

# Edexcel International AS/A Level

IAL English  
Literature

Getting Ready to Teach

Event code: 19IOAE01

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First teaching in 2015, first assessment 2016

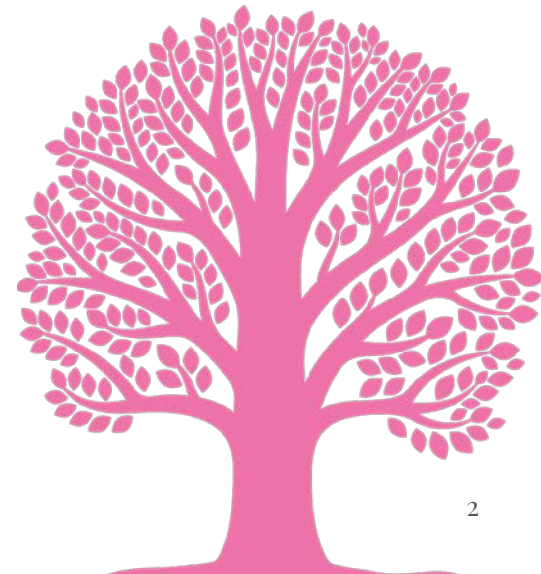
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# Aims and objectives

In this session you will:

1. Develop an understanding of the structure and content of the new specification
2. Understand the assessment implications of the new specification
3. Explore marked student work
4. Be introduced to the free support and resources available from Edexcel



# Session Agenda

1. Welcome and Introductions
2. Overview of Specification
3. AS and A Level Detail
  - IAS Unit 1 - Post-2000 Poetry and Prose
  - IAS Unit 2 - Drama
  - IA2 Unit 3 - Poetry and Prose
  - IA2 Unit 4 - Shakespeare and Pre-1900 Poetry
4. Further support and contact details



# IAL English Literature

**Reviewed and updated in light of GCE A level changes**

**English Literature content in 4 units**

**Fully modular. Examinations twice a year.**

**Transferable Skills embedded**

**AS contributes to A level**

**[TeachingEnglish@pearson.com](http://TeachingEnglish@pearson.com)**



# Key features

- Increased international focus, allowing for learning in a local context.
- 100% external assessment - the most secure form of assessment.
- Flexible, modular structure with exams in January and June.
- AS will contribute to A level, or can be a qualification in its own right.



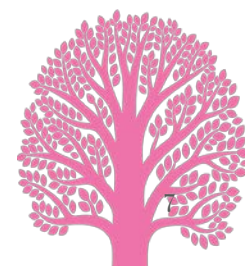
# IAS and IAL at a glance

Unit	Exam length	Weighting
<b>IAS level</b>		
1 – Post-2000 Poetry and Prose AOs 1, 2, 3, 4	2 hours	25% (50% of IAS)
2 – Drama AOs 1, 2, 3, 5	2 hours	25% (50% of IAS)
<b>IA2 level</b>		
3 – Poetry and Prose AOs 1, 2, 3, 4	2 hours	25%
4 – Shakespeare and Pre-1900 Poetry AOs 1, 2, 3, 5	2 Hours	25%



# Assessment Objectives

		% in GCE
AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.	27.5
AO2	Analyse ways in which meanings are shaped in literary texts.	27.5
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.	22.5
AO4	Explore connections across literary texts.	10
AO5	Explore literary texts informed by different interpretations.	12.5



# Unit 1 – Post 2000 Poetry and Prose (IAS)





# Post-2000 Poetry and Prose

Content	Assessment
<p>Students will study:</p> <ol style="list-style-type: none"><li>1. Prescribed poems from Poems of the Decade: An Anthology of the Forward Books of Poetry 2002-2011, ISBN 978-0571325405</li><li>2. One post-2000 novel chosen from the following list:<ul style="list-style-type: none"><li>• <i>The Kite Runner</i> – Kahled Hosseini</li><li>• <i>The Life of Pi</i> – Yann Martel</li><li>• <i>The White Tiger</i> – Aravind Adiga</li><li>• <i>Brooklyn</i> – Colm Tóibín</li><li>• <i>Purple Hibiscus</i> – Chimamanda Ngozi Adichie</li></ul></li></ol>	<p>2 hours Open book examination Students answer two questions:</p> <p><b>Section A Post-2000 Poetry:</b></p> <ul style="list-style-type: none"><li>– one essay question from a choice of two on their studied prescribed poems</li><li>– both essay questions will be comparative with one named poem plus a free choice of second poem from the prescribed list of poems in the studied text</li><li>– 25 marks</li></ul> <p><b>Section B Post-2000 Prose:</b></p> <ul style="list-style-type: none"><li>– one essay question from a choice of two on their studied novel</li><li>– 25 marks</li></ul>



# Unit 1 – Section A: Post-2000 Poetry

## EITHER

- 1 Compare the ways in which poets explore regret in *Effects* and **one** other poem of your choice from *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 = 25 marks)

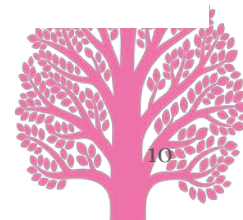
## OR

- 2 Compare the ways in which poets present people coping with difficulties in *Please Hold* and **one** other poem of your choice from *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.

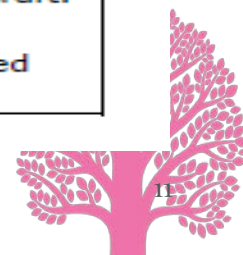
(Total for Question 2 = 25 marks)



# Mark scheme and AOs

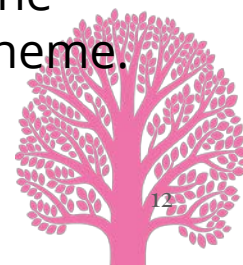
This question assesses AO1, AO2 and AO4. This is an extract showing how levels 3-5 are marked.

Level 3	11 – 15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>• Makes relevant connections between texts.</li> <li>• Develops an integrated approach with clear examples.</li> </ul>
Level 4	16 – 20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>• Analyses connections between texts.</li> <li>• Takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
Level 5	21 – 25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Evaluates connections between texts.</li> <li>• Exhibits a sophisticated connective approach with sophisticated use of examples.</li> </ul>



# Comments from the Examiner – Summer 2018

- The mark scheme emphasises the importance of analysis and evaluation, and, therefore, stronger responses will focus on how the poems create atmosphere and how language, structure and form help develop the theme the candidate is exploring in the poems.
- The questions in Section A explicitly state that candidates should consider the development of themes, the use of language and imagery and the use of other poetic techniques.
- In order to access the highest level, candidates need to analyse and evaluate connections between the texts as they relate to the thematic concerns embedded in the question.
- Strong responses are likely to integrate the discussion of the poems, rather than explore them separately. Although this latter style can be productive, an integrated approach is more conducive to the capacity to exhibit the 'sophisticated connective approach' stipulated in the Level 5 mark scheme.



# Unit 1 – Section A: Post-2000

## Key features of the genre (AO2): Poetry

- Theme
- Voice
- Form and structure
- Imagery, symbols, motifs
- Language choice
- Rhyme and rhythm
- Tone and mood.



# Coverage of the poems – Grouping poems for teaching

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

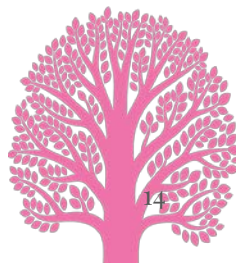
- Simon Armitage 'Chainsaw Versus the Pampas Grass'
- Ian Duhig 'The Lammas Hireling'

## **Consider the methods used to convey childhood:**

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

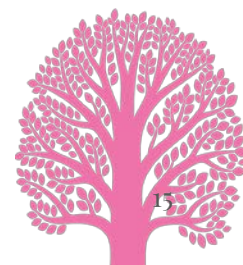
## **Considering ambiguity and tone in addressing atrocity:**

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



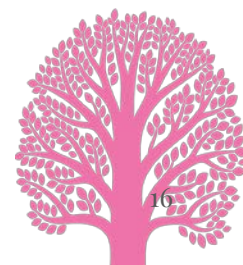
# Ways to teach ‘links and connections’ – AO4

- **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?



# Activity 1: reading an exemplar

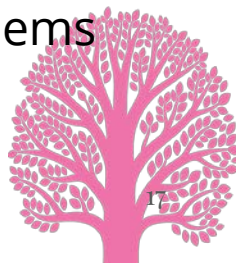
- In your pack, you will have an exemplar from Paper 1: Section A.
- The candidate uses Ciaran O'Driscoll's *Please Hold* and Adam Thorpe's *On Her Blindness* to respond to the question set on how poets present coping with difficulties.
- Don't worry if you can not find it now, we will put it into the reader for you.
- Read through the exemplar with the mark scheme and make a note of good examples of AO2 (writers shaping meaning) and AO4 (links and connections).
- Make any comments or ask any questions in the text box as you are reading.
- When you have finished, the trainer will talk through the script and answer any questions.





# Examiner commentary on the script

- This outstanding response begins with clear and effective focus on the question, pointing to areas of similarity in the treatment of theme and indicating differences that will be addressed. Throughout, the candidate demonstrates an admirable capacity to integrate exploration of the set poem and the partner poem of choice. This integrated treatment is likely to provide the best route to access the highest mark, allowing candidates to compare and contrast the poems while discussing poetic technique.
- The candidate employs a sophisticated vocabulary and uses appropriate terminology skilfully to explore the poems and address the question. The narrative voice is referred to as the 'persona' - an early indication that the response will be viewing the poems as constructions, and not necessarily as direct autobiographical accounts.
- With frequent embedded support, the candidate focuses closely on the poetic techniques used in both poems. The emphasis on the sound devices employed by the writers is particularly worthy of note. Similarly effective are the references made to the negative imagery of helplessness both poems use.



# Unit 1 – Section B: Prose

## *The Kite Runner* – Khaled Hosseini

### **EITHER**

- 3** 'This novel shows the importance of thinking about others, not merely caring for oneself.'

In the light of this statement, explore the ways Hosseini presents the importance of thinking about other people, not merely oneself, in the novel.

In your answer, you must consider relevant contextual factors.

**(Total for Question 3 = 25 marks)**

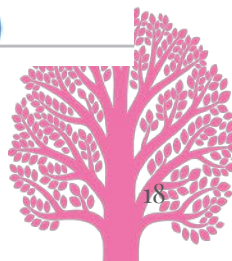
### **OR**

- 4** 'The action-packed ending, after Amir responds to Rahim Khan's letter and goes to see him, disappoints the reader because it resolves the novel's issues far too easily.'

In the light of this statement, explore the reasons why Hosseini ends the novel in this way.

In your answer, you must consider relevant contextual factors.

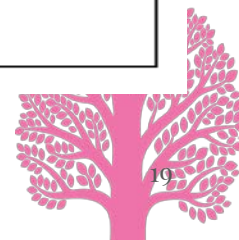
**(Total for Question 4 = 25 marks)**



# Mark scheme and AOs

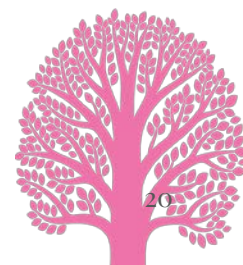
This question assesses AO1, AO2 and AO3. This is an extract showing how levels 3-5 are marked.

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



# Comments from the Examiner – Summer 2018

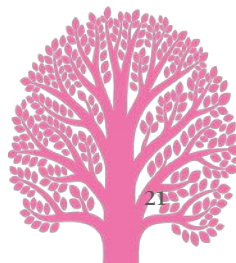
- There was clear evidence of improved performances in responses to the questions on the novels.
- Weaker responses were prone to lapses into narrative/summary in places. Whilst recognising that there will be reference to events in answers, candidates should try to avoid description.
- Students are expected to consider relevant contextual factors in their answer. The less assured candidates tended to lapse into narrative or summary of the plot when approaching this question.
- To access the higher levels on section B, candidates need to explore novelistic technique and language choices, integrating these features with consideration of the contextual factors that helped shape the novel in question.



# Integrating Context

- Students should ensure that, when they are discussing the context of the novel, that they do not talk about it in isolation.
- Stronger response **integrate** any points about context with textual reference and often combine AO1, AO2 and AO3.
- For example, in response to Q3 from the summer exams:

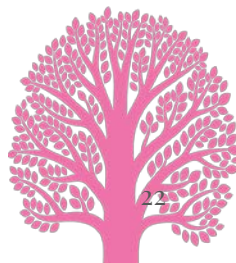
*One way in which Hosseini conveys the importance of caring about others is by showing the consequences if one does not. In the novel, the reader is eventually introduced to the Taliban regime, who rose to power in Afghanistan following the defeat of the Russian occupiers. Numerous instances of cruelty perpetuated by the Taliban are presented by Hosseini. For example, many characters, such as the antagonist Assef, choose to partake in substance abuse and child prostitution. The author is clear in his condemnation of Assef who receives retribution for his sins when he is defeated in a poetically just manner at the hands of one of his victims, young Sohrab.*



# Unit 1 – Section B: Prose

## Key features of the genre (AO2) : Prose

- Characterisation
- Form and structure
- Grammatical structure
- Imagery, symbols and motifs
- Language choices
- Voice
- Theme
- Use of dialogue.



# Unit 2 – Drama (IAS)



# Unit 2 – Drama (IAS)

Content	Assessment
<p>Students will study: one pre-1900 drama chosen from the following list:</p> <ul style="list-style-type: none"><li>• <i>Doctor Faustus</i> – Christopher Marlowe</li><li>• <i>The Rover</i> – Aphra Behn</li><li>• <i>She Stoops to Conquer</i> – Oliver Goldsmith</li><li>• <i>Othello</i> – William Shakespeare</li><li>• <i>Twelfth Night</i> – William Shakespeare</li></ul> <p>one post-1900 drama chosen from the following list:</p> <ul style="list-style-type: none"><li>• <i>Death of a Salesman</i> – Arthur Miller</li><li>• <i>A Raisin in the Sun</i> – Lorraine Hansberry</li><li>• <i>A Streetcar Named Desire</i> – Tennessee Williams</li><li>• <i>Top Girls</i> – Caryl Churchill</li><li>• <i>Waiting for Godot</i> – Samuel Beckett</li></ul>	<p>2 hours</p> <p>Students answer <b>two</b> questions:</p> <p><b>Section A: Pre-1900 Drama</b></p> <ul style="list-style-type: none"><li>– Students answer one essay question from a choice of two on their studied pre-1900 drama text.</li><li>– 25 marks</li></ul> <p><b>Section B: Post-1900 Drama</b></p> <ul style="list-style-type: none"><li>– Students answer one essay question from a choice of two on their studied post-1900 drama text.</li><li>– 25 marks</li></ul>



# Unit 2 – Drama: pre-1900

## *Othello* – William Shakespeare

### EITHER

9 'Othello depicts a world riddled with corruption and prejudice.'

In the light of this statement, explore Shakespeare's presentation of the values of the world in which the play is set.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

### OR

10 'Irony is a powerful device that Shakespeare uses to heighten the tragedy of *Othello*.'

In the light of this statement, discuss Shakespeare's use of irony in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 10 = 25 marks)



# Unit 2 – Drama: post-1900

## *A Streetcar Named Desire* – Tennessee Williams

### EITHER

17 'A play about secrets and the catastrophic consequences of their exposure.'

In the light of this statement, explore Williams' presentation of secrets and their revelation in *A Streetcar Named Desire*.

In your answer, you must consider relevant contextual factors.

(Total for Question 17 = 25 marks)

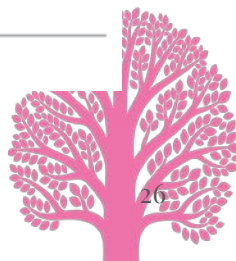
### OR

18 'New Orleans is a city with a rich musical heritage, but the music in *A Streetcar Named Desire* is much more than a naturalistic device.'

In the light of this statement, explore Williams' use of music in the play.

In your answer, you must consider relevant contextual factors.

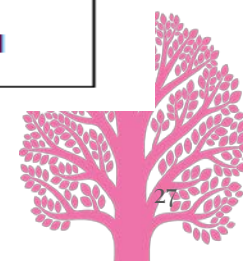
(Total for Question 18 = 25 marks)



# Mark scheme and AOs

These questions assess AO1, AO2, AO3 and AO5. This is an extract showing how levels 4-5 are marked.

Level 4	16 – 20	<b>Discriminating controlled application/exploration</b> <ul style="list-style-type: none"><li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li><li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li><li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li><li>• Makes detailed links between texts and contexts.</li><li>• Produces a developed exploration of different interpretations and alternative readings of texts.</li><li>• Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li></ul>
Level 5	21 – 25	<b>Critical and evaluative</b> <ul style="list-style-type: none"><li>• 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.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li><li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li><li>• Makes sophisticated links between texts and contexts.</li><li>• Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li></ul>



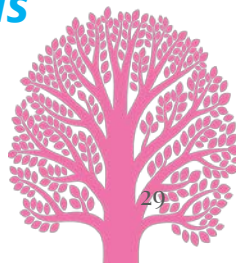
# Comments from the Examiner – approaching the AO2 and AO5 in P2 – feedback from 2018 and 2019

- Some candidates did attempt to meet the AO5 criteria provided quotes from critics, but these quotes were not always relevant to the specific question asked. Relevance is vital for achieving a top Level answer.
- Another vital aspect of a high Level response is showing that the variant critical interpretations have assisted the formation of one's own judgement. To achieve a Level 5 score, candidates must do more than regurgitate critical opinions; they must also be, as the marking scheme states, “evaluative”, and in terms of AO5 specifically, a candidate is expected to apply “a sustained evaluation of different interpretations and alternative readings of texts”. This is achieved by the sophisticated application of alternative interpretations to illuminate the candidate's own critical position.
- Most candidates made some attempt to engage with the AO1 and AO2 requirement to display knowledge and understanding of literary techniques and the writer's craft, using such terms as metaphor, simile, symbolism, tragedy, comedy, soliloquy; too often, however, such terms were used in what seemed to be pre-planned statements rather than as reflexive responses to the specific demands of the question asked.

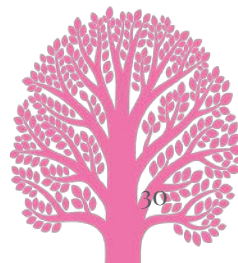


# Integrating the AOs

*The Machiavellian villain of the play – Iago, too feels passion, but not normally expected passion in the form of romantic love but the passion of ambition and destruction. **William Turnbull has claimed Iago to be “an unbeliever, and denier of all things spiritual, who acknowledges God, just like Satan to defy him.” This accurate commentary on Iago’s character sums up his love for evil and his nihilistic nature.** Iago at the beginning of the play declares himself as “I am not what I am.” **In the Bible it is said that God revealed himself to Moses with the words “I am what I am” thus the idea of Iago being the anti-Christ is brought out, his love of destroying the lives of others and mentally pitting himself against others supports this statement.** Iago claims that his machinations to ruin Othello are “sport” the diction being suggestive of these being an enjoyable game to him. **He is depicted as being the diabolical mastermind behind the birth of a conspiracy to destroy others. This image of birth is indicated through the use of the diction “womb of time”. Hence the idea of conspiracy of destruction being a lovingly christened child to Iago is brought out. His passion lies in his ability to destroy.***

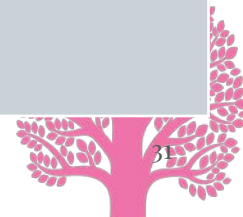


# Unit 3 – Poetry and Prose (IA2)



# Unit 3 – Poetry and Prose (IA2)

Content	Assessment
<p>Students will study:</p> <ul style="list-style-type: none"><li>– post-1900 unseen poetry and prose</li><li>– two novels from one of the following four themes</li></ul> <p>Prose themes and texts:</p> <p><b>Growing Up</b></p> <ul style="list-style-type: none"><li>• <i>What Maisie Knew</i> – Henry James</li><li>• <i>Great Expectations</i> – Charles Dickens</li><li>• <i>The Color Purple</i> – Alice Walker</li></ul> <p><b>Colonisation and After</b></p> <ul style="list-style-type: none"><li>• <i>A Passage to India</i> – E. M. Forster</li><li>• <i>Heart of Darkness</i> – Joseph Conrad</li><li>• <i>The Lonely Londoners</i> – Samuel Selvon</li></ul> <p><b>Science and Society</b></p> <ul style="list-style-type: none"><li>• <i>Never Let Me Go</i> – Kazuo Ishiguro</li><li>• <i>The Handmaid's Tale</i> – Margaret Atwood</li><li>• <i>Frankenstein</i> – Mary Shelley</li></ul> <p><b>Women and Society</b></p> <ul style="list-style-type: none"><li>• <i>Mrs Dalloway</i> – Virginia Woolf</li><li>• <i>Wuthering Heights</i> – Emily Brontë</li><li>• <i>Beloved</i> – Toni Morrison</li></ul>	<p>2 hours – open book examination</p> <p>Students answer <b>two</b> questions:</p> <p><b>Section A – Poetry</b></p> <ul style="list-style-type: none"><li>– Students answer one essay question on a post-1900 unseen poem.</li><li>– The unseen poem will be printed in the Source Booklet.</li><li>– (20 marks)</li></ul> <p><b>Section B - Prose</b></p> <ul style="list-style-type: none"><li>– Students answer one comparative essay question from a choice of two, on the two studied prose texts from their chosen theme.</li><li>– (30 marks)</li></ul>



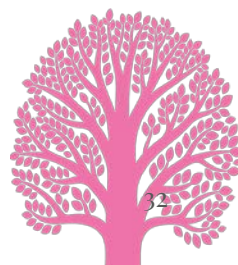
# Unit 3 – Section A: Poetry

1 Write a commentary on the poem *Sea Reading* by Owen Sheers.

In your answer, you should consider:

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

(20)

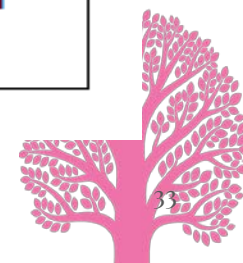




# Mark scheme and AOs

This question assesses AO1 and AO2. This is an extract showing how levels 3-5 are marked.

Elements of the writer's craft.		
Level 3	9 - 12	<b>Clear relevant application/exploration</b> <ul style="list-style-type: none"><li>• Offers a clear response using relevant textual examples.</li><li>• Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li><li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis.</li><li>• Shows clear understanding of the writer's craft.</li></ul>
Level 4	13 - 16	<b>Discriminating controlled application/exploration</b> <ul style="list-style-type: none"><li>• Constructs a controlled argument with fluently embedded examples.</li><li>• Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li><li>• Demonstrates discriminating understanding of how meanings are shaped in texts.</li><li>• Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li></ul>
Level 5	17 - 20	<b>Critical and evaluative</b> <ul style="list-style-type: none"><li>• Presents a critical evaluative argument with sustained textual examples.</li><li>• Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in texts.</li><li>• Displays a sophisticated understanding of the writer's craft.</li></ul>



# Comments from the Examiner – Summer 2018

- Responses gaining marks in Level 2 provide a surface reading of the poem and may identify some literary techniques. The response will be straightforward. For this summer's Unseen Poetry section, Sea Reading, those candidates who did not demonstrate an understanding of the surface meaning of the poem rarely moved any higher than the top of Level 3, as the main point of the poem had been missed.
- In order to qualify for marks in the higher levels, candidates must delve more deeply into the meaning of the poem and explore possible alternative interpretations. Ideas should be supported with a range of evidence from the poem and the use of terminology should be used confidently and appropriately.
- Candidates should not feature spot, but use terminology in support of points made when exploring the writer's craft. Candidates should comment on the language, structure and form and explore why particular devices have been used by the poet.



# 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



# Unit 3 – Section B: Prose

## Science and Society

### Set texts:

*Never Let Me Go* – Kazuo Ishiguro

*The Handmaid's Tale* – Margaret Atwood

*Frankenstein* – Mary Shelley

- 6 Compare the ways in which the writers of your two chosen texts portray the victims of experimentation.

In your answer, you must consider relevant contextual factors.

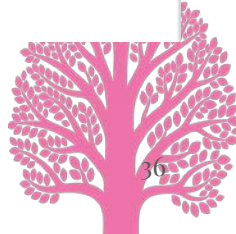
(Total for Question 6 = 30 marks)

OR

- 7 Compare the ways in which the writers of your two chosen texts present the reader with a disturbing view of the world.

In your answer, you must consider relevant contextual factors.

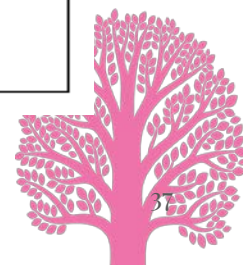
(Total for Question 7 = 30 marks)



# Mark scheme and AOs

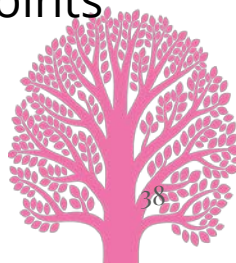
This question assesses AO1, AO2 and AO3 and AO4. This is an extract showing how levels 4-5 are marked.

Level 4	19 - 24	<b>Discriminating controlled application/exploration</b> <ul style="list-style-type: none"><li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology.</li><li>• Controls structures with precise cohesive transitions and carefully chosen language.</li><li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li><li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li><li>• Makes detailed links between texts and contexts.</li><li>• Analyses connections between texts.</li><li>• Takes a controlled discriminating approach to integration with detailed examples.</li></ul>
Level 5	25 - 30	<b>Critical and evaluative</b> <ul style="list-style-type: none"><li>• 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.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li><li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li><li>• Makes sophisticated links between texts and contexts.</li><li>• Evaluates connections between texts.</li><li>• Exhibits a sophisticated connective approach with sophisticated use of examples.</li></ul>



# Comments from the Examiner – Summer 2018

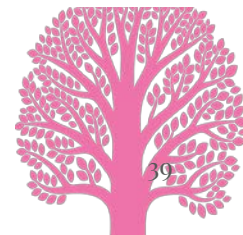
- Responses were varied. Some candidates demonstrated a surface understanding of their two chosen texts, but sometimes responses were too brief, not detailed enough, took a narrative approach or lacked comparison. Most candidates tended to make general points about their two chosen novels, but references to specific examples were often lacking.
- As seen in previous series, there was consideration of authorial intent and contextual exploration, although in some instances there was not enough balance in coverage of the two texts.
- The most successful candidates maintained a sharp focus on the question and made explicit comparisons throughout the essay. Some long quotations were used and candidates would be better using selective quotations to support specific points made.
- Some candidates gained marks in the top level but did not achieve of full marks because more exploration of specific language and structure points needed to be included in the response.



# Example lesson: students commenting on exemplars

- Students read the questions as directed by the teacher and as a group discuss initial responses. Record as a mind map/ list of items as 'key areas to consider'
- Teacher directs students to exemplar responses by question. Individuals in pairs or as small groups discuss the exemplar response and marker comments.
- Students transfer their 'key areas to consider' into the table, then 're' mark exemplar response and note (record and explain) how the scripts cover these key areas. Compare with other pairs/groups etc. Feedback to class.

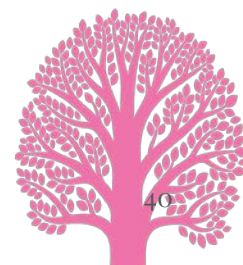
How does the script cover key areas:	Shelley	Atwood
e.g. Use of narrators - reliable?		
e.g. Use of (narrative) devices		
e.g. Use of character/ characterization		
e.g. Use of language and imagery		
e.g.		
Contexts: type and how revealed		





# Activity 2: reading an exemplar

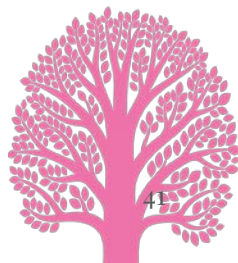
- In your pack, you will have an exemplar from Paper 3: Section B.
- The candidate is responding to the question about victims of experimentation using *Frankenstein* and *The Handmaid's Tale*
- Don't worry if you can not find it now, we will put it into the reader for you.
- Read through the exemplar with the mark scheme and make a note of good examples of AO2 (writers shaping meaning), AO3 (context) and AO4 (links and connections).
- Make any comments or ask any questions in the text box as you are reading. Is there any advice you would give to this student?
- When you have finished, the trainer will talk through the script and answer any questions.



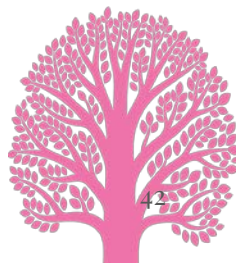


# Examiner commentary

- The question asked candidates to explore how the writers portray the victims of experimentation. The candidate compares *The Handmaid's Tale* and *Frankenstein*.
- This is a critical and evaluative response. The candidate explores and compares *The Handmaid's Tale* and *Frankenstein* and provides a wide range of examples from both novels. Points include how Victor's obsession leads to the monster feeling 'vicious and resentful' and how Victor's mistake is the neglect of his creation.
- There is consideration of several 'victims' in both novels, and ideas are supported with sustained textual reference and embedded contextual points. A sharp focus on the question is maintained and ideas are fluently and maturely conveyed throughout the response.
- The candidate explores and evaluates connections between the texts and contexts. There is lack of explicit language features and therefore not all Assessment Objectives are fully addressed, but the response is worthy of a mark in Level 5.
- **Level 5, 27 marks**

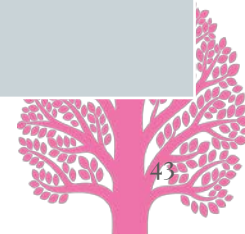


# Unit 4 – Shakespeare and Pre-1900 Poetry (IA2)



# Unit 4 – Shakespeare and Pre-1900 Poetry (IA2)

Content	Assessment
<p>Students will study:</p> <p>one Shakespeare play chosen from the following list:</p> <ul style="list-style-type: none"><li>• <i>Hamlet</i></li><li>• <i>King Lear</i></li><li>• <i>Measure for Measure</i></li><li>• <i>The Taming of the Shrew</i></li></ul> <p>one specified collection of pre-1900 poems from one literary movement, from a choice of three the prescribed literary movements are:</p> <ul style="list-style-type: none"><li>• <i>Metaphysical Poets</i>: prescribed poems from <i>Metaphysical Poetry</i>, Editor Colin Burrow, Penguin 200</li><li>• <i>The Victorians</i>: prescribed poems from <i>The Oxford Book of Victorian Verse</i>, Editor Christopher Ricks, OUP</li><li>• <i>The Romantics</i>: prescribed poems from <i>English Romantic Verse</i>, Editor David Wright, Penguin Classics</li></ul>	<p>2 hours – open book examination</p> <p>Students answer <b>two</b> questions:</p> <p><b>Section A: Shakespeare</b></p> <ul style="list-style-type: none"><li>– Students answer one essay question from a choice of two on their studied play.</li><li>– 25 marks</li></ul> <p><b>Section B: Pre-1900 Poetry</b></p> <ul style="list-style-type: none"><li>– Students answer one essay question from a choice of two on their chosen movement.</li><li>– The named poems will be printed in the Source Booklet.</li><li>– 25 marks</li></ul>



# Unit 4 – Section A: Shakespeare

## *Hamlet*

### **EITHER**

- 5** 'The play shows that good intentions can lead to tragic consequences.'

In the light of this statement, explore the ways in which Shakespeare presents the consequences of good intentions in *Hamlet*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 5 = 25 marks)**

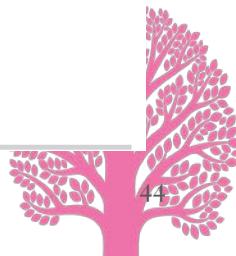
### **OR**

- 6** 'To an extent, the audience sympathises with Hamlet's disturbed view of the world.'

In the light of this comment, explore Shakespeare's presentation of the causes of Hamlet's 'madness'.

In your answer, you must consider relevant contextual factors.

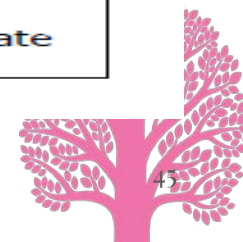
**(Total for Question 6 = 25 marks)**



# Mark scheme and AOs

This question assesses AO1, AO2, AO3 and AO5. This is an extract showing how levels 4-5 are marked.

4	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"><li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li><li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li><li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li><li>• Makes detailed links between texts and contexts.</li><li>• Produces a developed exploration of different interpretations and alternative readings of texts.</li><li>• Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li></ul>
5	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li><li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li><li>• Makes sophisticated links between texts and contexts.</li><li>• Applies a sustained evaluation of different interpretations and alternative readings of texts.</li><li>• Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li></ul>



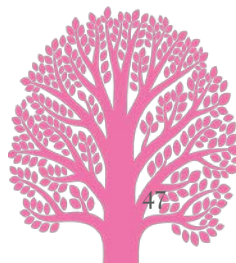
# Comments from the Examiner – Summer 2018

- Remember that context is not simply writing about history but can relate to a whole series of factors – political, social, cultural, intellectual, etc – that influence both the writer and the reader, including of course yourself as a reader, looking at something that may have been written in very different times from the present.
- in Section A look carefully at the starting point assertion (the comment in inverted commas) and the injunction that follows it (the actual task you are being set). Make sure your answer does not simply latch on to part of the question only.
- Often, the assertion will help you with AO5 (“exploring literary texts informed by different interpretations”).



# Integrating the AOs

It is not so much the killing of Hamlet's father that drives him into madness so much as the void created in his absence that Hamlet feels is his duty to fill. **As Ernest Jones observes, Hamlet's preoccupation with killing Claudius may spring from his Oedipus Complex as Claudius, in killing his father and marrying his mother has successfully fulfilled Hamlet's own desires, and in killing Claudius Hamlet kills a part of himself.** No more are these desires as keenly presented by Shakespeare as in 3.4. The scene is set in the queen's "closet" (a small private room) **however many productions including Kenneth Branagh's have set the scene in a bedroom instead to emphasise the sexual tension running between the two characters. Hamlet immediately begins to chastise his mother taking on the role of an Elizabethan husband,** "in the rank sweat of thy enseamed bed, stewed in corruption... the nasty sty". Hamlet's **sibilance here helps to express the disgust he feels as he accuses his mother of doing wrong. The use of the word "rank" links to the motif of sickness that peppers the play as his mother's actions are compared to the onset of a disease. This concept is reiterated as the queen repents in a way "Thou turn'st my eyes into my very soul... I see such black and grained spots."**



# Unit 4 – Section B: Pre-1900 Poetry

**Prescribed text:** *The New Oxford Book of Victorian Verse*, editor Christopher Ricks

## **EITHER**

- 13** Read the poem 'The Visionary' by Emily Jane Brontë and Charlotte Brontë on page 11 of the Source Booklet.

Explore the ways in which determination is presented in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

**(Total for Question 13 = 25 marks)**

## **OR**

- 14** Read the poem 'Come into the garden, Maud' by Alfred Tennyson on page 12 of the Source Booklet.

Explore the ways in which nature is used to create the mood of this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

**(Total for Question 14 = 25 marks)**

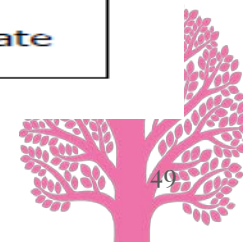




# Mark scheme and AOs

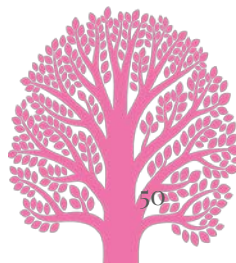
This question assesses AO1, AO2, AO3 and AO5. This is an extract showing how levels 4-5 are marked.

4	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"><li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li><li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li><li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li><li>• Makes detailed links between texts and contexts.</li><li>• Produces a developed exploration of different interpretations and alternative readings of texts.</li><li>• Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li></ul>
5	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li><li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li><li>• Makes sophisticated links between texts and contexts.</li><li>• Applies a sustained evaluation of different interpretations and alternative readings of texts.</li><li>• Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li></ul>



# Comments from the Examiner – Summer 2018 and January 2019

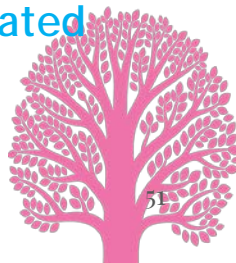
- Good responses show clear recognition of the assessment objectives involved in this paper: AO1 (the ability to write a good essay), AO2 (close scrutiny of the text), AO3 (awareness of context) and AO5 (recognising the possibility of different interpretations).
- It should be noted that AO4 (explore connections) is not assessed on this paper, so that in Section B, where one poem is set and the candidate is free to select a second one, the priority does not have to lie in choosing two poems that will compare and contrast particularly well.
- Occasionally answers were forced into a treatment of the poems that artificially engineered this comparison, whereas it would be better to consider the second poem as extending the argument.
- Having made this point, one should add that answers are not penalised for making connections – indeed it is natural to do this and if it helps the argument credit can always be given under AO1.
- **However, a comparison essay is not being looked for.**



# Integrating the AOs

The background of each poem tells grief in a different way. Bronte created the Gondal Saga which is a fictional world with fictional characters like the ones mentioned in the poem "R Alcona to J Brenzaida". Many people believe she created this world as an escapism from grief in the real world since she lost family members at a young age. Immersing in the fictional world allows her to escape from the pain in real life as a way to channel her grief through the characters' grief. In a similar way Keats channels his grief through writing. However he sees grief as something people should enjoy and experience it to the fullest. According to critic Johnson, romantic poetry is a way to show "the complex connection of pleasure and pain" which is supported by Keats finding pleasure in pain.

The settings of both poems give a dramatic effect on presenting the theme of grief. In the Bronte poem pathetic fallacy is used. "Cold in the earth" refers to the snow covered ground Brenzaida is buried in. The word cold can be interpreted as lifelessness and emotionless. Alcona feels detached and lifeless as her lover Brenzaida is gone. The feeling of grief has taken over her as her "only love" is "severed at last by Time's all-wearing wave." The soil on the ground has separated the lovers like how death has separated them from each other.



# Course Planning – IAS

<b>Unit 1: Post – 2000 Poetry and Prose</b>	
<b>Topic</b>	<b>Time (approx hours)</b>
The features of the genres of poetry and prose fiction Writers' use of language in a variety of forms The connections across literary texts (Section A only) The significance and influence of contexts under which literary texts are written and received (Section B only)	80
<b>REVISION</b>	<b>10</b>
<b>Total teaching time (hours)</b>	<b>90</b>

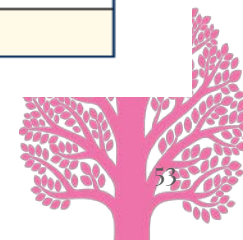
<b>Unit 2 Drama</b>	
<b>Topic</b>	<b>Time (approx hours)</b>
Aspects of the form of drama through the study of two plays How playwrights use dramatic forms to evoke responses in audiences The contexts in which texts have been produced and received and understanding of how these contexts influence meaning Ways to interpret texts independently in response to interpretations by different readers Ways to communicate clearly and effectively their responses to the texts studied Ways to construct critical arguments	80
<b>REVISION</b>	<b>10</b>
<b>Total teaching time (hours)</b>	<b>90</b>



# Course Planning - IAL

Unit 3 Poetry and Prose	
Topic	Time (approx hours)
The application of reading skills to an unseen post -1900 poem The importance of the relationship between texts, making connections being texts The significance of the cultural and contextual influences under which literary texts are written and received How to respond creatively, relevantly in an informed way to texts using appropriate terminology and concepts as well as coherent and accurate written expression How to analyse texts from a critical perspective	80
<b>REVISION TIME</b>	<b>10</b>
<b>Total teaching time (hours)</b>	<b>90</b>

Unit 4 Shakespeare and Pre – 1900 Poetry	
Topic	Time (approx hours)
Reading a Shakespeare play and a movement of poetry with awareness of context (when it was written and how we receive it now) Awareness of other possible interpretations Skills that have been taught in the other places in the syllabus with regard to close critical study and analysis coming together in this final unit	60
<b>REVISION TIME</b>	<b>30</b>
<b>Total teaching time (hours)</b>	<b>90</b>



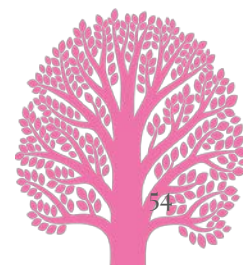
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Personal support is also available from the English subject adviser Clare Haviland and her team:

<http://qualifications.pearson.com/en/subjects/english.html>



# Statistics

If you would like to know more about examination statistics, you may find these links of interest to you.

## **Examination Results Statistics**

<http://qualifications.pearson.com/en/support/support-topics/results-certification/grade-statistics>

Results statistics summarise the overall grade outcomes of candidates sitting Edexcel examinations.

## **Grade Boundaries**

<http://qualifications.pearson.com/en/support/support-topics/results/certification/grade-boundaries.html>

This page shows the minimum marks needed to achieve a certain grade for all UK and international examinations.

Also refer to the examiners report which is available for download with other documents.



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interpretation of  
transferable skills

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Scheme of Work

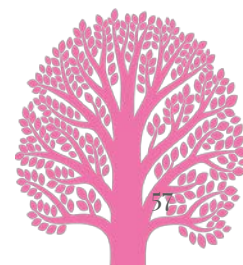
Exemplar Marked  
Responses





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- Free online results analysis tool for teachers.
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# Other useful links

## 1. [Grade Boundaries](#)

This page shows the minimum marks needed to achieve a certain grade for all UK and international examinations. Also refer to the examiners report which is available for download with other documents.

## 2. [Examination Results Statistics](#)

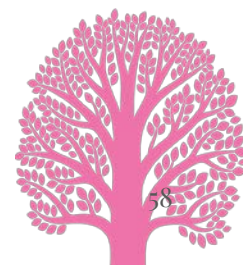
Results statistics summarise the overall grade outcomes of candidates sitting Pearson Edexcel examinations.

## 3. [Progress to University](#)

Here you can find information and guidance about how to progress to universities worldwide with Pearson Edexcel qualifications.

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# Your dedicated Subject Advisor



Subject Advisor details

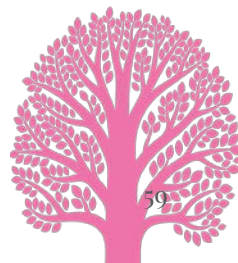
Your subject advisor is **Clare Haviland**

Phone: **+44 (0)20 7010 2183**

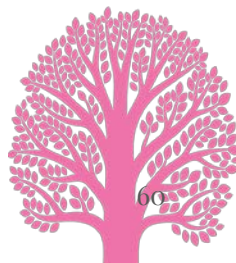
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# Any thoughts or questions?



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