

AS and A Level English Literature



GETTING STARTED GUIDE

Getting Started: GCE A/AS English Literature 2015

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1. Introduction

Our new GCE English Literature specification has been created to engage A level learners in a broad range of literature, from the established canon to great contemporary writing, that takes the subject forward in the 21st century.

The specification and sample assessment materials have been developed in consultation with the teaching community, higher education, learned societies and subject associations. Teachers from a range of schools and colleges – in focus groups, phone interviews, network groups and face-to-face interviews – have provided feedback at each stage and have helped us to shape the specification.

This guide provides an overview of the 2015 English Literature specifications for both AS and A level, as well as support around text selection, coursework task setting, course planning and delivery.

For more help and support, please visit the Edexcel [website](#), or contact Clare Haviland, our English Subject Advisor. Clare and her team are on hand to provide centres with answers about the content or teaching of the specifications. Contact them at **TeachingEnglish@pearson.com**

2. What's changed?

2.1 How has GCE English Literature changed?

Changes to AS and A level qualifications

- From September 2015, GCE English Literature will be a linear qualification. This means that all examinations must be sat at the end of the course.
- The qualification is available in the summer series only, with the first assessment of AS level in Summer 2016 and of A level in Summer 2017.
- The AS will be a standalone qualification. AS results will not contribute to final A level grades, although students will still be able to enter for both AS and A level within the same subject.

Changes to subject criteria

The subject criteria for GCE English Literature have been revised. All awarding organisations' specifications for GCE English Literature must meet these criteria:

- twenty per cent coursework at A level and no coursework at AS level
- eight texts – reduced from 12 (to facilitate in-depth reading and move away from the use of 'secondary texts')
- six texts reduced to four at AS
- changes to date ranges:
 - 'post-1990' becomes 'post-2000'
 - a greater emphasis on pre-1900 texts (three out of eight)
- unseen assessment as a compulsory requirement
- less emphasis on comparison in favour of 'connections'.

Changes to Assessment Objectives

The GCE English Literature Assessment Objectives have been refined. There are now five Assessment Objectives which have to be covered in full within the specification.

Students must:		% in GCE
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 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%
Total		100%

3. A level in English Literature

The revised A level specification covers eight set texts and is made up of four components: three externally assessed components totalling 80% and one internally assessed component of 20%.

The qualification requires students to study *eight* literary texts. *Three* of these have to be pre-1900 texts (including one Shakespeare play), plus *one* text first published or performed post-2000.

The requirement to study eight texts is met within the four components in the following way:

Component	Studied texts	
Component 1: Drama	1 Shakespeare	2 Other drama play*
Component 2: Prose	3 Pre-1900 prose fiction	4 Prose fiction*
Component 3: Poetry	5 Post-2000 specified poetry	6 Specified poetry (pre- or post-1900)*
Coursework	7 Chosen text	8 Chosen text

*Opportunities in the examined components where students can study a third pre-1900 text.

3.1 Component 1: Drama (examined)

Overview

Students will study aspects of the form of drama via two plays. The central focus of the drama study is the literary text. Students will need to explore the use of literary and dramatic devices and the shaping of meanings in their chosen plays.

Students will study a tragedy or comedy drama by Shakespeare and another tragedy or comedy by a second playwright.

Teaching and wider reading should address the significance and influence of contextual factors of both texts, and engage with different interpretations of the chosen Shakespeare play.

Students' study of Shakespeare should be enhanced by engagement with critical writing. Teaching of this is supported by either *Shakespeare: A Critical Anthology – Tragedy* or *Shakespeare: A Critical Anthology – Comedy*, provided by Pearson free of charge.

Learning outcomes

Students are required to:

- show knowledge and understanding of how playwrights use dramatic forms to shape meaning in drama texts and evoke responses in audiences
- show knowledge and understanding of the contexts in which texts have been produced and received, and understanding of how these contexts influence meaning
- show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts
- show knowledge and understanding of a range of ways to read and experience texts, responding critically and creatively
- respond to and evaluate texts, drawing on their understanding of interpretations by different readers such as literary critics

- identify and explore how attitudes and values are expressed in texts
- communicate fluently, accurately and effectively their knowledge, understanding and evaluation of texts
- use literary critical concepts and terminology with understanding and discrimination
- make appropriate use of the conventions of writing in literary studies, referring accurately and appropriately to texts and sources.

Content and texts

Students will study aspects of the form of drama via **two plays, including one by Shakespeare and a second drama text.**

Students may choose to study within one sub-category (tragedy or comedy) or they may choose to study across sub-categories, selecting one tragedy and one comedy.

William Shakespeare

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

Tragedy	
<i>Antony and Cleopatra</i>	<i>King Lear</i>
<i>Hamlet</i>	<i>Othello</i>

Comedy	
<i>A Midsummer Night’s Dream</i>	<i>The Taming of the Shrew</i>
<i>Measure for Measure</i>	<i>Twelfth Night</i>

Other drama

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

Tragedy	
Pre-1900	<i>Doctor Faustus</i> , Christopher Marlowe
	<i>The Duchess of Malfi</i> , John Webster
Post-1900	<i>The Home Place</i> , Brian Friel
	<i>A Streetcar Named Desire</i> , Tennessee Williams

Comedy	
Pre-1900	<i>The Importance of Being Earnest</i> , Oscar Wilde
	<i>The Rover</i> , Aphra Behn
Post-1900	<i>The Pitmen Painters</i> , Lee Hall
	<i>Waiting for Godot</i> , Samuel Beckett

Implementation example: school A

Drama text choices: *A Streetcar Named Desire* and *Hamlet*

We are opening our Year 12 course with most students studying *A Streetcar Named Desire*. We know from experience that this text works well in Year 12 and it will prepare our full A level students for looking at tragedy in more depth in Year 13. We are also conscious that from 2017 students coming to A level may not have studied modern drama as part of their GCSE experience. We are therefore keen that they experience modern drama early on in Year 12.

We plan to teach *Hamlet* in the second year of our two-year course. Since we are co-teaching both A level and AS Level students in year one, the Shakespeare has to be planned for the second year, once the AS-only students have completed.

We are happy with this anyway as we view this as a weighty text best suited to stretch our students in their second year of the course. The *Edexcel Critical Anthology: Tragedy* will be used to enhance their reading of *Hamlet*.

Implementation example: college

We have a large and able cohort for English Literature and are not planning to enter any students for AS Level from 2015. We are therefore able to plan our two-year course without considering any texts that need to be placed into the first year because of AS Level requirements.

We will be studying Marlowe's *Dr Faustus* in the first year of the course and, though of course we will be considering the tragic nature of the text, we will also inevitably touch on the role of the comedy in the play.

In the second year we will build on that by choosing a Shakespeare play from the 'comedy' choices. We particularly liked the critical reading on comedy that is provided by Pearson Edexcel. As a result, the majority of the department will be teaching *The Taming of the Shrew*, although two teachers are opting to do *Twelfth Night*.

The use of a pre-1900 choice (*Dr Faustus*) for our second drama text means that we will meet the requirement for our third pre-1900 text within the drama component, and can make poetry and prose choices from the full selection offered.

Critical writing

As part of their study of their selected Shakespeare play, students should engage with different interpretations. To support this, students should be provided with either the *Shakespeare: A Critical Anthology: Tragedy* or *Shakespeare: A Critical Anthology: Comedy*. Each critical anthology includes four generic essays and three specific essays on each set text to encourage students to engage with different readings of their studied Shakespeare play.

Each anthology fulfils all of the requirements for engagement with different perspectives for this component. However, centres are welcome to select other essays or criticism on their studied Shakespeare play, or to supplement the critical anthologies with other critical materials on Shakespeare's drama.

Pre-1900 requirement

If a pre-1900 choice is not selected as the other drama play then it must be selected in *either* Component 2: Prose *or* Component 3: Poetry.

Assessment

Component 1: Drama		Paper code: 9ET0/01
Written examination consisting of two sections. Open-book examination – clean copies of the prescribed drama texts to be taken into the examination. Copies of the critical anthologies must not be taken into the examination.		30% of the total qualification
<p>Section A: Shakespeare One essay question from a choice of two on their studied text, incorporating ideas from wider critical reading (AO1, AO2, AO3, AO5 assessed).</p> <p>Section B: Other drama One essay question from a choice of two on their studied text (AO1, AO2, AO3 assessed).</p> <ul style="list-style-type: none"> • First assessment: May/June 2017. • The assessment length is 2 hours and 15 minutes. • The assessment consists of 32 questions. Students answer two of these. • The assessment consists of 60 marks – 35 marks for Section A and 25 marks for Section B. 		

3.2 Component 2: Prose (examined)

Students will study aspects of prose via two thematically linked texts, **at least one** of which must be **pre-1900**. Literary study of both texts selected for this component should incorporate the links and connections between them, and the contexts in which they were written and received.

Learning outcomes

Students are required to:

- show knowledge and understanding of how genre features and conventions operate in prose fiction texts
- show knowledge and understanding of a range of ways to read texts, including reading for detail of how writers use and adapt language, form and structure in texts, responding critically and creatively
- show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts
- show knowledge and understanding of the ways texts can be grouped and compared to inform interpretation
- show knowledge and understanding of the contexts in which texts have been produced and received and understanding of how these contexts influence meaning
- identify and explore how attitudes and values are expressed in texts
- communicate fluently, accurately and effectively their knowledge, understanding and evaluation of texts
- use literary critical concepts and terminology with understanding and discrimination
- make appropriate use of the conventions of writing in literary studies, referring accurately and appropriately to texts and sources.

Content and texts

This component has a thematic focus and students have a choice of **two** thematically linked texts which are listed below.

At least one text must be selected from the **pre-1900** options. However, centres are welcome to select **both pre-1900** texts for this component if desired.

Childhood		
Pre-1900	<i>What Maisie Knew</i> , Henry James	<i>Hard Times</i> , Charles Dickens
Post-1900	<i>Atonement</i> , Ian McEwan	<i>The Color Purple</i> , Alice Walker

Colonisation and its Aftermath		
Pre-1900	<i>Heart of Darkness</i> , Joseph Conrad	<i>The Adventures of Huckleberry Finn</i> , Mark Twain
Post-1900	<i>A Passage to India</i> , E M Forster	<i>The Lonely Londoners</i> , Sam Selvon

Crime and Detection		
Pre-1900	<i>Lady Audley's Secret</i> , Mary Elizabeth Braddon	<i>The Moonstone</i> , Wilkie Collins
Post-1900	<i>In Cold Blood</i> , Truman Capote	<i>The Murder Room</i> , P D James

Science and Society		
Pre-1900	<i>Frankenstein</i> , Mary Shelley	<i>The War of the Worlds</i> , H G Wells
Post-1900	<i>Never Let Me Go</i> , Kazuo Ishiguro	<i>The Handmaid's Tale</i> , Margaret Atwood

The Supernatural		
Pre-1900	<i>The Picture of Dorian Gray</i> , Oscar Wilde	<i>Dracula</i> , Bram Stoker
Post-1900	<i>The Little Stranger</i> , Sarah Waters	<i>Beloved</i> , Toni Morrison

Women and Society		
Pre-1900	<i>Wuthering Heights</i> , Emily Brontë	<i>Tess of the D'Urbervilles</i> , Thomas Hardy
Post-1900	<i>Mrs Dalloway</i> , Virginia Woolf	<i>A Thousand Splendid Suns</i> , Khaled Hosseini

Pre-1900 requirement

If a pre-1900 choice is not selected as the second prose text then it must be selected in *either* Component 1: Drama *or* Component 3: Poetry

Implementation example: academy A

We have a relatively new and small sixth form with about 20 students taking English Literature A level, with equal numbers of boys and girls. About two-thirds of students have a first language other than English, so the proportion of students from minority ethnic backgrounds is much higher than that found nationally.

Past students have responded with particular engagement to Poetry from Different Cultures in previous GCSE courses and valued the perspectives offered in the texts. For this reason, the department has chosen the Colonisation and its Aftermath theme and will be teaching the relatively short but demanding texts by Conrad and Selvon. We plan to teach these texts in year one, to accommodate the AS Level students who will be examined on these texts at the end of their course.

Implementation example: sixth-form college

The department was divided about whether to choose the Science and Society theme or Women and Society. Many of our teachers were particularly keen to teach *Frankenstein* but ultimately we opted for *Tess of the D'Urbervilles* and *A Thousand Splendid Suns*.

We are a large sixth-form college and students join us from a wide range of schools. Therefore, we wanted to ensure that there was no future risk of our students having already studied a text at GCSE standard that we were setting at A level. (This has also affected our choices for the 'period poetry'.) We are therefore choosing to allow those teachers who are keen to do so to place *Frankenstein* in their coursework, since by the second year we will know what students have studied at GCSE and can make any necessary changes to groups.

Our shared coursework focus will be the first person narrative, so the structure of *Frankenstein* will fit well with this. We all teach the same texts in the first year, which allows for movement between groups as of course some students make changes to their sixth-form options.'

Assessment

Component 2: Prose	Paper code: 9ET0/02
Written examination consisting of one section. Open-book examination – clean copies of the prescribed prose texts to be taken into the examination.	20% of the total qualification
<p>Students answer one comparative essay question from a choice of two on their studied theme (AO1, AO2, AO3, AO4 assessed).</p> <ul style="list-style-type: none"> • First assessment: May/June 2017. • The assessment length is 1 hour. • The assessment consists of 12 questions. Students answer one of these. • The assessment consists of 40 marks. 	

3.3 Component 3: Poetry (examined)

Students will study a selection of poems from two published poetry texts.

Students will consider the concerns and choices of modern-day poets in a selection of contemporary poems. They will apply their knowledge of poetic form, content and meaning, and develop their skills in comparing an unseen poem with an example of studied poetry.

Students will develop depth of knowledge about poetic style by studying a selection from the work of a single named poet *or* a selection from within a literary period or movement. Literary study of the chosen set poems should be enhanced by study of the contexts in which they were written and received.

Learning outcomes

Students are required to:

- show knowledge and understanding of the function of genre features and conventions in poetry
- show knowledge and understanding of a range of ways to read texts, including reading for detail of how writers use and adapt language, form and structure in texts, responding critically and creatively
- show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts
- show knowledge and understanding of the ways texts can be grouped and compared to inform interpretation
- show knowledge and understanding of the contexts in which texts have been produced and received, and understanding of how these contexts influence meaning
- communicate fluently, accurately and effectively their knowledge, understanding and critical evaluation of texts
- identify and explore how attitudes and values are expressed in texts
- use literary critical concepts and terminology with understanding and discrimination
- make appropriate use of the conventions of writing in literary studies, referring accurately and appropriately to texts and sources.

Content and texts

In this component, students will study aspects of a range of poetry, from the established literary canon through to the present day.

Students are required to study two selections of poetry; one specified post-2000 poetry text; **and** one specified selection of poems from one pre- or post-1900 text. This will be either a single named poet or a literary movement.

Post-2000 poetry

Specified text: *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*

Specified poetry pre- or post-1900

Centres choose **either** selected poems from the **named text** *or* the single **named poet** from the following periods.

Pre-1900 choices	
The Medieval Period	Medieval Poetic Drama <i>or</i> Medieval Poet: Geoffrey Chaucer
Metaphysical Poetry	The Metaphysical Poets <i>or</i> Metaphysical Poet: John Donne
The Romantic Period	The Romantics <i>or</i> Romantic Poet: John Keats
The Victorian Period	The Victorians <i>or</i> Victorian Poet: Christina Rossetti

Post-1900 choices	
The Modernist Period	Modernism <i>or</i> Modernist Poet: T S Eliot
The Movement	The Movement <i>or</i> The Movement Poet: Philip Larkin

Unseen poetry

Students will be required to respond to an unseen poem in comparison with a studied poem from their contemporary collection. For unseen practice and wider reading, centres are welcome to make use of the additional poems in the contemporary collection that have not been set for study.

Pre-1900 requirement

If a pre-1900 choice is not selected as one of the poetry options then it must be selected in *either* Component 1: Drama *or* Component 2: Prose.

Implementation example: academy B

In our school, where possible, we allow teachers to make their own choice for the majority of texts, as we believe teachers teach best when they have a passion for their selection. We are co-teaching AS and A level in the first year and therefore address Poems of the Decade in that year. We will use a number of these poems as a way into teaching unseen poetry; while students are not examined on unseen skills until A level, we believe these skills are fundamental to students becoming effective, independent readers of literature. We plan to use the Edexcel 'Unseen Poetry' materials together with the supplementary free materials provided for the teaching of the Forward anthology.

We intend to address the period poetry work after Christmas in the second year. Two of our A level teachers have selected The Movement, since one had taught Larkin before and wanted to build on this, and the other was keen to offer students the breadth of knowledge provided by study of a literary movement. Since we have already covered the pre-1900 option through our second drama texts (Marlowe or Webster), we are free to make this 20th-century poetry choice. Our third A level teacher adores T S Eliot so is teaching that single poet option to his group.

Implementation example: school B

We have a small sixth-form cohort for literature. We traditionally have a significant number of students going on to read English Literature at undergraduate level. We were keen therefore to continue to teach Chaucer for A level as we feel this gives students a good foundation to go on to a range of literature courses.

We will teach *Poems of the Decade* to all students in the first year and address the medieval poetry choice of Chaucer in the second year of the course. We have also had some fun by introducing some of Patience Agbabi's contemporary *Canterbury Tales* once students have studied 'The Wife of Bath's Prologue and Tale'. This will complement the study of Agbabi's poems in the Forward collection and the unseen poetry materials provided by Edexcel. Students have enjoyed considering how a contemporary poet has developed this medieval text and one student this year has developed this interest by studying Agbabi in her coursework.

Assessment

Component 3: Poetry	Paper code: 9ET0/03
Written examination consisting of two sections. Open-book examination – clean copies of the prescribed poetry texts to be taken into the examination.	30% of the total qualification
<p>Section A: Post-2000 specified poetry One comparative essay question from a choice of two on an unseen modern poem written post-2000 and one named poem from <i>Poems of the Decade: An Anthology</i> (AO1, AO2, AO4 assessed).</p> <p>Section B: Specified poetry pre- or post-1900 One essay question from a choice of two on their studied text (AO1, AO2, AO3 assessed).</p> <ul style="list-style-type: none"> • First assessment: May/June 2017. • The assessment length is 2 hours and 15 minutes. • The assessment consists of 26 questions – students answer one question from a choice of two then one question from a choice of 24. • The assessment consists of 60 marks – 30 marks for Section A and 30 marks for Section B. 	

3.4 Component 4: Coursework

Coursework will be assessed via two texts. The Edexcel GCE English Literature specification allows centres and their students complete freedom to select texts (written in English) from within their own specialisms and interests. There are no prescribed texts but centres must select complete texts which may be drawn from poetry, drama, prose or literary non-fiction. Students must select different texts from those studied in Components 1, 2 and 3.

The selected texts may be linked by theme, movement, author or period. Literary study of both texts should be enhanced by study of the links and connections between them, different interpretations and the contexts in which they were written and received. While this opportunity for independent work is of crucial importance to evidencing students' application of skills developed throughout the wider course, centres should bear in mind the new reduced coursework weighting from 2015 and ensure that time spent on this component reflects that allowance.

Learning outcomes

Students are required to:

- show knowledge and understanding of a variety of strategies for reading texts, including reading for detail of how writers use and adapt language, form and structure in texts
- show knowledge and understanding of ways to interpret and evaluate texts independently and in response to interpretations by different readers
- show knowledge and understanding of the contexts in which texts have been produced and received and understanding of how these contexts influence meaning
- show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts
- show knowledge and understanding of the ways texts can be grouped and linked to inform interpretation
- identify and explore how attitudes and values are expressed in texts
- communicate fluently, accurately and effectively their knowledge, understanding and evaluation of texts
- use literary critical concepts and terminology with understanding and discrimination
- make appropriate use of the conventions of writing in literary studies, referring accurately and appropriately to texts and sources
- make connections and explore the relationships between texts.

Approaching the coursework

Centres may adopt different approaches to coursework study, but should encourage students to draw upon their own interests and skills, and to pursue personal study. This might mean teaching two texts but allowing students to choose or suggest a range of relevant coursework titles; teaching one text and allowing students a choice of a second text (perhaps from a restricted shortlist); or complete free choice by students.

This area of the A level gives centres the freedom to choose texts that they love to teach and/or students love to study but that have not already been chosen for the examined components.

Content and assessment

Coursework	Code: 9ET0/04
Students produce one assignment. One extended comparative essay referring to two texts (AO1, AO2, AO3, AO4, AO5 assessed).	20% of the total qualification
Total advisory word count is 2500–3000 words. <ul style="list-style-type: none"> • First moderation: May/June 2017. • This assessment is internally assessed, externally moderated. • The assignment consists of 60 marks. • Assignments must be submitted at the end of the course. 	

Example topics, texts and tasks

Centres or students may select any texts (or text combinations) that have been listed elsewhere in the qualification specification provided students have not already studied them for any examined component.

Here are some examples of coursework choices and titles offered as models. Centres are welcome to use or adapt any of these, should they wish.

Text 1: <i>Hawsmoor</i> (Peter Ackroyd)	Text 2: <i>London: The Biography</i> (Peter Ackroyd)
<p>Proposed title:</p> <p>Henry James observed that the streets of London were 'packed to blackness with accumulations of suffered experience.'</p> <p>Consider how Peter Ackroyd uses suffering and experience as ways of representing the city in <i>Hawsmoor</i> and <i>London: The Biography</i>.</p>	
Text 1: <i>The Bell Jar</i> (Sylvia Plath)	Text 2: <i>The Remains of the Day</i> (Kazuo Ishiguro)
<p>Proposed title:</p> <p>'The point of using an unreliable narrator is indeed to reveal in an interesting way the gap between appearance and reality, and to show how human beings distort or conceal the latter.' (David Lodge, <i>The Art of Fiction</i>)</p> <p>Compare and contrast the ways in which Sylvia Plath in <i>The Bell Jar</i> and Kazuo Ishiguro in <i>The Remains of the Day</i> make use of unreliable narrators.</p>	
Text 1: <i>King Lear</i> (William Shakespeare)	Text 2: <i>The Madness of King George</i> (Alan Bennett)
<p>Proposed title:</p> <p>'My crown is called content: / A crown it is that seldom kings enjoy.' (3 Henry VI, 3:1)</p> <p>Explore the different ways in which Shakespeare in <i>King Lear</i> and Alan Bennett in <i>The Madness of King George</i> explore the discomforts of kingship.</p>	
Text 1: <i>Regeneration</i> (Pat Barker)	Text 2: <i>Birdsong</i> (Sebastian Faulks)
<p>Proposed title:</p> <p>'The war that had promised so much in the way of "manly" activity had actually delivered "feminine" passivity, and on a scale that their mothers and sisters had scarcely known.' (Pat Barker, <i>Regeneration</i>).</p> <p>How do Pat Barker in <i>Regeneration</i> and Sebastian Faulks in <i>Birdsong</i> explore ideas of masculinity and femininity in relation to conflict?</p>	
Text 1: <i>1984</i> (George Orwell)	Text 2: <i>The Kite Runner</i> (Khaled Hosseini)
<p>Proposed title:</p> <p>Both <i>1984</i> and <i>The Kite Runner</i> deal with the impact of political extremism. Compare and contrast the ways in which George Orwell and Khaled Hosseini present this in their work.</p>	

Text 1: <i>Songs of Innocence and of Experience</i> (William Blake)	Text 2: <i>The Duchess of Malfi</i> (John Webster)
<p>Proposed title:</p> <p>'If Gothic works "do not come out right", this is because they deal in psychological areas which themselves do not come out right ...' (David Punter, <i>The Literature of Terror</i>)</p> <p>How and in what ways do William Blake in <i>The Songs of Innocence and of Experience</i> and John Webster in <i>The Duchess of Malfi</i> explore the human experience in ways that 'do not come out right'?</p>	

Text 1: <i>Death of a Salesman</i> (Arthur Miller)	Text 2: <i>The Great Gatsby</i> (F Scott Fitzgerald)
<p>Proposed title:</p> <p>In what ways do the predicaments of Willy Loman in <i>Death of a Salesman</i> and Jay Gatsby in F Scott Fitzgerald's <i>The Great Gatsby</i> relate to one another? Which writer do you feel more effectively exposes the contradictions at the heart of their central character?</p>	

Text 1: <i>Jerusalem</i> (Jez Butterworth)	Text 2: <i>Light Shining in Buckinghamshire</i> (Caryl Churchill)
<p>Proposed title:</p> <p>Actor Mark Rylance described <i>Jerusalem</i> as 'satisfying a hunger in audiences for wildness and defiance. There's a feeling that they've eaten something they haven't eaten for years – something they'd forgotten, that's really needed for their health.'</p> <p><i>Light Shining in Buckinghamshire</i> depicts a volatile time when parliament's mission was to build the new Jerusalem in England.</p> <p>Compare the ways in which these plays present the tensions between idealism, freedom and authority.</p>	

Text 1: <i>Mansfield Park</i> (Jane Austen)	Text 2: <i>Emma</i> (Jane Austen)
<p>Proposed title:</p> <p>Jane Austin writes of Emma's 'insufferable vanity' and 'unpardonable arrogance'; Tony Tanner describes Fanny Price as 'a very unpopular heroine'. Compare the ways in which the author engages the reader's interest in these two seemingly unlikeable heroines.</p>	

Text 1: <i>Red Dust Road</i> (Jackie Kay)	Text 2: <i>The Adoption Papers</i> (Jackie Kay)
<p>Proposed title:</p> <p><i>Red Dust Road</i> opens with a quotation from Hélène Cixous: 'All biographies like all autobiographies like all narratives tell one story in place of another story.' Compare the ways in which Jackie Kay tells and re-tells her own story in prose and verse.</p>	

3. A level in English Literature

Text 1: <i>Red Dust Road</i> (Jackie Kay)	Text 2: <i>Once in a House on Fire</i> (Andrea Ashworth)
<p>Proposed title: A critic commented that the 'novelistic' structure of Ashworth's memoir gave it a 'cumulative impact'. Compare the ways in which the writers of <i>Once in a House on Fire</i> and <i>Red Dust Road</i> construct the accounts of significant periods in their lives.</p>	
Text 1: <i>Mean Time</i> (Carol Ann Duffy)	Text 2: <i>Once in a House on Fire</i> (Andrea Ashworth)
<p>Proposed title: All the lies told here, and all the cries of love, suddenly swarm into the room, sting you, disappear (<i>Mean Time</i>, 'Never go back')</p> <p>Compare the ways in which Carol Ann Duffy and Andrea Ashworth portray childhood, adolescence and becoming an adult.</p>	
Text 1: <i>White Teeth</i> (Zadie Smith)	Text 2: <i>Small Island</i> (Andrea Levy)
<p>Proposed title: Insiders and outsiders: compare the presentation of identity in <i>White Teeth</i> and <i>Small Island</i>.</p>	
Text 1: <i>Mister Pip</i> (Lloyd Jones)	Text 2: <i>True History of the Kelly Gang</i> (Peter Carey)
<p>Proposed title: The power of the story: compare narrative methods in <i>Mister Pip</i> and <i>True History of the Kelly Gang</i>.</p>	
Text 1: <i>The Bell Jar</i> (Sylvia Plath)	Text 2: <i>Selected Poems</i> (Sylvia Plath)
<p>Proposed title: Compare Sylvia Plath's treatment of female identity in <i>The Bell Jar</i> and <i>Selected Poems</i>.</p>	
Text 1: <i>Northanger Abbey</i> (Jane Austen)	Text 2: <i>Jane Eyre</i> (Charlotte Brontë)
<p>Proposed title: Compare the use of the Gothic tradition in <i>Northanger Abbey</i> and <i>Jane Eyre</i>.</p>	
Text 1: <i>The Color Purple</i> (Alice Walker)	Text 2: <i>The Bluest Eye</i> (Toni Morrison)
<p>Proposed title: 'Beauty was not simply something to behold; it was something to do,' Toni Morrison writes in the foreword to <i>The Bluest Eye</i>. Compare the presentation of the notions of beauty and identity in <i>The Color Purple</i> and <i>The Bluest Eye</i>.</p>	

Text 1: *A Room of One's Own*
(Virginia Woolf)

Text 2: *The Yellow Wallpaper*
(Charlotte Perkins Gilman)

Proposed title:

Compare the presentation of the role of the female in *The Yellow Wallpaper* with Virginia Woolf's analysis in *A Room of One's Own*.

Referencing and bibliography

Students are required to study two texts only for coursework. There is no requirement to read additional literary texts. However, students may read supplementary materials, for example critical extracts, reviews or other texts, to enrich their response to their coursework texts. If this is the case, such materials will need to be referenced at the end of the coursework essay. The format below will support students with such referencing, should they need to do so.

How to write a bibliography

List the texts that you have used in your research. When you list books, include the following:

- Author(s) surname(s) and initials
- Year of publication of edition used
- Publisher
- Full title of book

The examples below show how you should write your references.

Bibliography

Core texts:

Brontë, Charlotte. *Jane Eyre*, Henderson Publishing, 1995

El Saadawi, Nawaal. *The Hidden Face of Eve*, 2nd edition, Zed Books, 2007

Wider reading and research:

Brontë, Emily. *Wuthering Heights*, Penguin Classics, 1985

Hardy, Thomas. *Tess of the D'Urbervilles*, Penguin Classics

Shakespeare, William. *Othello*, Cambridge University Press, 2005

Blog:

<http://blogs.oregonstate.edu/lydiabarnes/elizabeth-blackwell-first-woman-physician>

Websites:

<http://www.imsdb.com/scripts/shakespeare-in-love-html>

<http://en.wikipedia.org/wiki/ElizabethGarrettAnderson>

<http://www.victorianweb.org/authors/bronte/ebronte>

Films:

Shakespeare in Love, 1998. Directed by John Madden: US Miramax Films

Oliver Twist, 2005. Directed by Roman Polanski: UK Tristar Pictures Warner Bros.

4. AS Level in English Literature

The AS level specification includes four set texts and is made up of two externally assessed components of 60% and 40%. The AS course has been designed to be **entirely co-teachable** with the first year of a two-year A level course, if desired.

See the next section of this *Getting Started* guide (Section 5) for details about co-teachability.

4.1 Component 1: Poetry and Drama (examined)

Students will study a selection of poems from a published poetry text. They will develop their understanding of poetic form, content and meaning, and their ability to make links and connections within their studied collection.

Students will also study aspects of the form of drama via one play. Students will need to explore the use of literary and dramatic devices and the shaping of meanings in their chosen play. Teaching and wider reading should address the significance and influence of contextual factors on the chosen play. Students must also be able to engage with different interpretations of their chosen drama text. For the purposes of AS study, different interpretations need not require critical perspectives. Students fulfil this requirement in their response to the AS question style, by responding to a given opinion or perspective.

Learning outcomes

Students are required to:

- show knowledge and understanding of a range of literary texts, and make connections and explore the relationships between texts
- show knowledge and understanding of how playwrights use dramatic forms to shape meaning in drama texts and evoke responses in audiences
- show knowledge and understanding of the function of genre features and conventions in poetry
- show knowledge and understanding of a range of ways to read texts, including reading for detail of how writers use and adapt language, form and structure in texts, responding critically and creatively
- show knowledge of the contexts in which texts have been produced and received
- respond to and critically evaluate texts, drawing on their understanding of interpretations by different readers
- identify and explore how attitudes and values are expressed in texts
- communicate fluently, accurately and effectively their knowledge, understanding and evaluation of texts
- use literary critical concepts and terminology with understanding and discrimination
- make appropriate use of the conventions of writing in literary studies, referring accurately and appropriately to texts.

Content and texts

In this component, students will study poetic form, meaning, language, style and conventions in a range of contemporary poems. Literary study for this component should incorporate the links and connections between poems.

Students are required to study a selection of poetry from the specified poetry text.

Poetry

Specified text: *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

Drama

Students will study aspects of the form of drama via **one** play from the categories of tragedy or comedy.

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

Tragedy	
<i>Doctor Faustus</i> , Christopher Marlowe	<i>The Duchess of Malfi</i> , John Webster
<i>The Home Place</i> , Brian Friel	<i>A Streetcar Named Desire</i> , Tennessee Williams

Comedy	
<i>The Importance of Being Earnest</i> , Oscar Wilde	<i>The Pitmen Painters</i> , Lee Hall
<i>The Rover</i> , Aphra Behn	<i>Waiting for Godot</i> , Samuel Beckett

Assessment

Component 1: Poetry and Drama		Paper code: 8ET0/01
Written examination consisting of two sections. Open-book examination – clean copies of the prescribed texts can be taken into the examination.		60% of the total qualification
<p>Section A: Poetry One comparative essay question from a choice of two on their studied text. Students will draw on their knowledge of poetic form, language and conventions (AO1, AO2, AO4 assessed).</p> <p>Section B: Drama One essay question from a choice of two on their studied drama text (AO1, AO2, AO3, AO5 assessed).</p> <ul style="list-style-type: none"> • First assessment: May/June 2016. • The assessment is 2 hours. • The assessment consists of 18 questions. Students answer two of these questions. • The assessment consists of 72 marks – 24 marks for Section A and 48 marks for Section B. 		

4.2 Component 2: Prose (examined)

Students will study aspects of prose via two thematically linked texts, **at least one** of which must be **pre-1900**. Literary study of both texts selected for this component should incorporate the links and connections between them, and the contexts in which they were written and received.

Learning outcomes

Students are required to:

- show knowledge and understanding of how genre features and conventions operate in prose fiction texts
- show knowledge and understanding of a range of ways to read texts, including reading for detail of how writers use and adapt language, form and structure in texts, responding critically and creatively
- show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts
- show knowledge and understanding of the ways texts can be grouped and compared to inform interpretation
- show knowledge and understanding of the contexts in which texts have been produced and received
- identify and explore how attitudes and values are expressed in texts
- communicate fluently, accurately and effectively their knowledge, understanding and evaluation of texts
- use literary critical concepts and terminology with understanding and discrimination
- make appropriate use of the conventions of writing in literary studies, referring accurately and appropriately to texts and sources.

Content and texts

This component has a thematic focus and students have a choice of **two** thematically linked texts which are listed below.

At least one text must be selected from the **pre-1900** options. However, centres are welcome to select **both pre-1900** texts for this component if desired.

Childhood		
Pre-1900	<i>What Maisie Knew</i> , Henry James	<i>Hard Times</i> , Charles Dickens
Post-1900	<i>Atonement</i> , Ian McEwan	<i>The Color Purple</i> , Alice Walker

Colonisation and its Aftermath		
Pre-1900	<i>Heart of Darkness</i> , Joseph Conrad	<i>The Adventures of Huckleberry Finn</i> , Mark Twain
Post-1900	<i>A Passage to India</i> , E M Forster	<i>The Lonely Londoners</i> , Sam Selvon

Crime and Detection		
Pre-1900	<i>Lady Audley's Secret</i> , Mary Elizabeth Braddon	<i>The Moonstone</i> , Wilkie Collins
Post-1900	<i>In Cold Blood</i> , Truman Capote	<i>The Murder Room</i> , P D James

Science and Society		
Pre-1900	<i>Frankenstein</i> , Mary Shelley	<i>The War of the Worlds</i> , H G Wells
Post-1900	<i>Never Let Me Go</i> , Kazuo Ishiguro	<i>The Handmaid's Tale</i> , Margaret Atwood

The Supernatural		
Pre-1900	<i>The Picture of Dorian Gray</i> , Oscar Wilde	<i>Dracula</i> , Bram Stoker
Post-1900	<i>The Little Stranger</i> , Sarah Waters	<i>Beloved</i> , Toni Morrison

Women and Society		
Pre-1900	<i>Wuthering Heights</i> , Emily Brontë	<i>Tess of the D'Urbervilles</i> , Thomas Hardy
Post-1900	<i>Mrs Dalloway</i> , Virginia Woolf	<i>A Thousand Splendid Suns</i> , Khaled Hosseini

Assessment

Component 2: Prose	Paper code: 8ET0/02
Written examination consisting of one section. Open-book examination – clean copies of the prescribed prose texts can be taken into the examination.	40% of the total qualification
<p>Students answer one comparative essay question from a choice of two on their studied theme (AO1, AO2, AO3, AO4 assessed).</p> <ul style="list-style-type: none"> • First assessment: May/June 2016. • The assessment length is 1 hour. • The assessment consists of 12 questions. Students answer one of these questions. • The assessment consists of 44 marks. 	

5. Planning

5.1 AS and A level co-teachability

The AS and A level English Literature courses have been designed to be **entirely co-teachable**, with **the same set text and thematic options** at both AS and A level.

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

Please see the Sample Assessment Materials, available online, for examples of the different question structures.

Teachers who will not be entering students for the AS examination are welcome to approach the course content in any order.

Example of content for the delivery of a co-taught AS and A level cohort	
Year 1	Year 2
<ul style="list-style-type: none"> • One collection of post-2000 poetry • One drama text (non-Shakespeare) • Two prose texts (including at least one pre-1900 text) 	<ul style="list-style-type: none"> • One Shakespeare play plus a selection of related essays from the Shakespeare Critical Anthology • Approaches to unseen poetry and comparison with year 1 collection of post-2000 poetry • One collection of poetry from a selected time period, either by movement or by poet
<p>A level coursework: teachers may wish to begin preparation for the coursework with A level two-year students towards the end of year 1, while the AS students prepare for their AS examinations. Therefore, the two coursework texts may be covered in year 1, year 2 or a combination of both, as appropriate.</p>	

5.2 Co-teaching FAQs

Q: If students sit their AS exams, do their results carry forward to their final A level grade?

No. AS and A level are separate qualifications, so the AS results do not contribute to the A level grades.

Q: If the students achieve an AS grade, and then go on to achieve an A level grade, will they have UCAS points for AS and A level?

A: No. They will have an A level in their subject, with the associated points. AS points will only contribute for students for whom AS is their highest level of study in the subject.

Q: Can students sit AS exams and then continue into the second year and sit A level exams too?

Yes. The students would be assessed at the end of year 1, at AS standard, on the AS content. They would then be assessed at the end of the second year at A level standard, on the full A level content. This means that they would be assessed on the content they had already covered in their AS exams, only to a higher standard.

For example, students studying *A Streetcar Named Desire* (AS Component 1: Drama) and a prose pairing from the supernatural theme, such as *Dracula* and

Beloved (AS Component 2: Prose) would be examined at the end of year 1 on these texts. They would then sit an A level paper at the end of year 2 on these same texts, as well as their A level-only content. For the differences in the question structures, please see the Sample Assessment Materials.

Q: Can students decide to continue to A level study after receiving their AS results?

Yes. However, bear in mind that results are not known until August and the AS exams will be in May/June. Students may need to continue with the course until the end of the academic year so that, in the event that they want to continue into year 2 following their results, they have not missed out on any post-AS exams taught content or summer holiday work.

Q: Can all of the students be entered for AS as a progress check or as an indicator of their abilities for university applications purposes, for example?

Yes, you can choose to enter all students for the AS examinations as a matter of course, and then return to their AS content in year 2 to review and bring them to the required A level standard.

Q: Can we ignore AS altogether and just focus on a two-year linear A level course?

Yes. If you do not wish to make entries for AS Level, you can then teach the course content in any order.

Q: Can we decide halfway through the first year that some students will sit the AS after all?

Yes, but remember that if you have not organised the course to put AS content into year 1 then the students may not have covered all the AS exam content. If you think that you might want students to decide during the course, you should follow a course planner for a co-taught AS and A level cohort. That way, you ensure you have covered the AS content regardless of whether or not you end up having students sit the AS.

5.3 Course planner example for centres

There are a number of routes through the two-year course and you will need to decide on a delivery model which suits your school's teaching methods, timetables and students.

It is possible to deliver this course as a standalone two-year A level, as a standalone one-year AS Level, or as a co-taught AS and A level course, covering AS content in year 1 and continuing to A level content in year 2.

The following course planner shows how you could co-teach AS and A level, with the AS exams sat by some or all students at the end of year 1. Shakespeare, unseen poetry, prescribed poetry and coursework are given focus once the AS-only students have completed their course after nine months of study (September–May) in year 1.

Long-term plan for the delivery of a co-taught AS and A level cohort	
Year 1 Autumn term 1	Year 1 Autumn term 2
<p>Centre-specific 'Transition to A level' introduction including wider reading suggestions.</p> <p>Drama text from either the Comedy or Tragedy prescribed list, e.g. <i>A Streetcar Named Desire</i> by Tennessee Williams.</p> <p>(AS Component 1: Poetry and Drama)</p>	<ul style="list-style-type: none"> Poetry text: <i>Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011</i>. Study of individual poems. <p>(AS Component 1: Poetry and Drama)</p> <p>Pre-1900 prose text 1 selected from within the chosen theme of:</p> <ul style="list-style-type: none"> Childhood Colonisation and its Aftermath Crime and Detection Science and Society The Supernatural Women and Society. <p>e.g. <i>Dracula</i> by Bram Stoker</p> <p>(AS Component 2: Prose)</p>
Year 1 Spring term 1	Year 1 Spring term 2
<p>Second prose text (chosen from prescribed texts within the SAME theme as Autumn term 2), e.g. <i>The Little Stranger</i> by Sarah Waters.</p> <p>(AS Component 2: Prose)</p> <p>Comparative work on both prose texts.</p> <p>(AS Component 2: Prose)</p>	<p>Poetry text: <i>Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011</i>. Teaching focus: comparison of poems and writing a comparative essay.</p> <p>(AS Component 1: Poetry and Drama)</p> <p>Revision of poetry and prose in preparation for:</p> <ul style="list-style-type: none"> AS Level candidates: AS Level examinations A level-only candidates: centre-set internal year 1 examinations. Although students will ultimately compare a named contemporary poem with an unseen poem, the year 1 examination may parallel the assessment for the AS Level students. <p>(AS Component 1: Poetry and Drama AS Component 2: Prose A level Component 2: Prose A level Component 3: Poetry)</p>
Year 1 Summer term 1	Year 1 Spring term 2
<p>Revision of Drama text in preparation for:</p> <ul style="list-style-type: none"> AS Level students: AS Level examinations (AS Component 1: Poetry and Drama) A level-only students: centre-set internal year 1 examinations (A level Component 1: Drama). 	<p>A level students only: Introduction to coursework, study of text 1 (student/centre choice) and related wider reading.</p> <p>(A level coursework)</p>
Year 2 Autumn term 1	Year 2 Autumn term 2

<p>Coursework text 2 (student/centre choice).</p> <p>(A level coursework)</p> <p>Unseen poetry using Edexcel free student resources.</p> <p>(A level Component 3: Poetry)</p>	<p>Shakespeare prescribed text (one play chosen from the named plays under Tragedy or Comedy)</p> <p><i>plus</i></p> <p>related selection from the critical reading in the <i>Edexcel Critical Anthology</i>.</p> <p>e.g. <i>Hamlet</i> by William Shakespeare plus generic essays on tragedy and specific essays on <i>Hamlet</i> from the <i>Edexcel Shakespeare Critical Anthology</i>.</p> <p>(A level Component 1: Drama)</p> <p>Submission of coursework to teachers.</p>
<p>Year 2 Spring term 1</p>	<p>Year 2 Spring term 2</p>
<p>Coursework submission date: 15 May.</p> <p>Prescribed poetry: selected poems from a named collection organised by period or named poet</p> <p>e.g. prescribed poems from John Donne's <i>Selected Poems</i>.</p> <p>(A level Component 3: Poetry)</p>	<p>Revision and exam preparation:</p> <ul style="list-style-type: none"> • Revision of AS Poetry text • Teaching focus: comparison of poems studied in year 1 with an unseen poem (A level Component 3: Poetry) • Revision of AS prose texts (A level Component 2: Prose).
<p>Year 2 Summer term 1</p>	
<p>Revision and exam preparation:</p> <ul style="list-style-type: none"> • Revision of Shakespeare • Revision of AS drama text (A level Component 1: Drama) • Revision of prescribed poetry (A level Component 3: Poetry). 	

6. Assessment guidance

6.1 Assessment Objectives and weightings – A level

Students must:		% in GCE
AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression	26.7%
AO2	Analyse ways in which meanings are shaped in literary texts	26.7%
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received	21.9%
AO4	Explore connections across literary texts	14%
AO5	Explore literary texts informed by different interpretations	11%
Total		100%

NB: some totals have been rounded either up or down.

6.2 Breakdown of Assessment Objectives – A level

Assessment Objective						Total for all Assessment Objectives
Paper/Component	AO1	AO2	AO3	AO4	AO5	
Paper 1: Drama	7.8%	7.8%	7.8%	0%	6.9%	30%
Paper 2: Prose	5%	5%	5%	5%	0%	20%
Paper 3: Poetry	9.9%	9.9%	5.1%	5.1%	0%	30%
Coursework	4%	4%	4%	4%	4%	20%
Total for this qualification	26.7%	26.7%	21.9%	14%	11%	100%

NB: some totals have been rounded either up or down.

6.3 Assessment Objectives and weightings – AS Level

Students must:		% in GCE
AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression	27.6%
AO2	Analyse ways in which meanings are shaped in literary texts	27.6%
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received	21%
AO4	Explore connections across literary texts	14%
AO5	Explore literary texts informed by different interpretations	10%
Total		100%

6.4 Breakdown of Assessment Objectives – AS level

Assessment Objective						Total for all Assessment Objectives
Paper	AO1	AO2	AO3	AO4	AO5	
Paper 1: Unseen Poetry and Drama	16.8%	16.8%	10%	6.6%	10%	60%
Paper 2: Prose	10.8%	10.8%	11%	7.2%	0%	40%
Total for this qualification	27.6 %	27.6 %	21%	14%	10%	100%

NB: some totals have been rounded either up or down.

6.3 Assessment Objectives and mark schemes

Below are some examples of holistic mark schemes, showing how the Assessment Objectives will be interpreted within the mark grids. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. One bullet point is linked to each Assessment Objective.

These examples have been taken from the Sample Assessment Materials, which can be found on the Edexcel website.

The following example is for A level Paper 1, Section B, in which three Assessment Objectives are targeted. The question requires students to respond to a question based on their studied ‘other’ drama text.

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
	0	No rewardable material.			
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft. Shows limited awareness of contextual factors. 			
Level 2	6–10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 			

Level 3	11–15	Clear relevant application/exploration <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	16–20	Discriminating controlled application/exploration <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	21–25	Critical and evaluative <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

On the next page is an example for A level Paper 3, Section A, in which three Assessment Objectives are targeted. The question requires students to compare an unseen poem with one from their studied collection.

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO4 = bullet point 3
	0	No rewardable material.		
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities. 		
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft. • Identifies general connections between texts. Makes general cross-references between texts. 		
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft. • Makes relevant connections between texts. Develops an integrated approach with clear examples. 		
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples. 		
Level 5	25–30	Critical and evaluative		

6. Assessment guidance

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO4 = bullet point 3
		<ul style="list-style-type: none">• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.• Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.		

7. Appendices

7.1 Supplementary reading for students

Specified A level literature texts are only the starting point for students in what we hope will be a lifetime of reading in and around this subject. Ambitious students will explore other texts by their specified writers and those linked to them, as well as reading and re-reading their specified texts.

The books below offer an introduction to some more general aspects of literature and its study.

- Baldick, C (2001) *The Concise Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press.
- Eagleton, T (2013) *How to Read Literature*. Yale.
- Edgar, D (2009) *How Plays Work*. Nick Hearn Books.
- Drabble, M (2006) *The Oxford Companion to English Literature: Revised*.
- Hawthorn, J (2010) *Studying the Novel*, 6th edition. Bloomsbury.
- Lodge, D (2011) *The Art of Fiction*. Vintage.
- Mullan, J (2008) *How Novels Work*. Oxford: Oxford University Press.
- Padel, R (2004) *52 Ways of Looking at a Poem*. Vintage.
- Sansom, P (1993) *Writing Poems*. Bloodaxe.

