A level English Literature coursework

Summary of key guidance

We offer an **optional coursework advisory service (CAS) if you wish to receive guidance on choosing texts and titles for the coursework component. You are not allocated an individual coursework advisor. You submit your texts and titles to CAS if you would like guidance.**

There is no requirement to have your texts approved. When unsure about a text, you may use your professional judgement basing your decision on whether you think the texts are of sufficient 'quality' to give your students access to the best opportunity to achieve across the full range of marks, and also whether students will be able to find suitable critical material to address A05 and contextual material for A03.

Texts and titles should only be submitted to the CAS after you have reviewed the suitability of the texts yourself, for example by:

- Sampling texts you're not familiar with.
- Reviewing the range and quality of secondary material available for the texts to ensure that the texts offer good coverage of all the AOs.
- Checking titles against the advice in the guidance documents.

The June 2024 coursework clinic offers a range of guidance and resources to help you deliver coursework successfully.

The **Getting Started Guide** has a large number of examples of texts and titles to guide you in your choice. You may also like to consult the list of texts below that have received feedback on their suitability but are not an 'approved list'. If you need additional guidance following feedback on your initial submission to the CAS, you should submit another online form.

You can also access this student video and presentation, which explains the whole process of coursework from start to finish.

Coursework text choice

P. 20 of the specification states: 'centres must select complete texts which may be drawn from poetry, drama, prose or literary non-fiction'.

The 2 texts selected must be complete texts, published in their own right as 'books'. So for short stories a collection such as ***The Best Short Stories of Edgar Allen Poe*** rather than a single short story such as *The Tell-tale Heart* must be selected.

Allowed
- Any text from the specification that has not been studied for another component in the specification.
- Texts of similar 'quality' to those in the specification.
- Texts by the same authors as those who have set texts in the specification.
- 2 texts by the same writer.
- See also the examples given in the Getting Started Guide and below.

Not allowed
- Texts in translation (e.g. *A Doll's House*).
- Screenplays
- Graphic novels.

Avoid
- Established GCSE and International GCSE texts* (e.g. *To Kill a Mockingbird*, *The Strange Case of Dr Jekyll and Mr Hyde*, *Macbeth*, or *Romeo and Juliet*), **regardless of whether your students have studied them at GCSE**.
- Children's literature** (e.g. *Alice in Wonderland*).
- 'Youth literature' (e.g. *The Hunger Games*).
- 'Populist texts' for which there is unlikely to be suitable critical material (e.g. *The Da Vinci Code*).

*Texts commonly studied for GCSE (or KS3) should be avoided because of the potential of narrowing the curriculum, which could occur when a student studies a text more than once in their 'school career'. Other possible concerns are the availability of secondary materials pitched at KS3 or KS4. It may be difficult for a student to judge whether secondary material is appropriate for A level study. In addition, texts which have been on GCSE specifications have been judged to be suitable for readers in the 14-16 age range. At A level, students have the opportunity to select texts which require a greater degree of maturity. The intention of A level coursework is also to allow students to pursue autonomous study and select texts which interest them individually. A level coursework can allow the study of texts from a more diverse range of writers than is supported by the requirements of the National Curriculum at KS4 and the subject criteria for GCSE English Language and Literature.

**Children's literature is, of course, studied at university. Undergraduates read a large number of texts in an intense manner, allowing them to consider individual works of children's literature in a wider context of both other texts in the genre and other types of literature. At A level, students study a much narrower range of texts and it is potentially very challenging to write well on children's literature and address all of the AOs.

Other considerations:

Poetry/short stories: students must select a published collection and their coursework must consider a reasonable number of poems/short stories. **There are no numerical rules** on how many must be referred to in the coursework. This will depend on the length of the individual items and the focus of the coursework title. Students may not select the same collection of poems chosen for 9ET03 and write on 'the rest'. If they wish to write on poetry for coursework, they need a different published collection of poems to that selected for 9ET03.

Text pairing: We do not recommend comparing a collection of poetry with another collection of poetry, or short stories with short stories, for example, because of the complexity of moving between a very much multiplied number of texts when making comparative points in relation to the coursework focus. If an anthology of poetry or short stories is selected, we would advise a single whole text (such as a novel or a play) for the second text.

Consider the two texts together with the title when making a judgement: a substantial, established novel exceeding 500 pages (such as *Middlemarch*) could be balanced by a 'lighter' choice such as *Breakfast at Tiffany's*.

When a very recent text is selected, such as *Hamnet* by Maggie O'Farrell, it can be helpful to select a more 'established' text to pair it with as it can be more difficult to find secondary material on newer texts.

This is a two-text component. Students should not select more than two primary texts to compare. They should treat the texts roughly equally in terms of the word count given to each text.

What makes a good coursework title?
You are advised to adopt a title which encourages students to address all five assessment objectives. For example:

> **'With reference to your wider critical and contextual reading around text A and text B, compare how writer X and writer Y present Z.'**

Or:

'Compare Z in text A and text B considering the contexts of their production and reception and the different ways in which these texts have been read'.

You may like to review the suggested coursework titles in the Getting Started Guide, for many examples of appropriate texts and tasks. This coursework title checker allows you to work with students or colleagues to see whether proposed titles will allow students to address all the AOs.

Some teachers and students also use a model with a quotation (often a critical view on a text), followed by a title which responds to the quotation. Where this model is chosen, it's important to ensure that the link between the quotation and rest of the title is clear, and that the whole title works grammatically.

Coursework titles must include:
- The full titles of both texts and the full names of their authors.
- A focus for the comparison-we advise using a single focus such as 'the presentation of power' rather than 2 or more concepts such as 'religion and power'. The title should ideally 'flag' AO2, for example through the use of the word 'present' to ensure the candidate devotes sufficient attention to the analysis of the writers' crafts.

It is advisable to include:
- 'Compare' to flag AO4.
- A phrase referencing 'wider critical reading around the texts' and/or 'the contexts of the texts' production and reception and the different ways in which these texts have been read' in order to flag AOs 3 and 5.

Can my students all write on the same texts and the same title?
Teachers must consider the range of ability and interest in their cohort, ensuring that students' interests and abilities are catered for, and that students have the opportunity to work independently on their coursework. Students can be involved in formulating coursework titles and should have some element of choice of texts/titles. So, it's fine for more than one class/student to study the same text/s, but a choice of tasks should be available.

Many teachers offer a short list of text combinations such as:

Heart of Darkness and *Homegoing* (Yaa Gyasi)
Brick Lane and *Gone Too Far*
Oryx and Crake and *Year of the Flood* (Margaret Atwood)
Students will then generate possible titles, or choose from a shortlist of titles on each text combination.

Another successful approach is to teach one text to a class and offer a shortlist that students choose from for the second text and a choice of titles.

What help can I give students? How many drafts should I mark? May I give students provisional grades for their coursework drafts?
There is guidance on these areas in the specification starting on page 23. Full 'rules' are in JCQ in the documents listed for both students and teachers under Non Examination Assessments. Teachers generally mark one draft only of students' work. They are permitted to provide general feedback. Teachers should not provide students with provisional grades, as grade boundaries are only set after the exam session and as part of the awarding process.

However, candidates **must be told the mark given by their centre** for a centre assessed component/unit once their final work has been submitted. This requirement is to enable candidates to request a review of the centre's marking prior to the grades being submitted to the awarding body, should they wish to do so. Please see the JCQ guidance.

Are exemplars and training available?
Yes, exemplars are available as part of the spring 2020 coursework marking training pack.

Practicalities:

Layout

Students should select a font that is easy to read such as Arial or Times New Roman in at least size 12. It is customary for academic essays to use double-spacing as this allows for clearer annotation from teachers

Word count (what's included)
Total for assessment: 2500–3000 words.
The word count is advisory, but we do not recommend exceeding the upper word limit as students who significantly exceed the word count and whose work lacks coherence may achieve less well on AO1. **There is no penalty for exceeding the word count.** Students should note the number of words used at the end of their essay. The title, bibliography and footnotes (provided they contain references and not 'content') are not included in the word count. Quotations are included in the word count.

Bibliography/referencing
See p. 16 of the [Getting Started Guide](#). Students need to consistently apply a recognised referencing system such as Harvard. They can, for example, use bracketed references in the body of the text to secondary material (Smith, p. 25) and provide full details of the text referred to in the bibliography.

Use of AI
Please ensure that your students are [fully briefed on the rules around the use of AI](#) before they start their coursework. They should also have regular reminders that they and the supervising teacher will be required to sign an authentication declaration which includes a statement on AI. Failure to properly declare any use of AI is malpractice.

When and how is the coursework submitted?
All coursework samples are submitted digitally through the Learner Work Transfer portal (LWT). Please see this [guidance](#) which includes file-naming conventions, links to the authentication sheets for each A level and a marker/moderator comments sheet. This is the [LWT user guide](#).

Each year, submission guidance is published. This covers all the practical details of moderating your cohort's work and the administration involved in submitting your coursework sample.

Private candidates
Private candidates may not submit coursework independently and Edexcel does not mark private candidates' coursework. For this reason, students planning to enter as private candidates are strongly advised to select the centre where they will sit their exams prior to commencing their A level studies. They should ensure that the selected centre has a suitably qualified teacher who can supervise the production of their coursework. Only a teacher at a registered Edexcel centre can set, supervise, mark and authenticate coursework. They must be involved in setting the title and seeing enough of the student's work prior to submission of the final piece to be able to authenticate that the work has been produced by the student independently in accordance with the requirements of the specification and JCQ NEA regulations. The Head of Centre takes responsibility for all marks submitted by their centre.

A level English Literature 2015, coursework 9ET0/04, updated 21 December 2020

Texts that have been submitted for feedback.

This information is provided to give a sense of the texts that teachers have thought about using for 9ET0/04. Any feedback on the suitability of a text is dependent on the text that it is paired with as well as the title proposed for the text combination. Inclusion on the list does not equate to any judgement on a text in terms of the suitability of the content per se. Each teacher must consider whether a text's content/themes/use of language is appropriate in their particular context.

Suitable texts (includes any of the texts on the 2015 specification not selected for another component; texts named as examples in the 'Getting Started Guide'; other works by the writers named in the 2015 specification or in this list; texts from the 2008 GCE English Literature specification or by their authors, provided they are not texts in translation)	**Texts whose suitability may depend on what they are paired with**	**Texts advised against** (rationale: inadequate demand for A level; heavily used at GCSE [re-use may narrow the curriculum]; children's literature; teen/young adult fiction; popular writing for which AO3/AO5 is likely to be difficult to access and which may offer insufficient scope for AO2)	**Texts that are rubric infringements** (e.g. because not originally published in English); screenplays; graphic novels.
A Clockwork Orange, Anthony Burgess *A Room of One's Own,* Virginia Woolf *A Separate Peace*, John Knowles *A Taste of Honey*, Sheila Delaney *A Thousand Splendid Suns,* Khaled Hosseini *Ada or Ardour: A Family Chronicle,* Vladimir Nabokov *Americanah,* Chimamanda Ngozi Adichie *An Ideal Husband*, Oscar Wilde *Armadale*, Wilkie Collins *Behind the Scenes at the Museum*, Kate Atkinson *Birdsong,* Sebastian Faulks *Brick Lane,* Monica Ali	*A Lesson Before Dying*, Ernest J Gaines *Cracking India*, Bapsi Sidhwa *Fatherland*, Robert Harris *Fight Club*, Chuck Palahniuk *Goldfinger*, Ian Fleming *Herbert West-Reanimator*, H.P. Lovecraft *Left Hand of Darkness*, Ursula Le Guin *No Country For Old Men*, Cormac McCarthy *One Day*, David Nicholls *Playing in the Light*, Zoe Wicomb *The Book Thief*, Markus Zusak	*A Game of Thrones*, George RR Martin *Alice in Wonderland,* Lewis Carroll *Animal Farm*, George Orwell Harry Potter series, J K Rowling *How I Live Now*, Meg Rosoff *I am Legend*, Richard Matheson *Interview with the Vampire*, Anne Rice *Girl Interrupted*, Susanna Kaysen *Milkweed*, Jerry Spinelli *Noughts and Crosses*, Malorie Blackman *Porphyria's Lover,* Robert Browning (not a 'text' for this rubric- a single poem) *Stormbreaker*, Anthony Horowitz *The Body*, Stephen King	*A Doll's House,* Henrik Ibsen *All Quiet on the Western Front*, Erich Maria Remarque *Crime and Punishment*, Fyodor Dostoevsky *Cupid and Psyche and other tales from the Golden Ass*, Lucius Apuleius Madaurensis (or Platonicus). *Grimm's Fairy Tales,* Jacob and Wilhelm Grimm

Captain Corelli's Mandolin, Louis de Bernières	*The Crimson Petal and the White,* Michael Faber	*The Boy in the Striped Pyjamas,* John Boyne	*Metro 2033*, Dmitry Glukhovsky
Cat on a Hot Tin Roof, Tennessee Williams	*The Dice Man*, Luke Rhinehart (George Cockcroft)	*The Bunker Diary*, Kevin Brooks	*Ovid's Heroines*, Claire Pollard
Catch 22, Joseph Heller	*The Fountainhead*, Ayn Rand	*The Fault in our Stars*, John Green	*Perfume*, Patrick Süsskind
Cloud Atlas, David Mitchell	*The Lord of the Rings*, JRR Tolkien	*The Machine Stops*, E. M. Forster (not a 'text' for this rubric- not published as a text in its own right)	*Utopia ,*Thomas More
Cold Comfort Farm, Stella Gibson	*The Man in the High Castle*, Philip K. Dick		*The Girl with the Dragon Tattoo*, Stieg Larrson
Collected works of Rochester, John Wilmot	*The Revenant*, Michael Punke	*The Powder Monkey*, Paul Dowswell	*Bakkhai*, Euripides, transl. Anne Carson
Death of a Naturalist, Seamus Heaney	*The Secret Life of Bees*, Sue Monk Kidd	*The Wolf of Wall Street*, Jordan Belfort	
Death of a Salesman, Arthur Miller	*The Suspicions of Mr Whicher; or the Murder at Road Hill House*, Kate Summerscale	*The Wrath and the Dawn* by Renee Ahdieh	
Digging to America, Anne Tyler		*Thirteen Reasons Why*, Jay Asher	
Disgrace, J.M. Coetzee	*The Time Traveler's Wife*, Audrey Niffenegger	*Code Name Verity*, Elizabeth Wein	
Dispatches, Michael Kerr	*We Need To Talk About Kevin*, Lionel Shriver	*Eligible*, Curtis Sittenfeld	
Dracula, Bram Stoker	*The Day of the Locust*, Nathanael West	*Hush, Hush*, Becca Fitzpatrick	
Emma, Jane Austen		*The Princess Bride*, William Goldman	
Empire of the Sun, J G Ballard	*We Have Always Lived in the Castle*, Shirley Jackson	*The Basketball Diaries*, Jim Carroll	
Every Good Boy Deserves Favour, Tom Stoppard	*The Shock of the Fall*, Nathan Filer	*Forbidden*, Tabitha Suzuma	
Feminine Gospels, Carol Ann Duffy	*The Thirty-Nine Steps*, John Buchan	*Diary of an Oxygen Thief*, Anonymous	
For Whom the Bell Tolls, Ernest Hemingway	*The Reluctant Fundamentalist*, Mohsin Hamid	*Red Dragon*, Thomas Harris	
Foster, Claire Keegan	*Girl at War*, Sara Novic	*Do Androids Dream of Electric Sheep*? Philip K. Dick	
Hamlet, William Shakespeare	*The Heart of the Sea*, Nathaniel Philbrick	*The Green Mile*, Stephen King	
Hard Times, Charles Dickens	*The Yellow Wallpaper and Other Stories*, Charlotte Perkins Gilman (not *The Yellow Wallpaper* as a single short story).	*The Lion, the Witch and the Wardrobe*, C. S. Lewis	
Hawksmoor, Peter Ackroyd		*The Northern Lights*, Philip Pullman	
Heart of Darkness, Joseph Conrad		*Valley of the Dolls*, Jacqueline Susann	
High Rise, JG Ballard		*The Martian*, Andy Weir	
Hold Your Own, Kate Tempest		*The Hunger Games*, Suzanne Collins	
Homage to Catalonia, George Orwell		*Little Women*, Louisa May Alcott	
How to be a Woman, Caitlin Moran			
Into The Wild, Jon Krakauer			
Into Thin Air, Jon Krakauer			
Jerusalem, Jez Butterworth			
King Charles III, Mike Bartlett			
King Lear, William Shakespeare			
Life of Pi, Yann Martel			
Light Shining in Buckinghamshire, Caryl Churchill			
Lolita, Vladimir Nabokov			
London: The Biography, Peter Ackroyd			

Mansfield Park, Jane Austen *Mean Time*, Carol Ann Duffy *Mister Pip*, Lloyd Jones *Narrative of the Life of Frederick Douglass,* Frederick Douglass *Netherland*, Joseph O'Neill *Never Let Me Go,* Kazuo Ishiguro *Jude the Obscure,* Thomas Hardy *Northanger Abbey,* Jane Austen *On The Road*, Jack Kerouac *Once in a House on Fire*, Andrea Ashworth *One Flew Over the Cukoo's Nnest*, Ken Kesey *Oranges are Not the Only Fruit*, Jeanette Winterson *Othello,* William Shakespeare *Poetry of the First World War,* Tim Kendall (published anthology) *Rabbit, Run*, John Updike *Rebecca,* Daphne du Maurier *Red Dust Road*, Jackie Kay *Regeneration,* Pat Barker *Room*, Emma Donoghue *Roxana,* Daniel Defoe *The Handmaid's Tale,* Margaret Atwood *Scars Upon My Heart: Women's Poetry and Verse of the First World War*, Ed. Catherine Reilly *Selected Poems*, Sylvia Plath *Small Island,* Andrea Levy *Songs of Innocence and of Experience*, William Blake *Tess of the D'Ubervilles,* Thomas Hardy Texts written in English by Chinua Achebe, Wole Soyinka, Chimamanda Ngozi Adicihe and Nii Ayikqwi Parkes *The Adoption Papers*, Jackie Kay *The Autobiography of Malcom X,* Malcolm X *The Awakening*, Kate Chopin			

The Bloody Chamber, Angela Carter *The Bluest Eye*, Toni Morrison *The Bone Clocks,* David Mitchell *The Castle of Otranto*, Horace Walpole *The Collector,* John Fowles *The Color Purple,* Alice Walker *The Crucible*, Arthur Miller *The Danish Girl*, David Ebershoff *The Dark Room,* Rachel Seiffert *The Duchess of Malfi,* John Webster *The Fixer*, Bernard Malamud *The Glass Menagerie,* Tennessee William *The Go-Between,* L P Hartley *The Great Gatsby,* F Scott Fitzgerald *The History Boys,* Alan Bennett *The House Gun*, Nadine Gordimer *The Importance of Being Earnest,* Oscar Wilde *The Killer Angels,* Michael Shara *The Little Stranger,* Sarah Waters *The Madness of King George*, Alan Bennett *The Monk*, Matthew Gregory Lewis *The Murders in the Rue Morgue and Other Tales,* Edgar Allen Poe *The Mysteries of Udolpho,* Ann Radcliffe *The Picture of Dorian Gray,* Oscar Wilde *The Price of Salt*, Patricia Highsmith *The Remains of the Day*, Kazuo Ishiguro *The Road,* Cormac McCarthy *The Stars My Destination*, Alfred Bester The Stories of Edgar Allen Poe (published collection) *The Township Plays*, Athol Fugard *The Virgin Suicides*, Jeffrey Eugenides *The Vortex,* Noel Coward *The Wasp Factory*, Iain Banks *The Waste Land,* T S Elliott *The World's Wife*, Carol Ann Duffy *This Side of Paradise*, F Scott Fitzgerald *Titus Andronicus,* William Shakespeare			

Titus Groan, Mervyn Peak *To The Lighthouse,* Virginia Woolf *Trainspotting*, Irvine Welsh *True History of the Kelly Gang*, Peter Carey *Union Street*, Pat Barker *Vernon God Little*, DBC Pierre *Waiting for Godot*, Samuel Beckett *We Are All Completely Beside Ourselves*, Karen Joy Fowler *White Teeth,* Zadie Smith *Wide Sargasso Sea,* Jean Rhys *Wuthering Heights,* Emily Bronte			