004)  
ISBN-10 0099468581, ISBN-13 978 0099468585

*Brunizem*, Sujata Bhatt (Carcenet, 2007) ISBN-10 1857549813,  
ISBN-13 978 1857549812 ('Eurydice Speaks' only)

*the terrorist at my table*, Imtiaz Dharker (Bloodaxe, 2006)  
ISBN-10 1852247355, ISBN-13 978 1852247355  
(‘Lascar Johnnie 1930’ and ‘The Habit of Departure’ only)

*The Canterbury Tales*, Geoffrey Chaucer (Penguin, 2003)  
ISBN-10 0140434097, ISBN-13 978 0140434095

**War**

*The Ghost Road*, Pat Barker (Penguin, 1996) ISBN-10 0140236287, ISBN-13 978 0140236286

*Spies*, Michael Frayn (Faber and Faber, 2003) ISBN-10 0571212964, ISBN-13 978 0571212965

*The Kite Runner*, Khaled Hosseini (Bloomsbury, 2004) ISBN-10 0747566534, ISBN-13 978 0747566533

Additional edition: ISBN-13 9781408824856 (Bloomsbury, 2011)

*Here to Eternity*, ed. Andrew Motion (Faber and Faber, 2002) ISBN-10 0571215653, ISBN-13 978 0571215652 and ISBN-13 9780571228287 (Faber and Faber, 2012) (poems from 'War' section only)

*101 Poems Against War*, ed. Paul Keegan and Matthew Hollis (Faber and Faber, 2003) ISBN-10 0571220347, ISBN-13 978 0571220342

**101 Poems Against War to be studied**

Title of poem	Poet	Page
Dulce et Decorum Est	Wilfred Owen	6
O What is that Sound	W H Auden	9
On Being Asked ... Against the War in Vietnam	Hayden Carruth	12
Sophoclean	Seamus Heaney	15
How to Kill	Keith Douglas	20
The General	Siegfried Sassoon	23
from The Knight's Tale	Geoffrey Chaucer	25
Break of Day in the Trenches	Isaac Rosenberg	29
What Were They Like?	Denise Levertov	32
Cambodia	James Fenton	40
Conscientious Objector	E St Vincent Millay	41
From Trollope's Journal	Elizabeth Bishop	50
Six Young Men	Ted Hughes	52
A Refusal to Mourn the Death ... of a Child ...	Dylan Thomas	55
Vietnam	Clarence Major	60
Penelope	Dorothy Parker	63
The Horses	Edwin Muir	74
Futility	Wilfred Owen	76

## 101 Poems Against War to be studied

Title of poem	Poet	Page
Essential Serbo-Croat	Ken Smith	79
American Football	Harold Pinter	80
August 6, 1945	Alison Fell	88
<i>from</i> Fears in Solitude	S T Coleridge	89
On Being Asked for a War Poem	W B Yeats	101
Seaman, 1941	Molly Holden	102
Channel Firing	Thomas Hardy	104
'My Triumph lasted till the Drums'	Emily Dickinson	106
In Memoriam (Easter 1915)	Edward Thomas	109
Suicide in the Trenches	Siegfried Sassoon	112
Facing It	Yusef Komunyakaa	114
MCMXIV	Philip Larkin	120
September 1, 1939	W H Auden	125
August 1914	Isaac Rosenberg	129

*Legion*, David Harsent (Faber and Faber, 2005)

ISBN-10 0571228097, ISBN-13 978 0571228096 (poems from the first section only)



## Notes to candidates

### Framework for writing commentary

#### Research area and interest

Identify what you have chosen to research and what led you to your choice.

#### Key considerations for the production of the piece

- What did you need to do to prepare yourself to write? For example the texts you have studied, the research you have undertaken: critical reading around your texts, reviews of performances, contextual research into the period, literary and creative studies, approaches (such as are identified in *Appendix 8: Further resources and support*).
- What did you learn from this research?
- How did your research relate to your writing?

#### Proposition — personal brief

What did you want to achieve in your writing?

How did you achieve this?

## Notes to centres

### Texts used

List all references, texts and sources.

It is the centre's responsibility to inform students that there is no tolerance on the prescribed word limit. Students are required to include a cumulative word count at the bottom of each page. Teacher-assessors and moderators will discontinue marking once the prescribed word limit is reached.

Edexcel will provide advice on task setting through training and tutor support materials.



Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change at any time.

## Books

Birch D – *The Oxford Companion to English Literature, 7<sup>th</sup> Edition* (Oxford University Press, 2009)  
ISBN-10 0192806874, ISBN-13 978-0192806871

Cuddon J – *The Penguin Dictionary of Literary Terms and Literary Theory* (Penguin Books Ltd, 1999) ISBN-10 0140513639,  
ISBN-13 978-0140513639

Drabble M – *The Oxford Companion to English Literature* (Oxford University Press, 2006) ISBN-10 0198614535,  
ISBN-13 978-0198614531

Mullan J – *How Novels Work* (Oxford University Press, 2008),  
ISBN-10 0199281785, ISBN-13 978-0199281787

---

### Unit 2

McDonald R – *Shakespeare: An Anthology of Criticism and Theory 1945-2000* (Blackwell, 2003) ISBN-10 0631234888,  
ISBN-13 978-0631234883

---

### Unit 4

Baker B – *The Way We Write: Interviews with Award-winning Writers* (Continuum, 2007) ISBN-10 0826495052,  
ISBN-13 978-0826495051

Goodman S and O'Halloran K – *The Art of English: Literary Creativity* (Palgrave, 2006) ISBN-10 140398560X,  
ISBN-13 978-1403985606

Knights B and Thurgar-Dawson C – *Active Reading* (Continuum, 2011) ISBN-10 1847062636, ISBN-13 978-1847062635

O'Toole S – *Transforming Texts* (Routledge, 2003)  
ISBN-10 041528631X, ISBN-13 978-0415286312

Pope R – *Textual Intervention: Critical and Creative Strategies for Literary Studies* (Routledge, 1994) ISBN-10 0415054370,  
ISBN-13 978-0415054379

## Useful websites

---

Edexcel — [www.edexcel.com/quals/gce/gce08](http://www.edexcel.com/quals/gce/gce08)

General teacher resource site — [www.teachit.co.uk/](http://www.teachit.co.uk/)

English resources and training provider — [www.englishandmedia.co.uk/](http://www.englishandmedia.co.uk/)

Shakespeare — [www.britishliterature.com](http://www.britishliterature.com),  
[www.shakespeares-globe.org](http://www.shakespeares-globe.org)

The British Library — [www.bl.uk/learning/index.html](http://www.bl.uk/learning/index.html)

Victorian authors, culture and history — [www.victorianweb.org/](http://www.victorianweb.org/)

Poetry Archive — [www.poetryarchive.org](http://www.poetryarchive.org)

Pearson Education Limited is one of the UK's largest awarding organisations, offering academic and vocational qualifications and testing to schools, colleges, employers and other places of learning, both in the UK and internationally. Qualifications offered include GCSE, AS and A Level, NVQ and our BTEC suite of vocational qualifications, ranging from Entry Level to BTEC Higher National Diplomas. Pearson Education Limited administers Edexcel GCE qualifications.

Through initiatives such as onscreen marking and administration, Pearson is leading the way in using technology to modernise educational assessment, and to support teachers and learners.

This specification is Issue 4. Key changes are sidelined. We will inform centres of any changes to this issue. The latest issue can be found on the Edexcel website: [www.edexcel.com](http://www.edexcel.com)

References to third-party material made in this specification are made in good faith. We do not endorse, approve or accept responsibility for the content of materials, which may be subject to change, or any opinions expressed therein. (Material may include textbooks, journals, magazines and other publications and websites.)

Publications Code UA035231  
All the material in this publication is copyright  
© Pearson Education Limited 2013

For more information on Edexcel and BTEC qualifications  
please visit our website: [www.edexcel.com](http://www.edexcel.com)

Pearson Education Limited. Registered in England and Wales No. 872828  
Registered Office: Edinburgh Gate, Harlow, Essex CM20 2JE  
VAT Reg No GB 278 537121