

Your guide to our new qualifications

AS and A level

English Literature

from September 2015



Hello and welcome

Our new **Edexcel AS and A level English Literature** qualifications have been created to engage learners in literature from the canon to today.

We have worked with experts, such as Professor John Mullan, University College London, and a range of contemporary poets to produce resources that not only support exam preparation, but also expose students to different ideas and perspectives. This will give students the opportunity to hear from people for whom literature is their passion, and to broaden critical perspectives.

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

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

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

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

The English Team



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AS and A level English Literature is changing: **what should you expect?**

- AS and A level English Literature are **linear** qualifications; assessments for each qualification will take place at the end of the course.
- AS will become a **stand-alone** qualification and will not contribute towards an A level.
- There will be a **20% coursework** weighting at A level.
- 100% examined assessment** at AS.
- Number of **texts to be studied reduced from 12 to 8 at A level, and from 6 to 4 at AS**, to facilitate in-depth reading.
- A level texts must include **at least 3 pre-1900 works**, including **one Shakespeare play**, and a post-2000 work.
- New compulsory requirements for **students to be assessed on their response to an unseen text, at A level.**



Our new Edexcel English Literature:

Key features at a glance

- Same texts at AS and A level.**
- No AS Shakespeare.**
- Only **modern poetry options** at AS.
- Co-teachability is weaved throughout** the specifications to ensure AS and the first year of A level can be taught at the same time.
- Precise and **direct question structures.**
- Scaffolding in the AS** for extra support for accurate and fair assessment.
- Holistic mark schemes.**
- Equal Assessment Objective targeting.**

Learn more at www.edexcel.com/litenglish15



The key features of Edexcel AS and A level English Literature

For our new AS and A level English Literature qualifications, we've created courses to engage and enrich students' learning, providing them with the expertise to actively explore the world around them. We've consulted with those that know the most

about the subjects: teachers, subject associations and our partners in Higher Education, in order to produce specifications that will prepare students for the research and study skills required of them in higher education and the workplace.



The literary text is at the heart of the qualification

For many of us, our relationship with our own A level texts was the catalyst for our choice of university course and subsequent career. Therefore, the literary text is at the heart of our AS and A level English Literature qualifications. **We have selected literature we know works well with students**, as well as offering fresh new options that have been recommended by teachers and academics.

There is a clear focus on the three main genres

Each examined component focuses on one of three main genres: **poetry, prose or drama**. This gives students the time and space to develop their knowledge and confidence through breadth and depth of study.

Meaningful comparisons

- There is no cross-genre comparison in any of the examined components. This avoids forced or artificial comparison between disparate texts.
- Comparison is only ever based upon two equally important texts, with no supplementary texts, or requirement to refer to multiple texts in a superficial way.

Maximising choice

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

- There is the flexibility to choose **tragedy, comedy, or one text from each genre** (see pages 6 and 7).
- It's also possible to **teach the work of a named poet**, or instead, a range of poetry within a movement.
- Thematic study of prose** allows not only a choice of theme, but also a choice of texts within the theme.
- For the coursework component, students choose two texts to analyse, allowing students plenty of opportunity to pursue their own interests.

A clear and distinctive approach to criticism

The study of literary criticism is rooted firmly during the study of the A level texts. Students will have the opportunity to read critical essays on either the genre of tragedy or comedy, as well as essays on their studied Shakespeare play. This allows students to engage with the text, perhaps considering:

- What has been said about my play at different times?
- Which other perspectives could I bring to bear?
- How do these readings differ from, or support my own?

Produced in collaboration with University College London, **free Shakespeare Critical Anthology teaching resources** will be provided to all students at the start of the course.

Co-teachable AS and A level

- The AS specification has been **designed to be entirely co-teachable** with the first year of a two-year A level course.
- All the AS set texts appear in the A level** specification, so there is no requirement to make decisions around AS and A level routes prior to the start of the course.

Holistic assessment

- Holistic mark schemes** allow examiners to mark the students' work in the same way as it was written - as a single cohesive piece of writing, with the response to each Assessment Objective integrated throughout.
- We want students to be able to focus on giving their best response to their exam question, not on trying to remember how many marks are attributed to each Assessment Objective.

Learn more at www.edexcel.com/litenglish15



A level assessment at a glance

View the accredited specifications:
www.edexcel.com/litenglish15

A level (first assessment: summer 2017)

Component 1: Drama

✓ 60 marks ⚖️ 30% Weighting ⌚ 2 hours 15 mins

Students study:

- one Shakespeare play from the categories of either tragedy OR comedy
- one other drama text from the categories of either tragedy OR comedy
- essays and critical commentary related to their selected Shakespeare play.

Section A: Shakespeare (35 marks)
One essay question from a choice of two on the studied Shakespeare text.

Section B: Other drama (25 marks)
One essay question from a choice of two on the studied drama text.

Drama texts

Provided texts: Shakespeare: *A Critical Anthology* (see page 8).

Tragedy
Shakespeare: *Antony and Cleopatra, Hamlet, King Lear, Othello.*
Other drama: *The Duchess of Malfi, A Streetcar Named Desire, Doctor Faustus, The Home Place.*

Comedy
Shakespeare: *A Midsummer Night's Dream, Measure for Measure, The Taming of the Shrew, Twelfth Night.*
Other drama: *The Importance of Being Earnest, The Pitmen Painters, The Rover, Waiting for Godot.*

OR

Texts may be selected from within or across sub-categories, selecting one tragedy and one comedy or two texts from the same category.

Component 2: Prose

✓ 40 marks ⚖️ 20% weighting ⌚ 1 hour

Students study:

Two prose texts from a chosen theme, including at least one pre-1900 text.

One comparative essay question from a choice of two on the studied prose texts (includes at least one pre-1900 text).

Prose themes

Childhood
Pre-1900: *What Maisie Knew*, Henry James; *Hard Times*, Charles Dickens.
Post-1900: *Atonement*, Ian McEwan; *The Color Purple*, Alice Walker.

Colonisation and its Aftermath
Pre-1900: *Heart of Darkness*, Joseph Conrad; *The Adventures of Huckleberry Finn*, Mark Twain.
Post-1900: *A Passage to India*, E M Forster; *The Lonely Londoners*, Sam Selvon.

Crime and Detection
Pre-1900: *Lady Audley's Secret*, Mary Elizabeth Braddon; *The Moonstone*, Wilkie Collins.
Post-1900: *In Cold Blood*, Truman Capote; *The Murder Room*, P D James.

Science and Society
Pre-1900: *Frankenstein*, Mary Shelley; *The War of the Worlds*, H G Wells.
Post-1900: *Never Let Me Go*, Kazuo Ishiguro; *The Handmaid's Tale*, Margaret Atwood.

The Supernatural
Pre-1900: *The Picture of Dorian Gray*, Oscar Wilde; *Dracula*, Bram Stoker.
Post-1900: *The Little Stranger*, Sarah Waters; *Beloved*, Toni Morrison.

Women and Society
Pre-1900: *Wuthering Heights*, Emily Brontë; *Tess of the D'Urbervilles*, Thomas Hardy.
Post-1900: *Mrs Dalloway*, Virginia Woolf; *A Thousand Splendid Suns*, Khaled Hosseini.

Component 3: Poetry

✓ 60 marks ⚖️ 30% weighting ⌚ 2 hours 15 mins

Students study:

- a selection of poetry from a post-2000 collection AND EITHER
- a range of poetry from a literary period OR
- a range of poetry by a named poet from within a literary period.

Section A: Contemporary Poetry (30 marks)
One comparative essay from a choice of two on an unseen poem written post-2000 and a named poem from the studied collection.

Section B: Poetry Collections (30 marks)
One essay question from a choice of two on the studied poetry period or poet.

Poetry texts

Selection of modern poetry from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002-2011*.

Select EITHER the named collection OR the named poet within the chosen period below.

The Medieval Period (1350–1500)
Everyman and Medieval Miracle Plays, editor A C Cawley (Everyman, 1993).
 This edition has normalised spelling but these poetic dramas can also be read with the original spelling in *English Mystery Plays: A Selection*, editor Peter Happe (Penguin Classics, 1975). Either edition is permissible.

The Victorians (1837–1900)
The New Oxford Book of Victorian Verse, editor C Ricks (OUP, 2008).

OR

Geoffrey Chaucer
The Wife of Bath's Prologue and Tale, editor J Winny (Cambridge, 1994).

Christina Rossetti
Christina Rossetti Selected Poems, editor D Roe (Penguin, 2008).

The Metaphysical Poets (1600–1690)
Metaphysical Poetry, editor C Burrow and C Ricks (Penguin, 2006).

Modernism (1900–1939)
The Great Modern Poets, editor M Schmidt (Quercus, 2014).

OR

John Donne
John Donne Selected Poems (Penguin Classics, 2006).

T. S. Eliot
T. S. Eliot Selected Poems (Faber, 2009).

The Romantics (1780–1830)
English Romantic Verse, editor D Wright (Penguin Classics, 1973).

The Movement (1950–1970)
The Oxford Book of Twentieth Century English Verse, editor Philip Larkin with foreword by A Motion (OUP, 1973).

OR

John Keats
Selected Poems: John Keats, editor J Barnard (Penguin Classics, 2007).

Philip Larkin
The Less Deceived (Faber, 2011).

See Appendix 5 of the A level specification for the list of poems to be studied.

Component 4: Coursework

✓ 60 marks ⚖️ 20% weighting 2500 – 3000 words

One extended comparative essay referring to two texts.

Students study a free choice of two texts linked by theme, movement, author or period. Chosen texts may be selected from poetry, drama, prose or literary non-fiction.

AS assessment at a glance

AS (first assessment: summer 2016)

Component 1: Poetry and Drama	Component 2: Prose
✓ 72 marks ⚖️ 60% weighting ⌚ 2 hours	✓ 44 marks ⚖️ 40% weighting ⌚ 1 hour
<p>Section A: Poetry (24 marks)</p> <p>One essay from a choice of two on a named poem from the studied collection, plus a free choice of second poem.</p> <p>Section B: Drama (48 marks)</p> <p>One essay from a choice of two on the studied drama text.</p>	<p>One essay from a choice of two on the studied prose texts (includes at least one pre-1900 text).</p>
<p>Texts for AS should be selected from the A level texts featured on pages 6 and 7 of this guide. AS and A level set texts are identical to allow for complete co-teachability.</p>	

Free resources to support you at AS and A level

📖 *Shakespeare: A Critical Anthology – Comedy*

or

📖 *Shakespeare: A Critical Anthology – Tragedy*

Printed resources for all students, produced in collaboration with University College London (UCL), with critical essays on the studied Shakespeare play.

📖 *Unseen Poetry Preparation Anthology (online)* providing banks of different perspectives on approaching unseen poetry; discussion of how to maximise the value of making links and connections; and examples of contemporary poetry, provided directly by poets, with thinking and discussion points.

📖 *Contemporary Poetry Teacher Guide* to support our post-2000 poetry collection. Includes information, support and activities for each set poem.

View the accredited specifications:
www.edexcel.com/litenglish15

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

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

Content for the delivery of a co-taught AS and A level cohort	
Year 1	Year 2
<ul style="list-style-type: none"> Selected poems from contemporary poetry collection*. Teaching is supported by the free resource: <i>Contemporary Poetry Teacher Guide</i> which is appropriate for both AS and A level. One Drama text (non-Shakespeare). Two prose texts (including at least one pre-1900 text). <p><small>*For specific poems to be studied, please see Appendix 4 of the AS specification (poem selection is the same for AS and A level cohorts).</small></p>	<ul style="list-style-type: none"> One Shakespeare play, with associated critical reading. Approaches to unseen poetry. One collection of poetry from a selected time period, either by movement or poet*. <p><small>*For a list of specific poems to be studied, please see Appendix 5 of the A level specification.</small></p>
<p>Teachers may wish to begin preparation for the coursework with A level students towards the end of year one, whilst the AS students prepare for their examinations. Therefore, the two coursework texts may be covered in year one, year two or a combination of both, as appropriate.</p>	

Only teaching A level classes?

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

How are they assessed?

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

Please see the sample assessment materials for each specification on pages 10-17 for examples of the different question structures.

Learn more at
www.edexcel.com/litenglish15



A level Sample Assessment Materials

Paper 1: Drama

Section A: Shakespeare

Students respond to one question from a choice of two on their studied Shakespeare play. Students are welcome to draw upon ideas from the Shakespeare Critical Anthologies, or other relevant content.

Hamlet

- 3 Explore Shakespeare's use of revenge in *Hamlet*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 3 = 35 marks)

OR

- 4 Explore Shakespeare's presentation of conflict in *Hamlet*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 4 = 35 marks)

Section B: Other Drama

Students respond to one question from a choice of two on their studied 'other' drama text.

Doctor Faustus, Christopher Marlowe

- 17 Explore Marlowe's presentation of Faustus as a character who gets what he deserves. You must relate your discussion to relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

- 18 Explore the ways in which Marlowe presents the relationship between Faustus and Mephistopheles/Mephistophilis. You must relate your discussion to relevant contextual factors.

(Total for Question 18 = 25 marks)

The Duchess of Malfi, John Webster

- 19 Explore the presentation of social class in *The Duchess of Malfi*. You must relate your discussion to relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

- 20 Explore the presentation of madness in *The Duchess of Malfi*. You must relate your discussion to relevant contextual factors.

(Total for Question 20 = 25 marks)

Paper 2: Prose

Women and Society

Texts

Pre-1900: *Wuthering Heights*, Emily Brontë; *Tess of the D'Urbervilles*, Thomas Hardy
Post-1900: *Mrs Dalloway*, Virginia Woolf; *A Thousand Splendid Suns*, Khaled Hosseini

- 11 Compare the ways in which the writers of your **two** chosen texts make use of different voices. You must relate your discussion to relevant contextual factors.

(Total for Question 11 = 40 marks)

OR

- 12 Compare the ways in which the writers of your **two** chosen texts portray women's relationships with men. You must relate your discussion to relevant contextual factors.

(Total for Question 12 = 40 marks)

Students respond to one question from a choice of two on their TWO studied prose texts.

View more Sample Assessment Materials at

www.edexcel.com/litenglish15



A level Sample Assessment Materials

Paper 3: Poetry

Section A: Post-2000 Specified Poetry

Students will answer one question from a choice of two. Both questions will consider the same unseen poem.

SECTION A: Post-2000 Specified Poetry

Read the poem on page 2 of the source booklet before answering ONE question. Write your answer in the space provided below.

- 1 Read the poem *Somewhat Unravalled* by Jo Shapcott on page 2 of the source booklet and re-read *On Her Blindness* by Adam Thorpe, from the *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011* (page 180).

Compare the methods both poets use to explore the effects of growing old.

(Total for Question 1 = 30 marks)

OR

- 2 Read the poem *Somewhat Unravalled* by Jo Shapcott on page 2 of the source booklet and re-read *Please Hold* by Ciaran O'Driscoll, from the *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011* (page 142).

Compare the methods both poets use to express strong emotions.

(Total for Question 2 = 30 marks)

SECTION A: Post-2000 Specified Poetry

Somewhat Unravalled

Auntie stands by the kettle, looking at the kettle
and says, help me, help me, where is the kettle?
I say, little auntie, the curlicues and hopscotch grids
unfurling in your brain have hidden it from you. Let me
make you a cup of tea. She says ah ha! But I do
my crossword, don't I, OK not the difficult one, the one
with the wasname? Cryptic clues. Not that. I say,
auntie, little auntie, we were never cryptic
so let's not start that now. I appreciate your straight-on talk,
the built-up toilet seats, the way you wish poetry
were just my hobby, our cruises on the stair lift,
your concern about my weight, the special seat in the bath.
We know where we are. She says, nurse told me I
should furniture-walk around the house, holding on to it.
I say, little auntie you are a plump armchair
in flight, a kitchen table on a difficult hike without boots,
you do the sideboard crawl like no one else, you are a sofa
rumba, you go to sleep like a rug. She says,
I don't like eating. Just as well you've got
a good appetite. I say littlest auntie, my very little auntie
(because she is shrinking now, in front of me)
let me cook for you, a meal so wholesome and blimmin'
pungent with garlic you will dance on it and
eat it through your feet. Then she says don't you
ever want to go to market and get lost
in pots, fruit and random fabric? Don't you
want to experiment with rain, hide out in storms,
cover your body with a layer only one raindrop
thick? Don't you want to sell your nail-clippings
online? She says, look at you, with all your language,
you never became the flower your mother
wanted but it's not too late, come with me
and rootle in the earth outside my front window,
set yourself in the special bed, the one only
wasname is allowed to garden and we will practise
opening and closing and we'll follow the sun
with our faces until the cows come home.

Jo Shapcott
From Of Mutability (Faber, 2010)

The unseen poem will always be a post-2000 poem.

Section B: Specified Poetry Pre- or Post-1900

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

You must select a poem from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on pages 4 to 14.

Victorian Poet: Christina Rossetti

Prescribed text

Christina Rossetti Selected Poems, editor Dinah Roe

- 17 Explore the ways in which Christina Rossetti describes the lives of women in *Passing and Glassing* and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 17 = 30 marks)

OR

- 18 Explore the ways in which Christina Rossetti deals with loss in *Remember* and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 18 = 30 marks)

Students will respond to one question from a choice of two on their studied poetry text. There is no requirement to compare the two poems.

View more Sample Assessment Materials at
www.edexcel.com/litenglish15



AS Sample Assessment Materials

Paper 1: Poetry and Drama

Section A: Poetry

Students will respond to one question from a choice of two on their studied poetry text. The AS poetry paper does NOT include an unseen poem.

SECTION A: Poetry

Answer ONE question and write your answer in the space provided.

- 1 Compare the ways in which poets explore the shift from childhood to adulthood in *An Easy Passage* by Julia Copus (on page 47) and **one** other poem of your choice, from the *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

(Total for Question 1 = 24 marks)

OR

- 2 Compare the ways in which poets use ordinary events to explore universal themes in *Chainsaw Versus the Pampas Grass* by Simon Armitage (on page 16) and **one** other poem of your choice from the *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

(Total for Question 2 = 24 marks)

AS and A level questions address the same assessment objectives.

Paper 1: Poetry and Drama

Section B: Drama

Students will respond to one question from a choice of two on their studied drama text.

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

A Streetcar Named Desire, Tennessee Williams

- 9 'Elysian Fields is a world filled with violence, in which Blanche cannot survive.'

In the light of this comment, explore Williams' dramatic presentation of violence in *A Streetcar Named Desire*. In your answer you must consider relevant contextual factors.

Students will meet the requirements of A05 at AS by responding to a comment.

(Total for Question 9 = 48 marks)

OR

- 10 'Mitch may be a weak character, but his treatment of Blanche is still disturbing and harmful.'

In the light of this comment, explore Williams' dramatic presentation of Mitch. In your answer you must consider relevant contextual factors.

(Total for Question 10 = 48 marks)

There is no requirement to include critical reading at AS.



View more Sample Assessment Materials at www.edexcel.com/litenglish15

AS Sample Assessment Materials

Paper 2: Prose

Students must study at least ONE pre-1900 text.

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

Women and Society

Texts

Pre-1900: *Wuthering Heights*, Emily Brontë; *Tess of the D'Urbervilles*, Thomas Hardy
Post-1900: *Mrs Dalloway*, Virginia Woolf; *A Thousand Splendid Suns*, Khaled Hosseini

11 Compare the ways in which the writers of your **two** chosen texts portray the experience of growing up.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(Total for Question 11 = 44 marks)

Students respond to one question from a choice of two on their TWO studied prose texts.



OR

12 Compare the ways in which the writers of your **two** chosen texts present difficulties in the lives of women.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(Total for Question 12 = 44 marks)

AS and A level questions address the same Assessment Objectives.

View more Sample Assessment Materials at

www.edexcel.com/litenglish15



What you can expect from us

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

Designing your curriculum

- ✎ A **Getting Started Guide**, including introductions and wider reading resources for all topic areas, a glossary of key concepts and terminology in language study, and exemplar coursework titles.
- ✎ **Mapping documents** highlighting the key differences between the 2008 and 2015 specifications.
- ✎ **Schemes of Work** and **course planners** for teaching AS and A level courses separately or together.

Understanding the new standard

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

Teaching and learning

- ✎ **Shakespeare Critical Anthologies** (Tragedy and Comedy)
- Rich poetry support
- ✎ **Unseen Preparation Anthology**
 - ✎ **Contemporary Poetry Teacher Guide**

Tracking student progress

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

Subject and local support

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



*There may be a charge for these events.

Learn more at

www.edexcel.com/litenglish15



Get in touch!

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

Email us: teachingenglish@pearson.com

Call us: **0844 372 2188**

Learn more and get involved at
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