

A Level English Literature

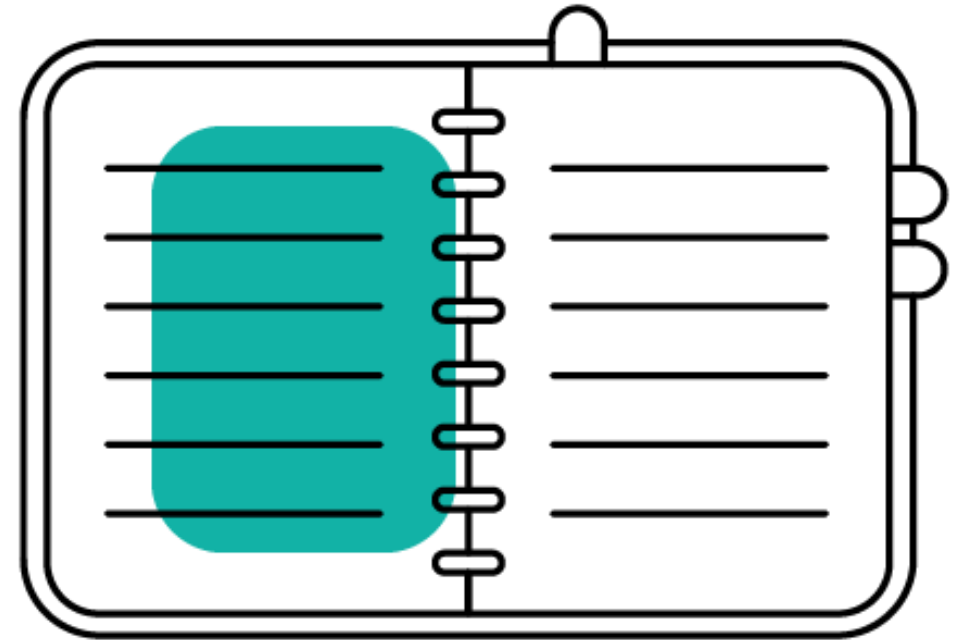
New to Pearson Edexcel



Aims and Objectives

During the session you will:

- consider the structure, content and assessment of these qualifications, and the support available to guide you through these changes
- explore possible teaching and delivery strategies
- take part in planning activities
- have the opportunity to network and share ideas with other teachers.





Polls

Our qualification



Key benefits of our qualification

- All exams are open book.
- Clear and consistent exam and assessment structure.
- Large choice of texts, including modern and exciting content.
- Wide range of options available for studying poetry, including culturally diverse Post-2000 poetry.
- Wide range of choice where to cover a third pre-1900 text.
- AO4 (making connections) only assessed when two texts are being analysed.
- AO5 (different interpretations) only assessed in the Shakespeare question and Non-Examined Assessment.

Assessment Objectives

		AS/A level %
AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression	20–30
AO2	Analyse ways in which meanings are shaped in literary texts	20–30
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received	20–30
AO4	Explore connections across literary texts	10–15
AO5	Explore literary texts informed by different interpretations	10–15

A and AS Level at a glance

Component	Assessment Method	Weighting
A Level		
1 Drama	Examination	30%
2 Prose	Examination	20%
3 Poetry	Examination	30%
4 Coursework	Coursework	20%
AS Level		
1 Drama and Poetry	Examination	60%
2 Prose	Examination	40%

A Level text coverage

There are two texts in each component.

Component	Text 1	Text 2
Drama	Shakespeare	'other' drama*
Prose	Pre-1900 prose	Prose*
Poetry	Post-2000 poetry	Poetry movement/poet*
Coursework	Chosen text	Chosen text

All new Literature specifications require 3 out of the 8 texts to be pre-1900.

* Indicates where a third pre-1900 text can be studied.

Component 1: Drama

WILLIAM SHAKESPEARE

A choice of **one** text from the following:

Tragedy

Antony and Cleopatra, Hamlet, King Lear, Othello

Comedy

A Midsummer Night's Dream, Measure for Measure, The Taming of the Shrew, Twelfth Night

OTHER DRAMA

A choice of **one** text from the following.

pre-1900

- *Doctor Faustus*, Christopher Marlowe
- *The Duchess of Malfi*, John Webster
- *The Importance of Being Earnest*, Oscar Wilde
- *The Rover*, Aphra Behn

post-1900

- *Les Blancs*, Lorraine Hansberry**
- *The Home Place*, Brian Friel*
- *The Pitmen Painters*, Lee Hall*
- *A Streetcar Named Desire*, Tennessee Williams
- *Sweat*, Lynn Nottage**
- *Waiting for Godot*, Samuel Beckett

*these texts are going to be removed and the last assessment opportunity for them will be Summer 2023.

**these new texts will be introduced for first teaching from September 2022 and the first assessment opportunity will be Summer 2024.

Component 2: Prose

Component 2: Prose

Prose

Select **two** prose texts (including **at least one** pre-1900) on a chosen theme.

Childhood

Pre-1900: *Hard Times*, Charles Dickens; *What Maisie Knew*, Henry James

Post-1900: *Atonement*, Ian McEwan; *The Color Purple*, Alice Walker

Colonisation and its Aftermath

Pre-1900: *The Adventures of Huckleberry Finn*, Mark Twain; *Heart of Darkness*, Joseph Conrad

Post-1900: *Home Fire*, Kamila Shamsie**; *The Lonely Londoners*, Sam Selvon; *A Passage to India*, E M Forster*

Crime and Detection

Pre-1900: *Lady Audley's Secret*, Mary Elizabeth Braddon; *The Moonstone*, Wilkie Collins

Post-1900: *The Cutting Season*, Attica Locke**; *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: *The Handmaid's Tale*, Margaret Atwood; *Never Let Me Go*, Kazuo Ishiguro

The Supernatural

Pre-1900: *Dracula*, Bram Stoker; *The Picture of Dorian Gray*, Oscar Wilde

Post-1900: *Beloved*, Toni Morrison; *The Little Stranger*, Sarah Waters

Women and Society

Pre-1900: *Tess of the D'Urbervilles*, Thomas Hardy; *Wuthering Heights*, Emily Brontë

Post-1900: *Mrs Dalloway*, Virginia Woolf; *A Thousand Splendid Suns*, Khaled Hosseini

*these texts are going to be removed and the last assessment opportunity for them will be Summer 2023.

**these new texts will be introduced for first teaching from September 2022 and the first assessment opportunity will be Summer 2024.

Component 3: Poetry

<i>Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011</i>	
*The Medieval Period (1350–1500) OR Geoffrey Chaucer	*The Victorians (1837–1900) OR Christina Rossetti
*The Metaphysical Poets (1600–1690) OR John Donne	Modernism (1900–1939) OR T.S. Eliot
*The Romantics (1780–1830) OR John Keats	The Movement (1950–1970) OR Philip Larkin

*pre-1900 texts

Planning

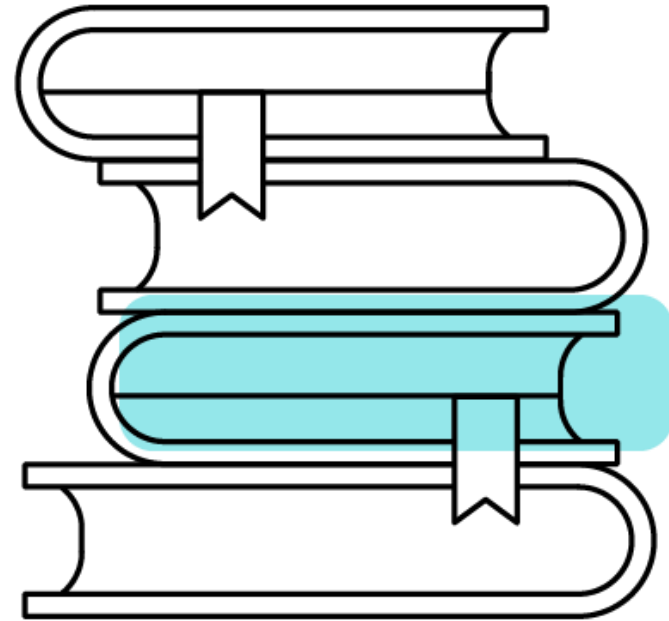


Text coverage activity

Think about the set texts we have just discussed.

- Which of your currently taught texts might you want to keep?
- Where could these be used?
- What opportunities for introducing new texts do the set texts present?
- How are you meeting the pre-1900 requirement?

Discuss your thoughts in the chat.



High level planning activity

Look at the 2-year planning model in your pack (**SO5**), and the questions for consideration.

- How might you plan your course across the two years?
- If you have taught this course before, have you made any changes to your original plans? If so, why?
- Add any questions or suggestions to the chat box.

Planning and delivery

We have provided you with the best support.

- A range of course planners, outlining different delivery approaches.
- Editable schemes of work, with a range of accompanying lesson plans, to save you time.
- A Getting Started guide, with exemplars and detailed guidance.
- Support packs for new topic areas.
- Additional sample assessment materials.
- Exemplar material.
- Access to materials from all Past Training Events.

Mark Schemes



Holistic Mark Schemes

Look at the example mark scheme for **Other Drama (Paper 1: Section B)** in the delegate download **(SO6)**.

Integrated Assessment Objectives.

Even weighting of marks across the targeted AOs (any exceptions are minimal, so that the approach should still be even handed).

Component 1: Drama



Component 1 – Drama

	Overview of assessment	
1	<p>DRAMA Paper length: 2 hours and 15 minutes</p> <p>Section A: Shakespeare One essay question from a choice of two on the studied Shakespeare text. (AO1, AO2, AO3, AO5 assessed)</p> <p>Section B: Other drama One essay question from a choice of two on the studied drama text. (AO1, AO2, AO3 assessed)</p>	<p>30%</p> <p>60 marks</p> <p>Section A 35 marks</p> <p>Section B 25 marks</p>

Shakespeare

- 7** Explore how Shakespeare presents the theme of jealousy in *Othello*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 7 = 35 marks)

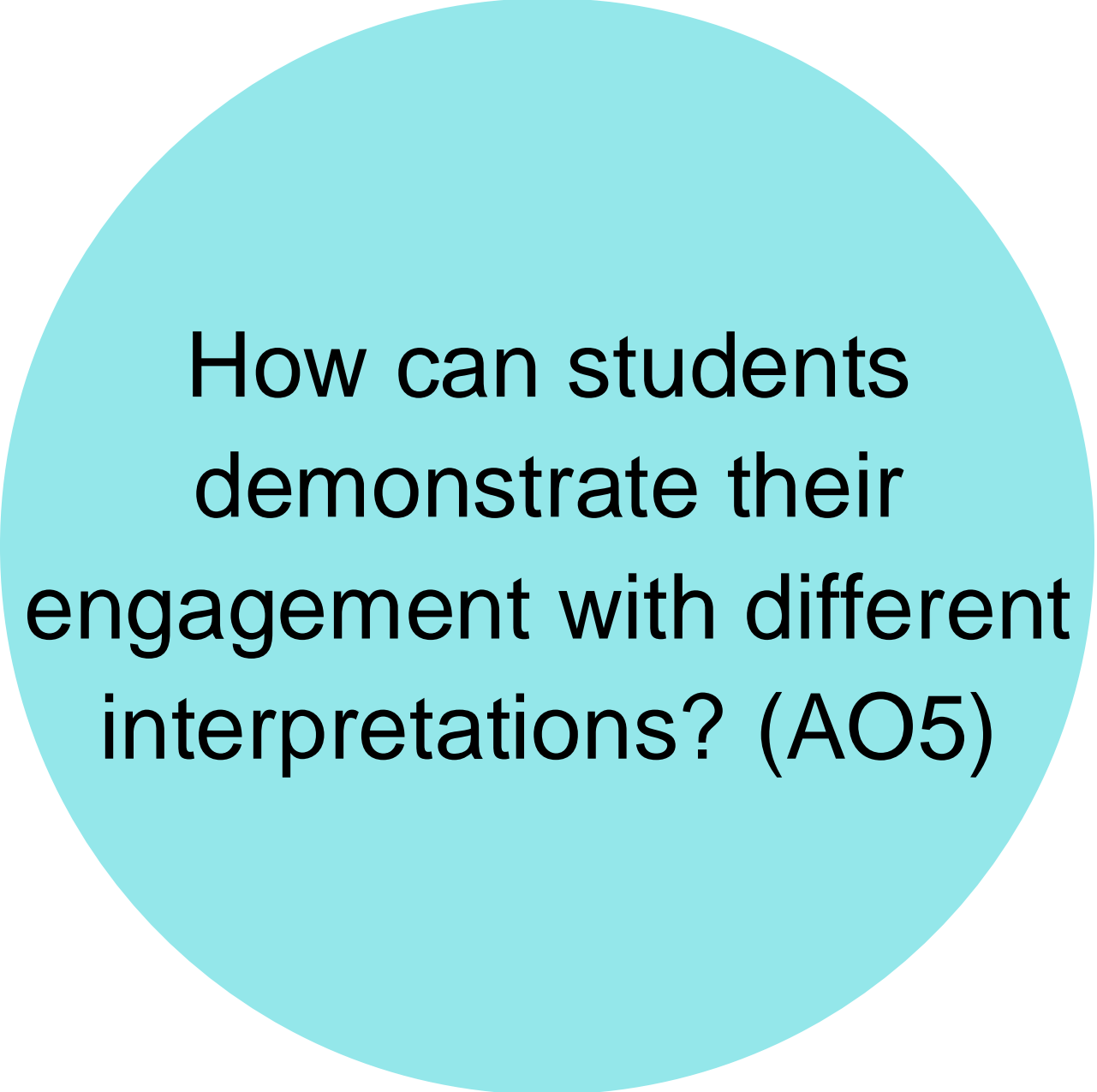
OR

- 8** Explore Shakespeare's presentation of the relationship between Desdemona and Emilia in *Othello*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 8 = 35 marks)

Key Points

- AO1, AO2, AO3, AO5
- The student must be able to discuss the play in the light of other critical interpretations.
- The student must also explore the play's contexts.



How can students
demonstrate their
engagement with different
interpretations? (AO5)

Shakespeare Critical Anthology

- Free hard copy to every student.
- Essays on the genres of tragedy and comedy, as well as specific writing on the students' selected play.
- Produced in association with University College London.



Spend a few minutes looking at the relevant critical anthology for your chosen Shakespeare text.

How might you incorporate this resource into your teaching?

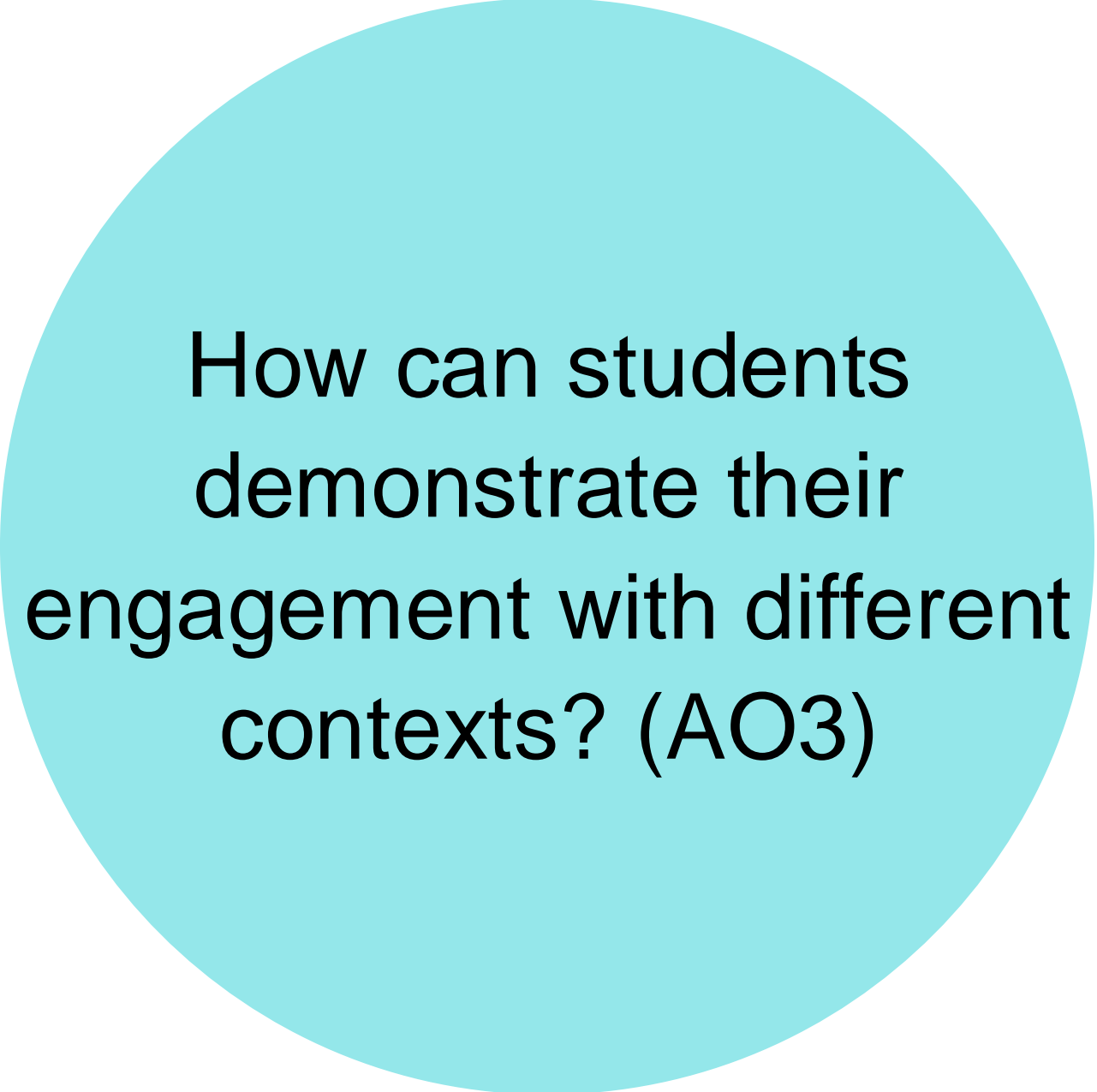
How might students use the critical anthology?

- Understand the position being put forward.
- Compare the critical position with own position – identify points of similarity and difference.
- Compare the critical position with that of other students in class, or another critic.
- Agree with a critical point and find other examples in the play to further support it.
- Disagree with a critical perspective, and find evidence to support your own view.
- Refine the critics' position – identify elements you could support, and those which you would develop further.
- Select particular key quotations to support or contrast with your own reading.

Extract from a student response

Honigmann states that 'jealousy is a monster of the imagination', whilst Flanagan argues that 'jealousy drives most of the action in 'Othello'. This monstrous nature of jealousy is clearly exemplified in Iago's ironic warning of, 'Beware, my Lord, of jealousy for it is the green-eyed monster that doth mock the meat it feeds on.' Here, the irony is found within Iago's warning of the destructive and monstrous nature of jealousy as the audience is aware this is the exact emotion that Iago is trying to evoke in Othello. Jealousy is metaphorically described as manipulative, destructive and able to evoke strong emotions within an individual; these destructive powers of jealousy being the ones that eventually lead to what Michael Long describes as Othello's 'collapse of identity'. Alternatively, jealousy here is also demonstrated as a consuming force that 'feeds' on the individual, in this case Othello. Although despite serving as a personification of jealousy it could be argued that Iago is also consumed by jealousy as, even though he takes pleasure in mocking others who experience this feeling, he himself is manipulated by it...

[Examiner report 2022](#)



How can students
demonstrate their
engagement with different
contexts? (AO3)

Extract from a student response

During the death of Desdemona we are also exposed to the vulnerability of Othello's identity as his focus on the 'whiteness' of Desdemona's skin shows how he perceives whiteness as a superior value, suggesting that jealousy has forced him to internalise the Elizabethan prejudicial stereotypes surrounding Moors, that they were lascivious, highly emotional and driven by jealous natures. Alternatively, Othello's focus on Desdemona's skin that is 'white as snow' could allude to the trope of Renaissance literature that viewed whiteness of the skin as a signature of female beauty and purity. This allusion evokes irony as purity and innocence are the qualities Othello fails to see in Desdemona due to the jealousy that obfuscates his sense of judgement. Perhaps Shakespeare uses jealousy in the play as a tool to demonstrate how it corrupts an individual's identity causing it to become 'permeable' and evoking a sense of vulnerability within the person as they are forced to re-construct their identity based on the prejudiced social and misogynistic stereotypes the society is built on.

'Other' Drama

EITHER

23 Explore Williams' presentation of an uncertain world in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

(Total for Question 23 = 25 marks)

OR

24 Explore the ways in which Williams presents the tension between the past and the present in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

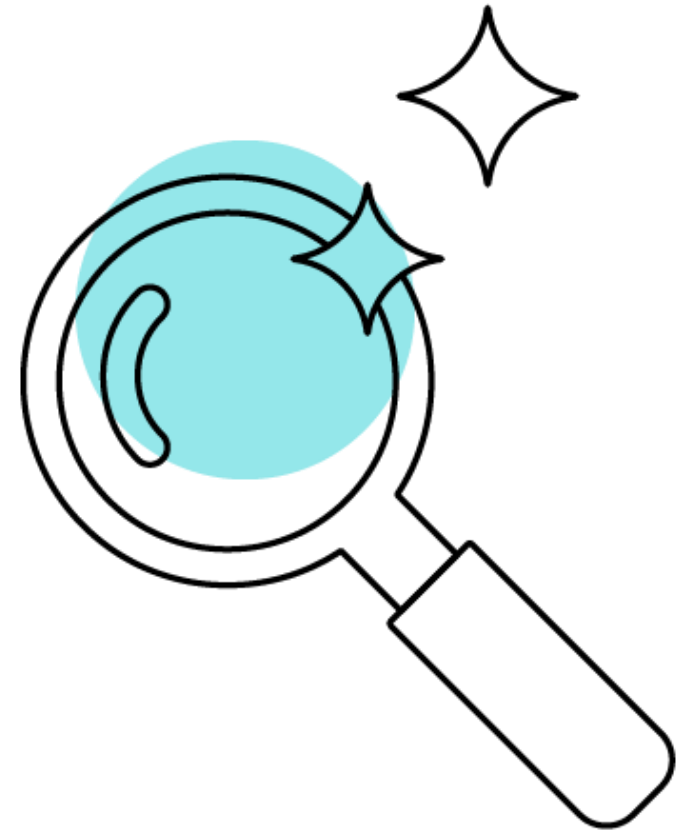
(Total for Question 24 = 25 marks)

Key Points

- AO1, AO2, AO3
- The student must explore the play's contexts.
- There is NO requirement to engage with other interpretations.

Activity

- Read the **SO9** document (a response to Question 24 – ‘tension between the past and the present’ on Williams’s *A Streetcar Named Desire*)
- This is a Level 5 response. Using the mark grid provided, find examples of Level 5 performance within this response.
- Use chat box to make comments and discuss the exemplar.



Examiner Comments

Tension between the past and present in *Streetcar*.

This is an example of a very sound Level 5 response. Fluently expressed. Engaging and well-sustained argument. Consistently aware of a dramatist at work and shows sophisticated understanding of his craft. Particularly strong on AO3, with lots of well-embedded references to context.

Level 5: 23 marks

Component 2: Prose



Component 2 – Prose

	Overview of assessment	
2	<p>Prose</p> <p>Paper length: 1 hour 15 mins</p> <p>One comparative essay question from a choice of two on the studied prose texts text. (AO1, AO2, AO3, AO4 assessed)</p>	<p>20%</p> <p>40 marks</p>

Prose

Science and Society

Texts

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

EITHER

- 7** Compare the ways in which the writers of your **two** chosen texts present relationships between men and women. You must relate your discussion to relevant contextual factors.

(Total for Question 7 = 40 marks)

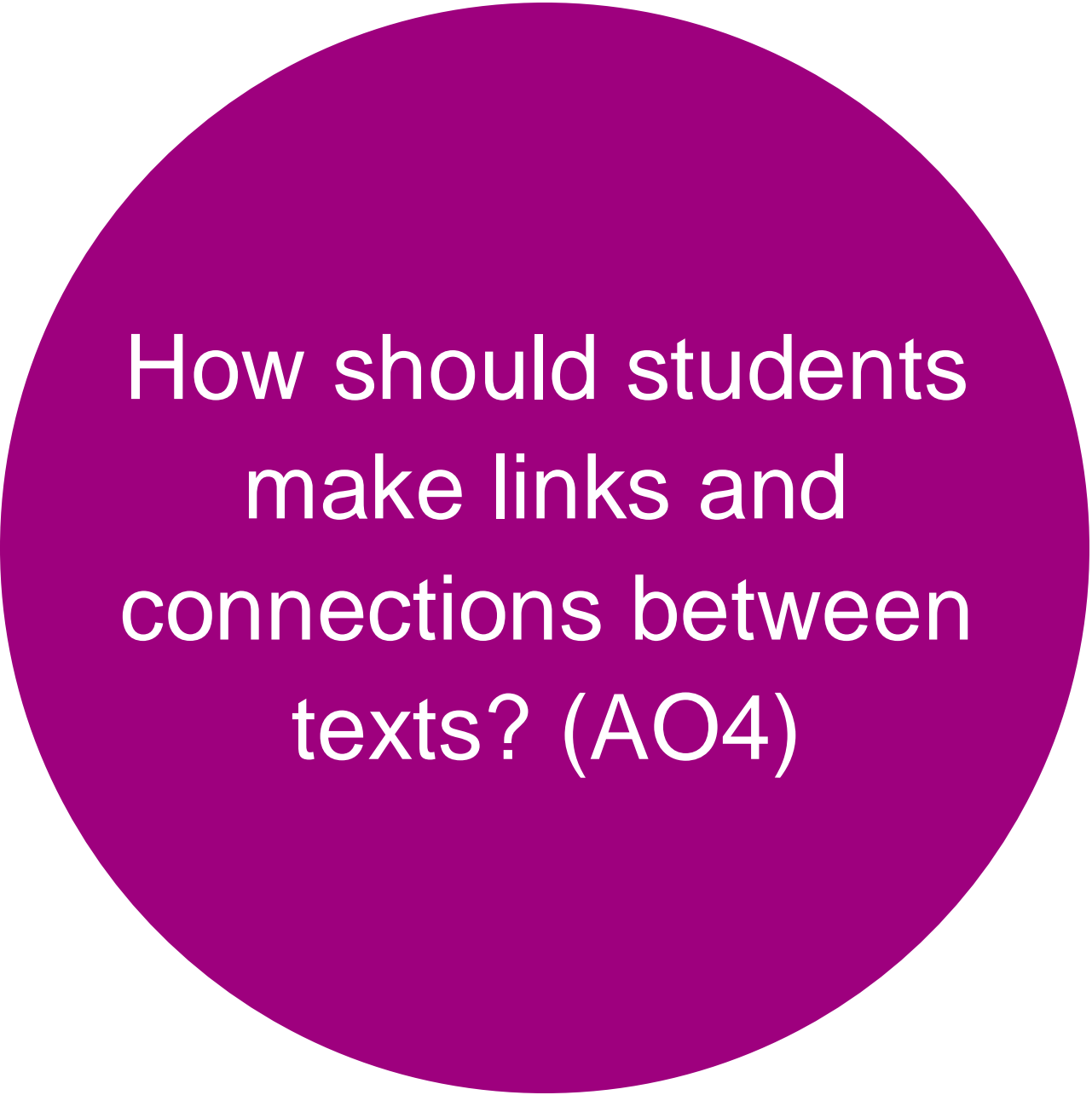
OR

- 8** Compare the ways in which the writers of your **two** chosen texts present making discoveries. You must relate your discussion to relevant contextual factors.

(Total for Question 8 = 40 marks)

Key Points

- AO1, AO2, AO3, AO4 equally weighted.
- Students must explore the contexts of the novels.
- An additional focus is on making connections between the texts – ‘Compare’ will be a command word in the question.
- One of the texts must be pre-1900.



How should students
make links and
connections between
texts? (AO4)

Extract from a student response

Both *The Handmaid's Tale* by Margaret Atwood and *Frankenstein* by Mary Shelley are, at their core, feminist texts each responding to, respectively, the rise of the Religious Right in America and the dominance of the male ego, particularly within Romantic writing. Although Atwood presents a more complex view of male-female relations which empower women, and Shelley instead focuses on a sustained criticism of male behaviours, they are united by their considerations of utilitarian views of the female body, and male narrative control.

[Examiner report 2022](#)

Demands of AO4

Level 1 (1–4) Descriptive

Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.

Level 2 (5–8) General exploration

Identifies general connections between texts. Makes general cross references between texts.

Level 3 (9–12) Clear relevant exploration

Makes relevant connections between texts. Develops an integrated approach with clear examples.

Level 4 (13–16) Discriminating exploration

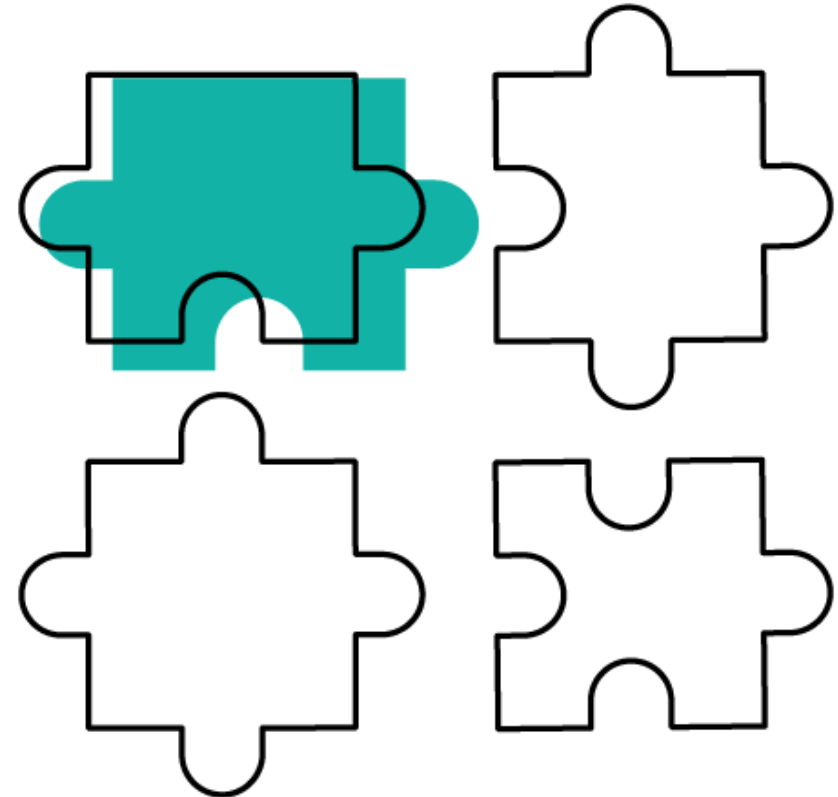
Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.

Level 5 (17–20) Critical and evaluative

Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.

Ways to teach links and connections in lessons

- **Continuum lines** (statements to agree, qualify or disagree with are placed at either end of a line and students are asked to place texts/parts of texts at points in the line in relation to the opposing terms).
- **Scaffolding plans** for responding to comparison questions.
- **Combing** sections of the texts for similarities/differences
- Exploring the **connecting themes** and asking students to find textual illustrations for these.
- Using **Venn diagrams** to compare characters/themes modes of presentation etc.
- Other ideas?



Component 3: Poetry



Component 3 – Poetry

	Overview of assessment	
3	<p>POETRY Paper length: 2 hours and 15 minutes</p> <p>Section A: Contemporary Poetry One essay question from a choice of two comparing an unseen modern poem and one named poem from the studied collection. (AO1, AO2, AO4 assessed)</p> <p>Section B: Poetry Collections One essay question from a choice of two on the studied poetry period or author. (AO1, AO2, AO3 assessed)</p>	<p>30% 60 marks</p> <p>Section A 30 marks</p> <p>Section B 30 marks</p>

Contemporary Poetry

- 1 Read the poem *On the New Bypass* by Jane Commane on page 3 of the source booklet and reread the anthology poem *Ode on a Grayson Perry Urn* by Tim Turnbull (on pages 4-5 of the Source Booklet).

Compare the ways both poets present contemporary urban life.

(Total for Question 1 = 30 marks)

OR

- 2 Read the poem *On the New Bypass* by Jane Commane on page 3 of the source booklet and reread the anthology poem *An Easy Passage* by Julia Copus (on page 6 of the Source Booklet).

Compare the methods both poets use to explore change.

(Total for Question 2 = 30 marks)

Key Points

- AO1, AO2, AO4
- All modern poetry (post 2000).
- Students must compare poems.
- BOTH poems will be printed in the A level paper i.e. the unseen poem and the optional studied comparative poems.

Poets from 'Poems of the Decade'



Vicki Feaver: 'The Gun'



Sinéad Morrissey: 'Genetics'

Coverage of the poems – grouping poems for teaching

How far can the 'I' of a poem ever be identified with 'the poet'?

- Simon Armitage 'Chainsaw Versus the Pampas Grass'
- Ian Duhig 'The Lammas Hireling'

Consider the methods used to convey childhood:

- Helen Dunmore 'To My Nine-Year-Old Self'
- John Burnside 'History'
- Julia Copus 'An Easy Passage'

Considering ambiguity and tone in addressing atrocity:

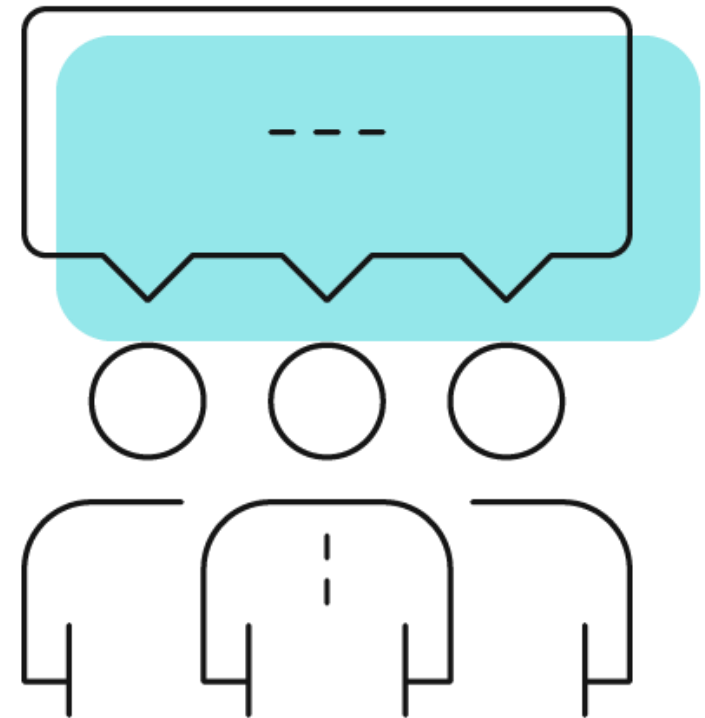
- Ian Duhig's 'The Lammas Hireling'
- Tishani Doshi 'The Deliverer'
- Roderick Ford 'Giuseppe'

Using the Unseen Poetry resource

‘How to approach unseen’

Advice from:

- an academic
- a poet and editor of ‘Poetry Review’
- a skilled sixth form teacher.



Approaching Unseen Poetry

'When I read the unseen response essay I hope to get a sense that the writer is someone who understands how poetry works and what it is for....a sense that poems are not intended to be studied in classrooms or written about in exams...' Gary Snapper

'Look at the poem first. Some poems sit comfortably on the page. They are tidy and well behaved as Shakespeare's sonnets are...Others sprawl all over it, reluctant to be confined to its margins, like the great rebellious poems of Pablo Neruda...Then read the poem. No, don't just read it. LISTEN to it.'

Maurice Riordan

Approaching Unseen Poetry

‘Sometimes the questions we ask are more important than their answers and no close reading can explain everything about a really good poem. If a close reading, by some chance, ever managed to do that, we would have nothing to bring us back to the poem again.’ Peter Barry

‘Who better to teach you about contemporary poetry than the poets themselves.’
Pearson Edexcel

Poetry movement or poet

- 11** Explore the ways in which suffering is presented in *Songs of Experience: London* by William Blake and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 11 = 30 marks)

OR

- 12** Explore the ways in which the poet's vision is presented in *Ode to the West Wind* by Shelley and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 12 = 30 marks)

Key Points

- AO1, AO2, AO3
- Students need to engage with contexts.
- No comparisons required.

Component 4: Coursework



Component 4 – Coursework

	Overview of assessment	
4	COURSEWORK One extended comparative essay referring to two texts (2500–3000 words) (AO1, AO2, AO3, AO4, AO5)	20% 60 marks

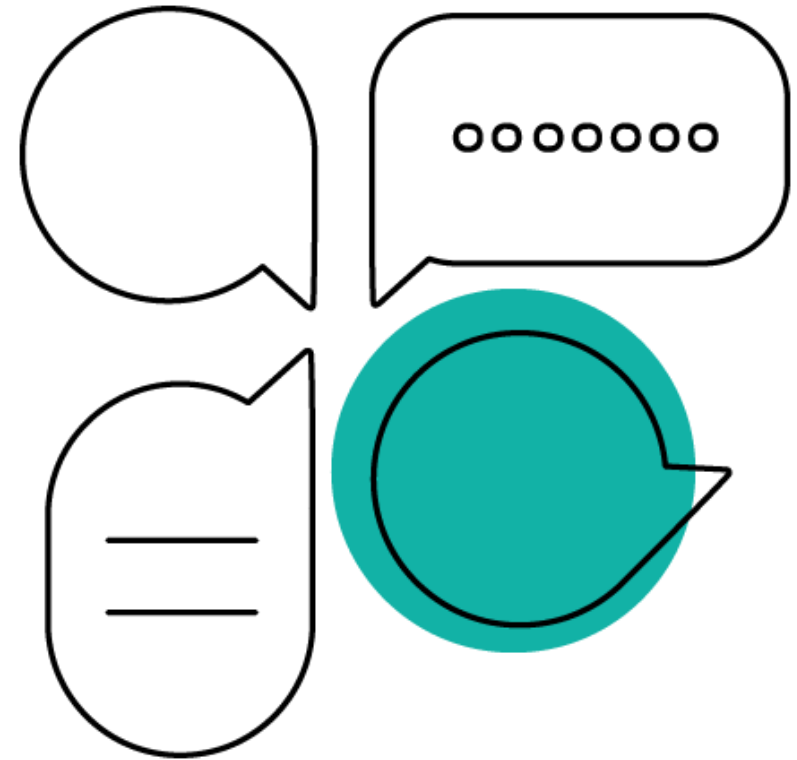
Coursework

Key Points

- Any TWO texts of any period or genre other than texts that have already been studied.
- AO1, AO2, AO3, AO4, AO5.
- Students have to link the texts and engage with contexts and alternative interpretations.
- Students as independent learners.

Activity

- Consider the list of example coursework tasks with feedback (**SO10**).
- Using either the other texts in the specification, or your own ideas, devise two further coursework tasks. Or share coursework tasks and texts you have set, seen or marked.
- Use the chat to share ideas and ask any questions.



Coursework Advisory Service

We have lots of [guidance](#) on selecting appropriate texts and tasks for your students.

Our subject advisor runs regular coursework clinics to answer your questions.

After accessing these resources, if you're still unsure, use the [Coursework Advisory Service](#).

Coursework Guides

We have four coursework guides to help with text choices.

- Contemporary Black British Literature
- LGBTQ+ Literature
- British Asian Literature
- Pioneering Women Writers

Find them [here](#).

Teaching Support



Teaching and Learning Resources

- Shakespeare Critical Anthology (Comedy or Tragedy)
- Unseen Poetry Preparation Anthology × 2
- Poems of the Decade – teacher guide
- Getting Started Guide
- AQA and OCR mapping charts
- Course planners
- Schemes of work
- Lesson plans
- Exemplars
- Order your hard copies of the critical anthologies [here](#).

Additional Support

- Two free diagnostic tests for new Year 12s. These tests focus on unseen poetry and prose skills.
- As well as one exam-style question and mark scheme, there is a short-pre-recorded lesson for students to follow before completing the question.
- Support guides for the prose and drama texts.

These materials can be found in the [teacher support section](#) on the course materials tab of the qualification webpage.

Teaching and Learning Resources

Shakespeare Critical Anthology

- Free hard copy to every student.
- Essays on the genres of tragedy and comedy, as well as specific writing on the students' selected play.
- Produced in association with University College London.

Two free online poetry resources

- Unseen poetry resource including a wide range of contemporary poetry, essays on approaching unseen poetry, making links and connections across poems, and marked student exemplar responses.
- Contemporary poetry teacher guide including teaching and learning points, discussion and activity ideas on every named poem within the Forward Anthology.

Anthologies

- **Shakespeare and Diversity Critical Anthology** – additional Shakespeare critical anthology focused on diverse readings of the prescribed plays.
- **New Unseen Preparation Anthology** – this anthology provides a range of contemporary poems to help prepare for the unseen element of the course. There are also activities and as well as an exam-style question linking the unseen contemporary poem with a prescribed poem from the *Poems of the Decade* Anthology.

Both of these anthologies can be found under the [‘anthology’](#) heading of the course materials/teaching and learning materials tabs on the subject webpage.

Navigating our A Level English Literature webpage

Course materials

FILTERS

CATEGORIES

- ☐ Specification and sample assessments (7)
- ☐ Exam materials (105)
- ☐ Forms and administration (14)
- ☒ Teaching and learning materials (182)

CONTENT TYPE

☒ All

- ☐ Anthology (6)
- ☐ Assessment guidance (2)
- ☐ Course planner (4)
- ☐ Coursework support (12)

Show more

LEVEL

☒ All

- ☐ A Level (54)
- ☐ AS Level (23)

Teaching and learning materials (182)

SORT BY

Latest

[EXPAND ALL](#)

Anthology

Assessment guidance

Course planner

Coursework support **NEW**

Exemplar material

Guidance

Guide

Lesson plan

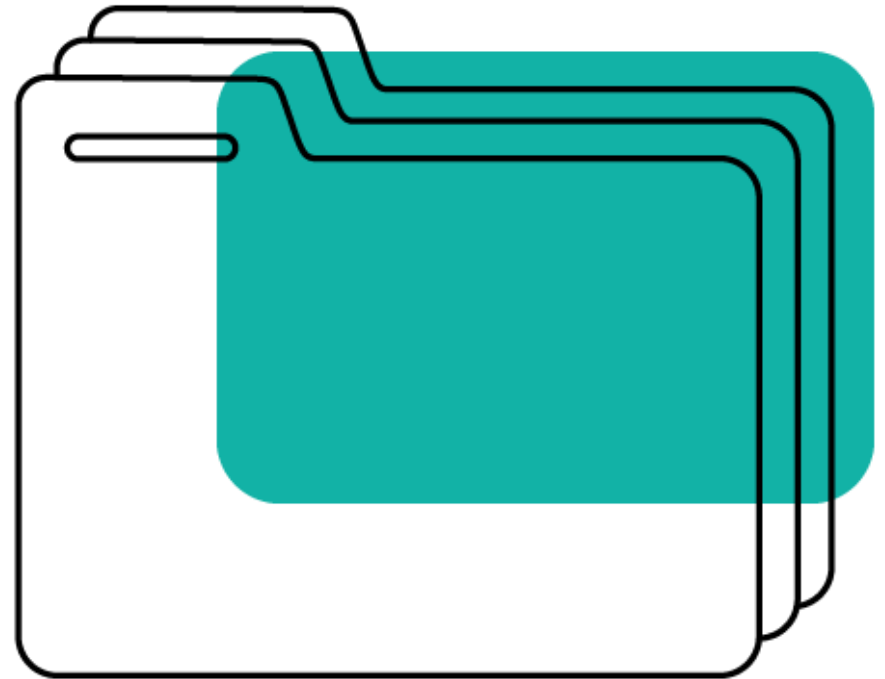
Past training content

Other useful information



Guidance and forms

- [Pre-1900 text coverage online form](#) – each centre needs to submit one copy of this form at the beginning of the course.
- [Coursework submission guidance](#)
- [NEA Authentication sheet](#)



Training

All the content for past training is available to download from our website, including:

- mocks marking training
- all past network content
- feedback from exams
- coursework marking training.

Find the first three under [past training content](#) and coursework under [coursework support](#).



Find out more

For more professional development
courses please see Pearson's
[Professional Development Academy](#)



Mocks Service

1. Mocks Marking Service

Two exam options:

- **paper-based** Pearson-marked for GCSE, AS & A level English
- **onscreen** Pearson-marked for GCSE English Language (2.0 included) and Literature

2. Mocks Moderation Service

By sending in a sample of your exam papers, our moderators can provide commentaries and reports to help you develop your marking skills.

Download our
Mocks Service
PDF



Tracking Progress

- Pearson Edexcel's free online service giving instant and detailed analysis of your students' exam and mock performance.
- See your students' scores for every exam question.
- Understand how your students' performance compares with Pearson Edexcel national averages.
- It can help you to identify topics and skills where students could benefit from further learning.
- Mock Analysis provides analysis of past exam papers which can be set as mock exams.

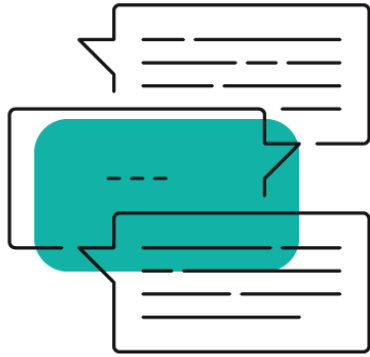
Find out more



ResultsPlus

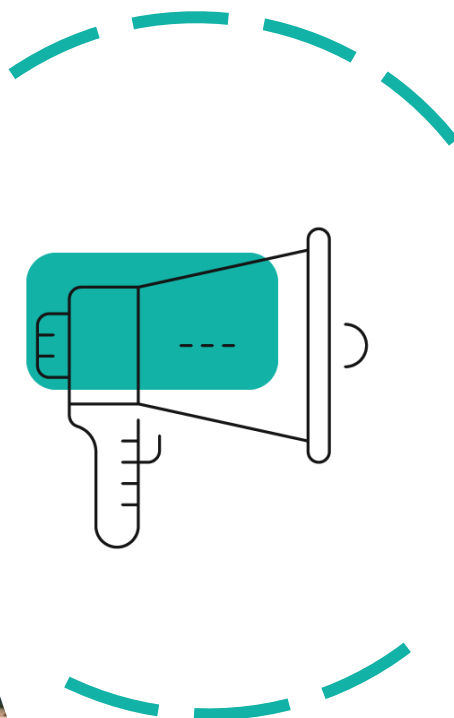
Subject Advisor Support

Our subject advisors are experts in their fields and are here to support you throughout the year.



Find the Subject Advisor for your area [here](#) and sign up to receive regular updates from your Subject Advisor on qualification news and support for your subject [here](#).





Your Feedback Matters

Following this event, you will receive an invitation to share your thoughts about the session. Your feedback is invaluable to us, as it helps us tailor our professional development materials to better meet your needs. Please don't hesitate to let us know what you'd like to see more of and what areas you think could be improved.



Any questions?



Pearson