

# INTERNATIONAL GCSE

## English Literature (9-1)

### SPECIFICATION

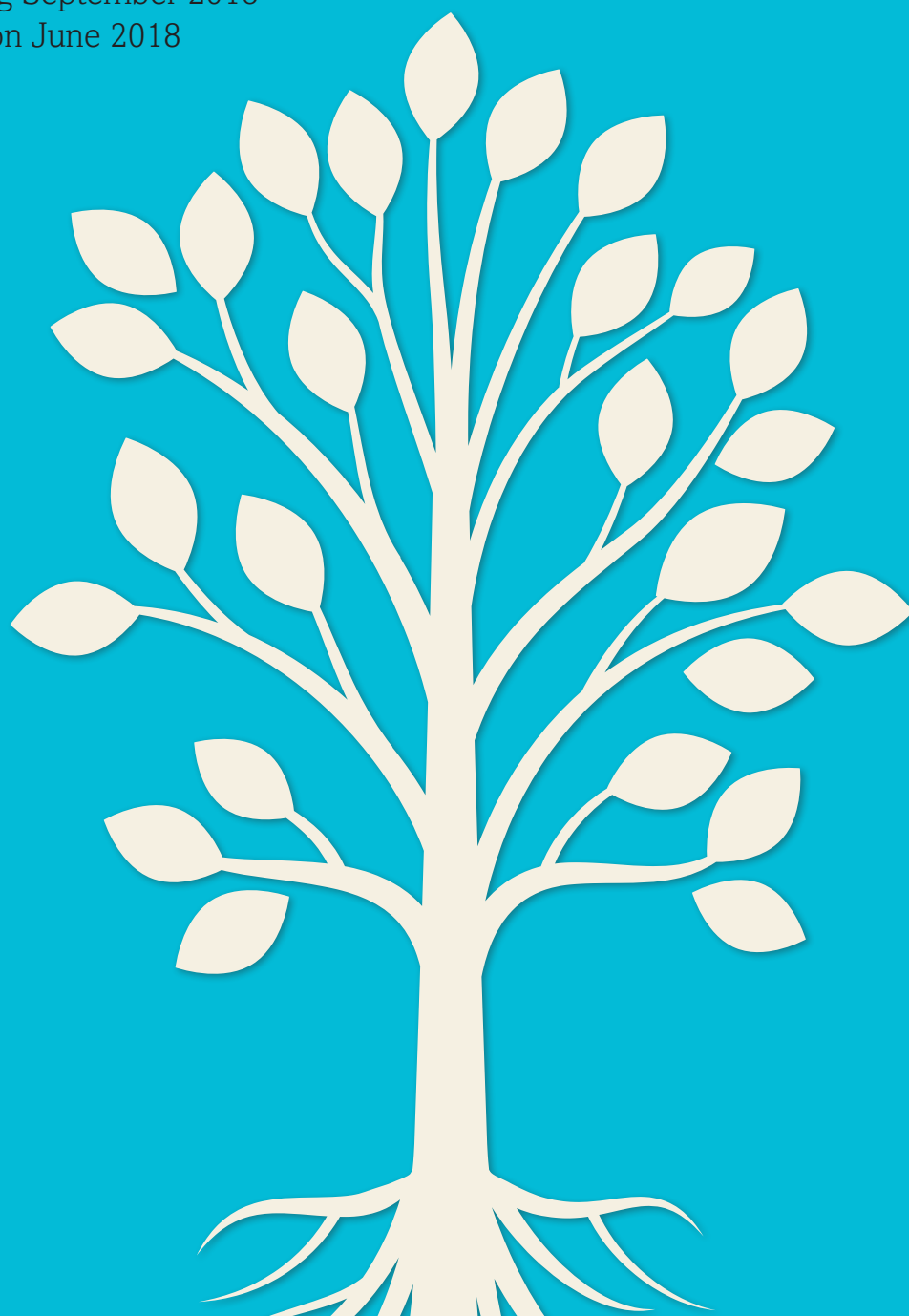
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Pearson Edexcel International GCSE in English Literature (4ET1)

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For first teaching September 2016

First examination June 2018





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## *Acknowledgements*

This specification has been produced by Pearson on the basis of consultation with teachers, examiners, consultants and other interested parties. Pearson would like to thank all those who contributed their time and expertise to the specification's development.

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*All information in this specification is correct at time of going to publication.*

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# Contents

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<b>1</b>	<b>About this specification</b>	<b>1</b>
	Specification updates	1
	Using this specification	1
	Qualification aims and objectives	2
	Why choose Edexcel qualifications?	3
	Why choose Edexcel International GCSE in English Literature?	4
<b>2</b>	<b>Qualification at a glance</b>	<b>7</b>
	Paper overview	7
	Assessment objectives and weightings	9
<b>3</b>	<b>Set texts at a glance</b>	<b>11</b>
<b>4</b>	<b>English Literature content</b>	<b>13</b>
	Paper 1: Poetry and Modern Prose (examined)	13
	Paper 2: Modern Drama and Literary Heritage Texts (examined)	16
	Paper 3: Modern Drama and Literary Heritage Texts (coursework)	18
	Assignment setting	19
	Assignment taking	21
	Assignment marking	23
	Assessment grids for coursework	24
	Security and backups	26
	Further information	26
<b>5</b>	<b>Assessment information</b>	<b>27</b>
	Assessment requirements	27
	Assessment objectives and weightings	28
	Relationship of assessment objectives to units	28
	Breakdown of Assessment Objectives and raw marks	29
<b>6</b>	<b>Administration and general information</b>	<b>31</b>
	Entries	31
	Access arrangements, reasonable adjustments, special consideration and malpractice	31
	Language of assessment	31
	Access arrangements	32
	Reasonable adjustments	32

Special consideration	32
Further information	32
Candidate malpractice	33
Staff/centre malpractice	33
Awarding and reporting	34
Student recruitment and progression	34
Prior learning and other requirements	34
Progression	34

## **Appendices** **35**

Appendix 1: Codes	37
Appendix 2: Coursework authentication sheet	39
Appendix 3: Pearson World-Class Qualification Design Principles	41
Appendix 4: Prescribed editions of set texts	43
Appendix 5: Transferable skills	45
Appendix 6: Glossary	47

# 1 About this specification

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The Pearson Edexcel International GCSE in **English Literature** is part of a suite of International GCSE qualifications offered by Pearson.

This qualification is not accredited or regulated by any UK regulatory body.

This specification includes the following key features:

**Structure:** the Pearson Edexcel International GCSE in English Literature is a linear qualification. All papers must be taken at the end of the course of study.

**Content:** features a relevant, updated and engaging selection of texts ranging from British heritage to modern international.

**Assessment:** choice of a 100% external assessment, or a 60% external examination and 40% internal coursework option.

**Approach:** building a foundation for students wishing to progress to Pearson Edexcel AS and Advanced Level in English Literature, or equivalent qualifications.

## Specification updates

This specification is Issue 1 and is valid for the Edexcel International GCSE examination from June 2018. If there are any significant changes to the specification Pearson will inform centres to let them know. Changes will also be posted on our website.

For more information please visit [qualifications.pearson.com](http://qualifications.pearson.com)

## Using this specification

This specification has been designed to give guidance to teachers and encourage effective delivery of the qualification.

**Depth and breadth of content:** teachers should use the full range of content and all the assessment objectives given in *Section 4: English Literature Content*.

## **Qualification aims and objectives**

The aims and objectives of this qualification are to enable students to:

- engage with and develop the ability to read, understand and respond to a wide range of literary texts from around the world
- develop an appreciation of the ways in which authors achieve their literary effects
- to develop the skills needed for literary study
- explore, through literature, the cultures of their own and other societies
- find enjoyment in reading literature and understand its influence on individuals and societies.



# Why choose Edexcel qualifications?

## **Pearson – the world’s largest education company**

Edexcel academic qualifications are from Pearson, the UK’s largest awarding organisation. With over 3.4 million students studying our academic and vocational qualifications worldwide, we offer internationally recognised qualifications to schools, colleges and employers globally.

Pearson is recognised as the world’s largest education company, allowing us to drive innovation and provide comprehensive support for Edexcel students to acquire the knowledge and skills they need for progression in study, work and life.

## **A heritage you can trust**

The background to Pearson becoming the UK’s largest awarding organisation began in 1836, when a royal charter gave the University of London its first powers to conduct exams and confer degrees on its students. With over 150 years of international education experience, Edexcel qualifications have firm academic foundations, built on the traditions and rigour associated with Britain’s educational system.

## **Results you can trust**

Pearson’s leading online marking technology has been shown to produce exceptionally reliable results, demonstrating that, at every stage, Edexcel qualifications maintain the highest standards.

## **Developed to Pearson’s world class qualifications standards**

Pearson’s world-class standards mean that all Edexcel qualifications are developed to be rigorous, demanding, inclusive and empowering. We work collaboratively with a panel of educational thought leaders and assessment experts, to ensure that Edexcel qualifications are globally relevant, represent world-class best practice and maintain a consistent standard.

For more information on the world class qualification process and principles please go to *Appendix 3* for visit our website: [uk.pearson.com/world-class-qualifications](http://uk.pearson.com/world-class-qualifications)

# Why choose Edexcel International GCSE in English Literature?

We've listened to feedback from all parts of the International school and UK Independent school subject community, including a large number of teachers. We've made changes that will engage International learners and give them skills that will support progression to further study of English and a wide range of other subjects.

**Set texts** – We've ensured that the set texts are engaging, popular and suitable for all learners including a diverse range of authors and poets. The texts include poetry, prose and drama.

**Coursework and examination options** – We have provided alternative assessment routes to suit different centre and learner needs across the world.

**Clear and straightforward question papers** – Our question papers are clear and accessible for all students of all ability ranges and learning styles. Our mark schemes are straightforward, so that the assessment requirements are clear.

**Broad and deep development of learners' skills** – We designed the International GCSE to extend learners' knowledge by broadening and deepening skills, for example, learners will:

- Engage with and develop the ability to read and respond to a wide range of literary texts from around the world
- Develop an appreciation of the ways in which authors use literary effects and develop the skills needed for literary study
- Explore the author's use of language to create effects
- Find enjoyment in reading literature.

**Broad and deep development of learners' skills** – Through the literary heritage component, learners will engage with texts such as *Romeo and Juliet*, *Great Expectations* and *Pride and Prejudice*.

**Progression to A Level** – International GCSEs enable successful progression onto A- Level and beyond. Through our world class qualification development process we have consulted with International A Levels and GCE A Level teachers as well as university professors to validate the appropriateness of this qualification, including content, skills and assessment structure.

Our International GCSE in English Literature sits within our wider subject offer for English.

We also offer International GCSE qualifications in English Language (Specification A and Specification B) and English as a Second Language within our overall English offer. More information about all of our qualifications can be found on our Edexcel International GCSE pages at: [qualifications.pearson.com](http://qualifications.pearson.com)

## Supporting you in planning and implementing this qualification

### Planning

- Our *Getting Started Guide* gives you an overview of the Pearson Edexcel International GCSE in English Literature to help you understand the changes to content and assessment, and what these changes mean for you and your students.
- We will give you a course planner and schemes of work.
- Our mapping documents highlight key differences between the new and legacy specifications.

### Teaching and learning

- Our skills maps highlight opportunities for students to develop skills that are directly and indirectly assessed.
- Print and digital learning and teaching resources – promote 'any time, any place' learning to improve student motivation and encourage new ways of working.

### Preparing for exams

We will also give you a range of resources to help you prepare your students for the assessments, including:

- specimen papers to use as formative assessments and for mock exams
- examiner commentaries following each examination series.

### ResultsPlus

ResultsPlus provides the most detailed analysis available of your students' exam performance. It can help you to identify the topics and skills where further learning would benefit your students.

### examWizard

This is a free online resource designed to support students and teachers with exam preparation and assessment.

### Training events

In addition to online training, we host a series of training events each year that give teachers a deeper understanding of our qualifications.

### Get help and support

Our subject advisor service ensures that you receive help and guidance from us. You can sign up to receive updates at <http://qualifications.pearson.com/en/forms/subject-advisor-english.html> or email 'sign me up' to [teachingenglish@pearson.com](mailto:teachingenglish@pearson.com)



## 2 Qualification at a glance

The Pearson Edexcel International GCSE in English Literature comprises one mandatory paper and a choice of an additional examined paper or coursework option. It is a linear qualification and all papers must be taken at the end of the course of study.

### Paper overview

Students must complete Paper 1, plus either Paper 2 or Paper 3.

<b>Paper 1: Poetry and Modern Prose</b>	*Paper code 4ET1/01
<ul style="list-style-type: none"><li>Externally assessed</li><li>Availability: January and June</li><li>First assessment: June 2018</li></ul>	60% of the total International GCSE
<b>Content summary</b> <ul style="list-style-type: none"><li>The <b>poetry collection</b> from Part 3 of the <i>Pearson Edexcel International GCSE English Anthology</i>.</li><li>One <b>modern prose text</b> from the list of set texts (page 9).</li><li>Develop skills to analyse unseen poetry.</li><li>Develop skills to analyse how language, form, structure and contextual factors can be used to create meanings and effects.</li><li>Develop skills to maintain a critical style and informed personal response.</li><li>Develop comparison skills.</li></ul>	
<b>Assessment</b> <ul style="list-style-type: none"><li>Section A – Unseen Poetry: one 20-mark essay question exploring the meaning and effects created in an unseen poem. The poem will be reproduced in the question paper.</li><li>Section B – Anthology Poetry: one 30-mark essay question from a choice of two, comparing two poems from Part 3 of the <i>Pearson Edexcel International GCSE English Anthology</i>.</li><li>Section C – Modern Prose: one 40-mark essay question from a choice of two on each of the set texts.</li><li>The total number of marks available is 90.</li><li>The assessment duration is 2 hours.</li><li>Closed book: texts are not allowed in the examination. However, students will be provided with the anthology poems in the examination.</li></ul>	

\*See *Appendix 1: Codes* for a description of this code and all the other codes relevant to this qualification.

Students must complete either Paper 2 or Paper 3.

<b>Paper 2: Modern Drama and Literary Heritage Texts</b>	*Paper code 4ET1/02
<ul style="list-style-type: none"> <li>Externally assessed</li> <li>Availability: January and June</li> <li>First assessment: June 2018</li> </ul>	40% of the total International GCSE
<b>Content summary</b> <ul style="list-style-type: none"> <li>One <b>modern drama text</b> from the list of set texts (page 9).</li> <li>One <b>literary heritage text</b> from the list of set texts (page 9).**</li> <li>Develop skills to analyse how language, form, structure and contextual factors can be used to create meaning and effect.</li> <li>Develop skills to maintain a critical style and informed personal response.</li> </ul>	
<b>Assessment</b> <ul style="list-style-type: none"> <li>Section A – Modern Drama: one 30-mark essay question from a choice of two on each of the set texts.</li> <li>Section B – Literary Heritage Texts: one 30-mark essay question from a choice of two on each of the set texts.</li> <li>The total number of marks available is 60.</li> <li>The assessment duration is 1 hour and 30 minutes.</li> <li>Open book: prescribed editions of set texts are allowed in the examination.</li> </ul>	

<b>Paper 3: Modern Drama and Literary Heritage Texts</b>	*Paper code 4ET1/03
<ul style="list-style-type: none"> <li>Internally assessed</li> <li>Availability: January and June</li> <li>First assessment: June 2018</li> </ul>	40% of the total International GCSE
<b>Content summary</b> <ul style="list-style-type: none"> <li>One <b>modern drama text</b> from the list of set texts (page 9).</li> <li>One <b>literary heritage text</b> from the list of set texts (page 9).**</li> <li>Develop skills to analyse how language, form, structure and contextual factors are used to create meaning and effect.</li> <li>Develop skills to maintain a critical style and informed personal response.</li> </ul>	
<b>Assessment</b> <ul style="list-style-type: none"> <li>The assessment of this paper is through two coursework assignments, internally set and assessed, and externally moderated by Pearson.</li> <li>Assignment A – Modern Drama: one essay response to a teacher-devised assignment on the studied text.</li> <li>Assignment B – Literary Heritage Texts: one essay response to a teacher-devised assignment on the studied text.</li> <li>The total number of marks available is 60 (30 marks for each assignment).</li> </ul>	

\*See *Appendix 1: Codes* for a description of this code and all the other codes relevant to this qualification.

\*\*See *Appendix 4: Prescribed editions of set texts* for a list of prescribed editions of the set texts.

## Assessment objectives and weightings

		% in International GCSE
<b>AO1</b>	Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement	30%
<b>AO2</b>	Analyse the language, form and structure used by a writer to create meanings and effects	40%
<b>AO3</b>	Explore links and connections between texts	10%
<b>AO4</b>	Show understanding of the relationships between texts and the contexts in which they were written	20%





### 3 Set texts at a glance

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#### Paper 1

##### Part 3 of the *Pearson Edexcel International GCSE English Anthology*

<i>If–</i>	Rudyard Kipling
<i>Prayer Before Birth</i>	Louis MacNeice
<i>Blessing</i>	Imtiaz Dharker
<i>Search For My Tongue</i>	Sujata Bhatt
<i>Half-past Two</i>	U A Fanthorpe
<i>Piano</i>	D H Lawrence
<i>Hide and Seek</i>	Vernon Scannell
<i>Sonnet 116</i>	William Shakespeare
<i>La Belle Dame sans Merci</i>	John Keats
<i>Poem at Thirty-Nine</i>	Alice Walker
<i>War Photographer</i>	Carol Ann Duffy
<i>The Tyger</i>	William Blake
<i>My Last Duchess</i>	Robert Browning
<i>Half-caste</i>	John Agard
<i>Do not go gentle into that good night</i>	Dylan Thomas
<i>Remember</i>	Christina Rossetti

Additionally, a selection of modern poetry should be studied in order to prepare for the unseen poetry assessment.

#### One modern prose text from the list below

<i>To Kill a Mockingbird</i>	Harper Lee
<i>Of Mice and Men</i>	John Steinbeck
<i>The Whale Rider</i>	Witi Ihimaera
<i>The Joy Luck Club</i>	Amy Tan
<i>Things Fall Apart</i>	Chinua Achebe

#### Paper 2 and Paper 3

##### One modern drama text from the list below

<i>A View from the Bridge</i>	Arthur Miller
<i>An Inspector Calls</i>	J B Priestley
<i>The Curious Incident of the Dog in the Night-time</i>	Mark Haddon (adapted by Simon Stephens)
<i>Kindertransport</i>	Diane Samuels
<i>Death and the King's Horseman</i>	Wole Soyinka

**One literary heritage text from the list below**

<i>Romeo and Juliet</i>	William Shakespeare
<i>Macbeth</i>	William Shakespeare
<i>The Merchant of Venice</i>	William Shakespeare
<i>Pride and Prejudice</i>	Jane Austen
<i>Great Expectations</i>	Charles Dickens
<i>The Scarlet Letter</i>	Nathaniel Hawthorne

Paper 1 is closed book, therefore there are no prescribed editions of the set texts. Paper 2 is open book. Please find a list of prescribed editions in *Appendix 4*.

## 4 English Literature content

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### Paper 1: Poetry and Modern Prose (examined)

The focus of this component is:

Section A – Unseen poetry: explore how writers create meaning and effects in a range of seen and unseen poetry.

Section B – Anthology poetry: develop skills to compare a range of poetry from Part 3 of the *Pearson Edexcel International GCSE English Anthology*.

Section C – Modern prose: explore how writers create meaning and effects in a range of modern prose texts.

#### Content

Students will study **two** set texts for this paper: this includes **all** poems from Part 3 of the *Pearson Edexcel International GCSE English Anthology* and one of the modern prose set texts. The full list of set texts for this paper is as follows.

#### Part 3 of the *Pearson Edexcel International GCSE English Anthology*

<i>If–</i>	Rudyard Kipling
<i>Prayer Before Birth</i>	Louis MacNeice
<i>Blessing</i>	Imtiaz Dharker
<i>Search For My Tongue</i>	Sujata Bhatt
<i>Half-past Two</i>	U A Fanthorpe
<i>Piano</i>	D H Lawrence
<i>Hide and Seek</i>	Vernon Scannell
<i>Sonnet 116</i>	William Shakespeare
<i>La Belle Dame sans Merci</i>	John Keats
<i>Poem at Thirty-Nine</i>	Alice Walker
<i>War Photographer</i>	Carol Ann Duffy
<i>The Tyger</i>	William Blake
<i>My Last Duchess</i>	Robert Browning
<i>Half-caste</i>	John Agard
<i>Do not go gentle into that good night</i>	Dylan Thomas
<i>Remember</i>	Christina Rossetti

#### A choice of one text from Modern Prose

<i>To Kill a Mockingbird</i>	Harper Lee
<i>Of Mice and Men</i>	John Steinbeck
<i>The Whale Rider</i>	Witi Ihimaera
<i>The Joy Luck Club</i>	Amy Tan
<i>Things Fall Apart</i>	Chinua Achebe

Teaching should focus on the study of **whole texts**, developing students' comprehension, critical reading and comparison skills, where relevant, as well as their ability to produce clear and coherent writing using accurate Standard English. Wider reading of literary texts is also encouraged to help students develop these skills.

### **Understanding the relationship between a text and its context (AO4)**

There are different kinds, or categories, of context which affect authors' work and the reader's response to it. Teaching should include:

- the author's own life and individual situation, including the place and time of writing, only where these relate to the text
- the historical setting, time and location of the text
- social and cultural contexts (for example, attitudes in society; expectations of different cultural groups)
- the literary context of the text, for example, literary movements or genres
- the way in which texts are received and engaged with by different audiences, at different times (for example, how a text may be read differently in the 21<sup>st</sup> century from when it was written).

### **Assessment overview**

Paper 1 assesses 60% of the total English Literature qualification.

There will be **three** sections on the paper.

### **Section A: Unseen Poetry and Section B: Anthology Poetry**

Students will apply their knowledge of poetic form, content and meaning to compare poems. Students will also apply their knowledge to an unseen poem.

Students must:

- demonstrate understanding of how writers create literary effects using, for example, imagery, descriptive skills, language choice, tone and mood, structure and form
- understand and use appropriate literary terminology
- make comparisons between poems, including use of language, structure and form
- identify and use relevant examples from poems.

Questions will test the following assessment objectives:

**AO2** Analyse the language, form and structure used by a writer to create meanings and effects

**AO3** Explore links and connections between texts

### **Section C: Modern Prose**

Students will demonstrate their knowledge and understanding of their chosen prose text. Students should also understand the relationship between their prose text and the context in which it was written.

Students must:

- demonstrate a close understanding of their prose text
- maintain a critical style
- present an informed personal engagement
- identify and use relevant examples from their prose text
- understand the influence of contextual factors on the interpretation of texts.

Questions will test the following assessment objectives:

- AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement
- AO4** Show understanding of the relationships between texts and the contexts in which they were written

This paper is closed book. Candidates may **not** take texts into the examination.

## Paper 2: Modern Drama and Literary Heritage Texts (examined)

The focus of this component is:

Section A – Modern drama

Section B – Literary heritage texts.

### Content

Students will study **two** set texts for this paper: one of the modern drama set texts and one of the literary heritage set texts. The full list of set texts for this component is as follows.

#### A choice of one text from Modern Drama

<i>A View from the Bridge</i>	Arthur Miller
<i>An Inspector Calls</i>	J B Priestley
<i>The Curious Incident of the Dog in the Night-time</i>	Mark Haddon (adapted by Simon Stephens)
<i>Kindertransport</i>	Diane Samuels
<i>Death and the King's Horseman</i>	Wole Soyinka

#### A choice of one text from Literary Heritage

<i>Romeo and Juliet</i>	William Shakespeare
<i>Macbeth</i>	William Shakespeare
<i>The Merchant of Venice</i>	William Shakespeare
<i>Pride and Prejudice</i>	Jane Austen
<i>Great Expectations</i>	Charles Dickens
<i>The Scarlet Letter</i>	Nathaniel Hawthorne

Teaching should focus on the study of **whole texts**, developing students' comprehension and critical reading skills, as well as their ability to produce clear and coherent writing using accurate Standard English. Wider reading of literary texts is also encouraged to help students develop their skills.

#### Understanding the relationship between a text and its context (AO4)

There are different kinds, or categories, of context which affect authors' work and the reader's response to it. Teaching should include:

- the author's own life and individual situation, including the place and time of writing, only where these relate to the text
- the historical setting, time and location of the text
- social and cultural contexts (for example, attitudes in society; expectations of different cultural groups)
- the literary context of the text, for example, literary movements or genres
- the way in which texts are received and engaged with by different audiences, at different times (for example, how a text may be read differently in the 21<sup>st</sup> century from when it was written).

## Assessment overview

Paper 2 assesses 40% of the total English Literature qualification.

There will be **two** sections on the paper.

### Section A: Modern Drama

Students will demonstrate their knowledge and understanding of their drama text, including the ways in which writers use language, form and structure to create effects.

Students must:

- demonstrate a close understanding of their drama text
- maintain a critical style
- present an informed personal engagement
- understand how writers create literary effects
- understand and use appropriate literary terminology
- identify and use relevant examples from the play.

Questions will test the following assessment objectives:

**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement

**AO2** Analyse the language, form and structure used by a writer to create meanings and effects

### Section B: Literary Heritage Texts

Students will demonstrate their knowledge and understanding of their text, including the ways in which writers use language, form and structure to create effects. Students should also understand the relationship between their text and the context in which it was written.

Students must:

- demonstrate a close understanding of their heritage text
- maintain a critical style
- present an informed personal engagement
- understand how writers create literary effects
- understand and use appropriate literary terminology
- understand the influence of contextual factors on the interpretation of texts
- identify and use relevant examples from the text.

Questions will test the following assessment objectives:

**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement

**AO2** Analyse the language, form and structure used by a writer to create meanings and effects

**AO4** Show understanding of the relationships between texts and the contexts in which they were written

This paper is open book. Candidates may take a clean copy of the prescribed edition of the selected text into the examination room.

## Paper 3: Modern Drama and Literary Heritage Texts (coursework)

The focus of this component is:

Assignment A – Modern drama

Assignment B – Literary heritage texts.

### Content

Students will study **two** set texts for these assignments: one of the modern drama set texts and one of the literary heritage set texts. The full list of set texts for this component is as follows.

#### A choice of one text from Modern Drama

<i>A View from the Bridge</i>	Arthur Miller
<i>An Inspector Calls</i>	J B Priestley
<i>The Curious Incident of the Dog in the Night-time</i>	Simon Stephens
<i>Kindertransport</i>	Diane Samuels
<i>Death and the King's Horseman</i>	Wole Soyinka

#### A choice of one text from Literary Heritage

<i>Romeo and Juliet</i>	William Shakespeare
<i>Macbeth</i>	William Shakespeare
<i>The Merchant of Venice</i>	William Shakespeare
<i>Pride and Prejudice</i>	Jane Austen
<i>Great Expectations</i>	Charles Dickens
<i>The Scarlet Letter</i>	Nathaniel Hawthorne

Teaching should focus on the study of **whole texts**, developing students' comprehension and critical reading skills, as well as their ability to produce clear and coherent writing using accurate Standard English. Wider reading of literary texts is also encouraged to help students develop their skills.

#### Understanding the relationship between a text and its context (AO4)

There are different kinds, or categories, of context which affect authors' work and the reader's response to it. Teaching should include:

- the author's own life and individual situation, including the place and time of writing, only where these relate to the text
- the historical setting, time and location of the text
- social and cultural contexts (for example, attitudes in society; expectations of different cultural groups)
- the literary context of the text, for example, literary movements or genres
- the way in which texts are received and engaged with by different audiences, at different times (for example, how a text may be read differently in the 21<sup>st</sup> century from when it was written).



## Assessment overview

Paper 3 is available as an alternative to Paper 2.

Paper 3 Coursework assesses 40% of the total English Literature qualification.

The assessment of the component is through two coursework assignments, internally set and assessed, and externally moderated by Pearson.

## Assignment setting

Students will be required to write **two** coursework assignments.

Students must respond to two coursework assignments, which may be self-generated or devised by their teacher. Students can be involved in choosing which texts to write about and the devising of the task. There is no requirement for students in a cohort to write on different texts. Students may all write on the same text.

### Assignment A

The assignment should be based on one of the modern drama texts listed below.

The assignment will be marked out of 30 with 15 marks for AO1 and 15 marks for AO2.

#### A choice of one text from Modern Drama

<i>A View from the Bridge</i>	Arthur Miller
<i>An Inspector Calls</i>	J B Priestley
<i>The Curious Incident of the Dog in the Night-time</i>	Mark Haddon (adapted by Simon Stephens)
<i>Kindertransport</i>	Diane Samuels
<i>Death and the King's Horseman</i>	Wole Soyinka

### Setting the question

The assignment must allow students to access AO1 and AO2.

Assignments could take the following formats:

- Explore the ways in which Priestley presents women in *An Inspector Calls*.
- In what ways does Miller present conflict in *A View from the Bridge*?

### Assignment B

The assignment should be based on one of the literary heritage texts listed below.

The assignment will be marked out of 30 with 10 marks for AO1, 10 marks for AO2 and 10 marks for AO4.

#### A choice of one text from Literary Heritage

<i>Romeo and Juliet</i>	William Shakespeare
<i>Macbeth</i>	William Shakespeare
<i>The Merchant of Venice</i>	William Shakespeare
<i>Pride and Prejudice</i>	Jane Austen
<i>Great Expectations</i>	Charles Dickens
<i>The Scarlet Letter</i>	Nathaniel Hawthorne

## Setting the question

Assignment B must allow students to access AO1, AO2 and AO4.

Assignments could take one of the following formats:

- Jane Austen allows the reader to see many different forms of love in *Pride and Prejudice*. To what extent do you agree? You must consider language, form and structure and refer to the context of the novel.
- How does Dickens portray city life in *Great Expectations*? You must consider language, form and structure and refer to the context of the novel.

Teaching should focus on the study of **whole texts**, developing students' comprehension and critical reading, as well as their ability to produce clear and coherent writing using accurate Standard English. To help students develop their skills, wider reading of literary texts is also encouraged.

## **Assignment taking**

### **Authenticity**

Students must sign the Coursework authentication sheet in *Appendix 2* to confirm that they have produced their coursework independently.

Teachers must also sign the Coursework authentication sheet to confirm that students have been sufficiently supervised to ensure the authenticity of the work.

### **Collaboration**

Students must work independently in producing their coursework.

### **Teacher feedback**

- Teachers may advise students in the production of coursework. Teachers may suggest general improvements to the coursework at a draft stage, but it is the student's responsibility to make any corrections and update the work.
- Student work must not be rewritten after it has been marked.
- Students should be informed at the start of the teaching that they must not plagiarise other work. Students must acknowledge sources in their work and be advised how to do so. Teachers should be alert to essays derived from other sources – such as the internet – when signing the declaration on the coursework front sheet.

### **Presentation of the work**

- Each piece of coursework should contain the student's name, the date on which the work was completed, the mark awarded and a brief teacher comment justifying the mark. This comment should be based on the assessment criteria for the mark range awarded.
- Coursework pieces may be handwritten or word processed.

### **Word count**

There is no prescribed word length for the coursework paper. Typically, each assignment may be between 650 and 800 words, but there are no penalties for exceeding this guidance.



## **Assignment marking**

### **Assessment of coursework**

Teachers must mark coursework according to the assessment criteria on pages 24–25. Teachers should use their professional judgement to apply the criteria appropriately and fairly to the work of students.

Students should be awarded the appropriate mark within any range on a 'best fit' basis, balancing strengths and weaknesses in each essay. Answers may display characteristics of more than one level, and where this happens, markers must use professional judgement to decide which level is most appropriate. For example, a passage in the assignment may contain characteristics of Level 4 while the rest of the assignment tends towards Level 3. The outcome may therefore be a high Level 3.

### **Standardisation of coursework**

Where there is more than one teacher of the coursework option in a centre, the centre should conduct internal standardisation. This can be carried out by paired marking.

Completed coursework should be kept secure in the centre until at least six months after the examination session. Coursework may then be returned to students.

### **Final assessment of coursework at the end of the course**

There will be two marks out of 30 which will be combined to make one mark out of 60. At the end of the course, the coursework may be re-assessed and the marks adjusted in light of internal standardisation.

Teachers should reward the quality of the writing and reading demonstrated in the coursework assignment. A second opinion, by a teacher other than the class teacher, will enable the centre to arrive at an objective judgement on achievement.

### **Coursework submission**

Towards the end of the course centres will be required to send a sample of coursework to a Pearson-appointed coursework moderator. Final coursework marks for each student should be recorded on the coursework front sheet in *Appendix 2*. Teachers should photocopy the number of sheets required. The coursework frontsheet should be attached to the front of the coursework essay.

Please refer to the Instructions for conducting non-examination assessments (JCQ) for further information.

## Assessment grids for coursework

### Assignment A: Modern Drama

Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)
	0	No rewardable material.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text.</li> <li>The response is simple with little evidence of personal engagement or critical style.</li> <li>Minimal identification of language, form and structure.</li> <li>Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7–12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text.</li> <li>The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>Some comment on the language, form and structure.</li> <li>Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13–18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text.</li> <li>The response shows relevant personal engagement and an appropriate critical style.</li> <li>Sound understanding of language, form and structure.</li> <li>Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19–24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text.</li> <li>The response shows thorough personal engagement and a sustained critical style.</li> <li>Sustained analysis of language, form and structure.</li> <li>Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25–30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text.</li> <li>The response shows assured personal engagement and a perceptive critical style.</li> <li>Cohesive evaluation language, form and structure.</li> <li>Discriminating use of relevant examples in support.</li> </ul>

## Assignment B: Literary Heritage Texts

Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (10 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects (10 marks)</p> <p><b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written (10 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text.</li> <li>The response is simple with little evidence of personal engagement or critical style.</li> <li>Minimal identification of language, form and structure.</li> <li>There is little comment on the relationship between text and context.</li> <li>Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7–12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text.</li> <li>The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>Some comment on the language, form and structure.</li> <li>There is some comment on the relationship between text and context.</li> <li>Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13–18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text.</li> <li>The response shows relevant personal engagement and an appropriate critical style.</li> <li>Sound understanding of language, form and structure.</li> <li>There is relevant comment on the relationship between text and context.</li> <li>Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19–24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text.</li> <li>The response shows thorough personal engagement and a sustained critical style.</li> <li>Sustained analysis of language, form and structure.</li> <li>There is a detailed awareness of the relationship between text and contexts.</li> <li>Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25–30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text.</li> <li>The response shows assured personal engagement and a perceptive critical style.</li> <li>Cohesive evaluation language, form and structure.</li> <li>Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>Discriminating use of relevant examples in support.</li> </ul>

## **Security and backups**

It is the responsibility of the centre to keep the work that students have submitted for assessment secure.

Secure storage is defined as a securely-locked cabinet or cupboard. The rules on storage also apply to electronic data. For materials stored electronically, centres are strongly advised to use firewall protection and virus-checking software, and to employ an effective backup strategy, so that an up-to-date archive of students' evidence is maintained.

## **Further information**

For up-to-date advice on teacher involvement and administration of coursework, please refer to the Joint Council for Qualifications (JCQ) Instructions for conducting coursework on the JCQ website [www.jcq.org.uk](http://www.jcq.org.uk)



## 5 Assessment information

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### Assessment requirements

Paper number and unit title	Level	Assessment information	Number of raw marks allocated in the paper
Paper 1 Poetry and Modern Prose	1/2	Two-hour examination comprising three sections. Essay-based questions. Candidates may not bring texts to the examination, but are provided with the relevant poems.	90 marks
Paper 2* Modern Drama and Literary Heritage Texts Examination	1/2	One-hour and 30-minute examination comprising two sections. Essay-based questions. This paper is open book; candidates may bring prescribed texts to the examination.	60 marks
Paper 3* Modern Drama and Literary Heritage Texts Coursework	1/2	Two essay assignments, internally set and assessed, and externally moderated by Pearson.	60 marks

\* Students must complete either Paper 2 or Paper 3.

## Assessment objectives and weightings

		% in International GCSE
<b>AO1</b>	Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement	30%
<b>AO2</b>	Analyse the language, form and structure used by a writer to create meanings and effects	40%
<b>AO3</b>	Explore links and connections between texts	10%
<b>AO4</b>	Show understanding of the relationships between texts and the contexts in which they were written	20%

## Relationship of assessment objectives to units

Unit number	Assessment objective			
	AO1	AO2	AO3	AO4
Paper 1	13%	23%	10%	13%
Paper 2/Paper 3	17%	17%	0%	7%
<b>Total for International GCSE</b>	<b>30%</b>	<b>40%</b>	<b>10%</b>	<b>20%</b>

All components will be available for assessment from June 2018.

## Breakdown of Assessment Objectives and raw marks

Paper and Question Number	Assessment objective				Total
	A01	A02	A03	A04	
<b>Paper 1: Poetry and Modern Prose</b>					
Question 1		20			20
Questions 2 and 3		15	15		30
Questions 4 to 13	20			20	40
<b>Paper 2: Modern Drama and Literary Heritage Texts</b>					
Questions 1 to 10	15	15			30
Questions 11 to 20	10	10		10	30
<b>Total raw marks for this qualification</b>	<b>45</b>	<b>60</b>	<b>15</b>	<b>30</b>	<b>150</b>
<b>Total % Assessment Objectives for this qualification</b>	<b>30%</b>	<b>40%</b>	<b>10%</b>	<b>20%</b>	<b>100%</b>



## 6 Administration and general information

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### Entries

Details of how to enter students for the examinations for this qualification can be found in our UK and International Information manuals. Copies are made available to all examinations officers and are also available on our website.

Students should be advised that, if they take two qualifications in the same subject, colleges, universities and employers are very likely to take the view that they have achieved only one of the two GCSEs/International GCSEs. Students or their advisers who have any doubts about subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

### Access arrangements, reasonable adjustments, special consideration and malpractice

Equality and fairness are central to our work. Our Equality Policy requires all students to have equal opportunity to access our qualifications and assessments, and our qualifications to be awarded in a way that is fair to every student.

We are committed to making sure that:

- students with a protected characteristic (as defined by the UK Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to students who do not share that characteristic
- all students achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

### Language of assessment

Assessment of this qualification will only be available in English. All student work must be in English.

We recommend that students are able to read and write in English at Level B2 of the Common European Framework of Reference for Languages.

## **Access arrangements**

Access arrangements are agreed before an assessment. They allow students with special educational needs, disabilities or temporary injuries to:

- access the assessment
- show what they know and can do without changing the demands of the assessment.

The intention behind an access arrangement is to meet the particular needs of an individual student with a disability without affecting the integrity of the assessment. Access arrangements are the principal way in which awarding bodies comply with the duty under the UK Equality Act 2010 to make 'reasonable adjustments'.

Access arrangements should always be processed at the start of the course. Students will then know what is available and have the access arrangement(s) in place for assessment.

## **Reasonable adjustments**

The UK Equality Act 2010 requires an awarding organisation to make reasonable adjustments where a student with a disability would be at a substantial disadvantage in undertaking an assessment. The awarding organisation is required to take reasonable steps to overcome that disadvantage.

A reasonable adjustment for a particular student may be unique to that individual and therefore might not be in the list of available access arrangements.

Whether an adjustment will be considered reasonable will depend on a number of factors, including:

- the needs of the student with the disability
- the effectiveness of the adjustment
- the cost of the adjustment; and
- the likely impact of the adjustment on the student with the disability and other students.

An adjustment will not be approved if it involves unreasonable costs to the awarding organisation, timeframes or affects the security or integrity of the assessment. This is because the adjustment is not 'reasonable'.

## **Special consideration**

Special consideration is a post-examination adjustment to a student's mark or grade to reflect temporary injury, illness or other indisposition at the time of the examination/ assessment, which has had, or is reasonably likely to have had, a material effect on a candidate's ability to take an assessment or demonstrate his or her level of attainment in an assessment.

## **Further information**

Please see our website for further information about how to apply for access arrangements and special consideration.

For further information about access arrangements, reasonable adjustments and special consideration please refer to the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk)

## Candidate malpractice

Candidate malpractice refers to any act by a candidate that compromises or seeks to compromise the process of assessment or which undermines the integrity of the qualifications or the validity of results/certificates.

Candidate malpractice in controlled assessments discovered before the candidate has signed the declaration of authentication form does not need to be reported to Pearson.

Candidate malpractice found in controlled assessments after the declaration of authenticity has been signed, and in examinations **must** be reported to Pearson on a *JCQ Form M1* (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)). The completed form can be emailed to [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com) or posted to Investigations Team, Pearson, 190 High Holborn, London, WC1V 7BH. Please provide as much information and supporting documentation as possible. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report candidate malpractice constitutes staff or centre malpractice.

## Staff/centre malpractice

Staff and centre malpractice includes both deliberate malpractice and maladministration of our qualifications. As with candidate malpractice, staff and centre malpractice is any act that compromises or seeks to compromise the process of assessment or undermines the integrity of the qualifications or the validity of results/certificates.

All cases of suspected staff malpractice and maladministration **must** be reported immediately, before any investigation is undertaken by the centre, to Pearson on a *JCQ Form M2a* (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)).

The form, supporting documentation and as much information as possible can be emailed to: [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com) or posted to Investigations Team, Pearson, 190 High Holborn, London, WC1V 7BH. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report malpractice itself constitutes malpractice.

More-detailed guidance on malpractice can be found in the latest version of the document *JCQ General and vocational qualifications: Suspected Malpractice in Examinations and Assessments*, available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)

## **Awarding and reporting**

The International GCSE qualification will be graded and certificated on a nine-grade scale from 9 to 1 using the total subject mark where 9 is the highest grade. Individual papers are not graded. The first certification opportunity for the Pearson Edexcel International GCSE in English Literature will be in 2018. Students whose level of achievement is below the minimum judged by Pearson to be of sufficient standard to be recorded on a certificate will receive an unclassified U result.

## **Student recruitment and progression**

Pearson's policy concerning recruitment to our qualifications is that:

- they must be available to anyone who is capable of reaching the required standard
- they must be free from barriers that restrict access and progression
- equal opportunities exist for all students.

## **Prior learning and other requirements**

There are no prior learning or other requirements for this qualification.

## **Progression**

Students can progress from this qualification to:

- AS and A Levels in English Literature and other subjects.



# Appendices

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Appendix 1: Codes	37
Appendix 2: Coursework authentication sheet	39
Appendix 3: Pearson World-Class Qualification Design Principles	41
Appendix 4: Prescribed editions of set texts	43
Appendix 5: Transferable skills	45
Appendix 6: Glossary	47



## Appendix 1: Codes

Type of code	Use of code	Code
Subject codes	The subject code is used by centres to enter students for a qualification.	International GCSE – 4ET1
Paper codes	These codes are provided for information. Students may need to be entered for individual papers.	Paper 1: 4ET1/01 Paper 2: 4ET1/02 Paper 3: 4ET1/03



## Appendix 2: Coursework authentication sheet

Pearson Edexcel International GCSE in English Literature		4ET1/03
Centre name:		Centre number:
Candidate name:		Candidate number:
Assignment	Mark awarded	Comments [NB: Comment box expands as you start entering text]
1. Modern Drama essay	/30	
2. Literary Heritage Texts essay	/30	
<b>TOTAL</b>	<b>/60</b>	

### Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification.

Assessor name			
Assessor signed		Date	

### Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.

Candidate signed		Date	
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### Additional candidate declaration

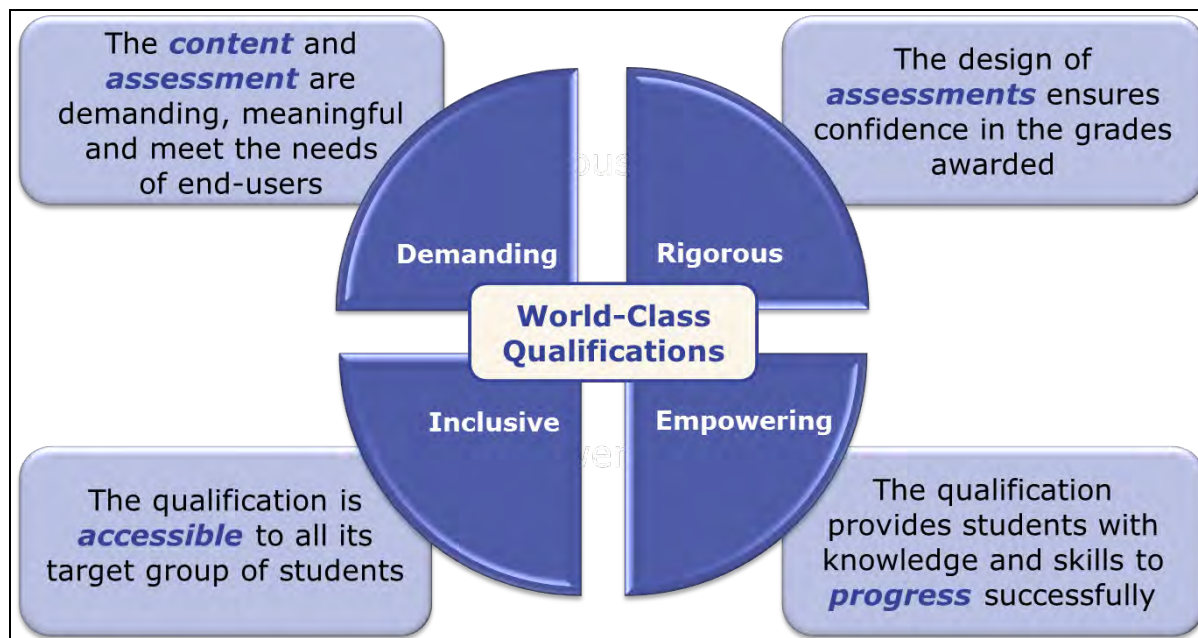
By signing this additional declaration you agree to your work being used for professional development, online support and training of Centre Assessors and Pearson Moderators. If you have any concerns, please email: [TeachingEnglish@pearson.com](mailto:TeachingEnglish@pearson.com)

Candidate signed		Date	
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## Appendix 3: Pearson World-Class Qualification Design Principles

Pearson's World-Class Qualification design principles mean that all Edexcel qualifications are developed to be **rigorous, demanding, inclusive and empowering**.



We work collaboratively to gain approval from an external panel of educational thought leaders and assessment experts from across the globe. This is to ensure that Edexcel qualifications are globally relevant, represent world-class best practice in qualification and assessment design, maintain a consistent standard and support learner progression in today's fast changing world.

Pearson's Expert Panel for World-Class Qualifications is chaired by Sir Michael Barber, a leading authority on education systems and reform. He is joined by a wide range of key influencers with expertise in education and employability.

*'I'm excited to be in a position to work with the global leaders in curriculum and assessment to take a fresh look at what young people need to know and be able to do in the 21st century, and to consider how we can give them the opportunity to access that sort of education.'* Sir Michael Barber.

### Endorsement from Pearson's Expert Panel for World-Class Qualifications for International GCSE development processes

'We were chosen, either because of our expertise in the UK education system, or because of our experience in reforming qualifications in other systems around the world as diverse as Singapore, Hong Kong, Australia and a number of countries across Europe.

We have guided Pearson through what we judge to be a rigorous world-class qualification development process that has included:

- extensive international comparability of subject content against the highest-performing jurisdictions in the world
- benchmarking assessments against UK and overseas providers to ensure that they are at the right level of demand
- establishing External Subject Advisory Groups, drawing on independent subject-specific expertise to challenge and validate our qualifications.

Importantly, we have worked to ensure that the content and learning is future oriented, and that the design has been guided by Pearson's Efficacy Framework. This is a structured, evidence-based process which means that learner outcomes have been at the heart of this development throughout.

We understand that ultimately it is excellent teaching that is the key factor to a learner's success in education but as a result of our work as a panel we are confident that we have supported the development of Edexcel International GCSE qualifications that are outstanding for their coherence, thoroughness and attention to detail and can be regarded as representing world-class best practice.'

**Sir Michael Barber** (Chair)

Chief Education Advisor, Pearson plc

**Professor Sing Kong Lee**

Professor, National Institute of Education in Singapore

**Dr Peter Hill**

Former Chief Executive ACARA

**Bahram Bekhradnia**

President, Higher Education Policy Institute

**Professor Jonathan Osborne**

Stanford University

**Dame Sally Coates**

Director of Academies (South), United Learning Trust

**Professor Dr Ursula Renold**

Federal Institute of Technology, Switzerland

**Professor Bob Schwartz**

Harvard Graduate School of Education

**Professor Janice Kay**

Provost, University of Exeter

**Jane Beine**

Head of Partner Development, John Lewis Partnership

**Jason Holt**

CEO, Holts Group



## Appendix 4: Prescribed editions of set texts

Title	Author	Publisher	Edition	ISBN
<b><i>Of Mice and Men</i></b>	John Steinbeck	Penguin Red Classics New Ed Edition	January 2006	978 0 1410 2357 1
<b><i>To Kill a Mockingbird</i></b>	Harper Lee	Arrow 50th Anniversary Edition	June 2010	978 0 0995 4948 2
<b><i>Things Fall Apart</i></b>	Chinua Achebe	Penguin Red Classics	January 2006	978 0 1410 2338 0
<b><i>The Whale Rider</i></b>	Witi Ihimaera	Heinemann; 1 Edition	February 2005	978 0 4351 3108 1
<b><i>The Joy Luck Club</i></b>	Amy Tan	Vintage; New Ed Edition	June 1991	978 0 7493 9957 3
<b><i>Kindertransport</i></b>	Diane Samuels	NHB Modern Plays (Nick Hern Books 2 Edition)	May 2008	978 1 8545 9527 0
<b><i>The Curious Incident of the Dog in the Night-time</i></b>	Mark Haddon and Simon Stephens	Methuen Drama	April 2013	978 1 4081 8521 6
<b><i>An Inspector Calls</i></b>	J.B. Priestley	Penguin Modern Classics; New Ed Edition	March 2001	978 0 1411 8535 4
<b><i>A View from the Bridge</i></b>	Arthur Miller	Penguin Modern Classics	March 2010	978 0 1411 8996 3
<b><i>Death and the King's Horseman</i></b>	Wole Soyinka	Methuen Student Editions	July 1998	978 0 4136 9550 5
<b><i>Pride and Prejudice</i></b>	Jane Austen	Penguin Books; 1 Edition	September 2004	978 0 1414 3951 8
<b><i>Romeo and Juliet</i></b>	William Shakespeare	OUP Oxford; New Edition	September 2008	978 0 1983 2166 8
<b><i>Macbeth</i></b>	William Shakespeare	OUP Oxford; 1 Edition	March 2009	978 0 1983 2400 3
<b><i>The Merchant of Venice</i></b>	William Shakespeare	OUP Oxford; New Edition	March 2010	978 0 1983 2867 4
<b><i>The Scarlet Letter</i></b>	Nathaniel Hawthorne	Alma Classics	June 2015	978 1 8474 9421 4
<b><i>Great Expectations</i></b>	Charles Dickens	Penguin Classics	April 2012	978 0 1411 9889 7



## Appendix 5: Transferable skills

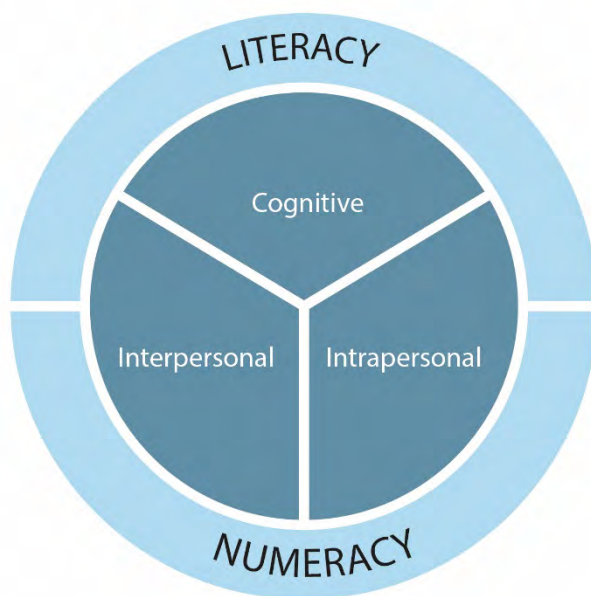
### The need for transferable skills

In recent years, higher education institutions and employers have consistently flagged the need for students to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as ‘the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning.’<sup>[1]</sup>

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the National Research Council’s (NRC) framework<sup>[2]</sup> as the most evidence-based and robust skills framework, and have used this as a basis for our adapted skills framework.

The framework includes cognitive, intrapersonal skills and interpersonal skills.



The skills have been interpreted for this specification to ensure they are appropriate for the subject. All of the skills listed are evident or accessible in the teaching, learning and/or assessment of the qualification. Some skills are directly assessed. Pearson materials will support you in identifying these skills and developing these skills in students.

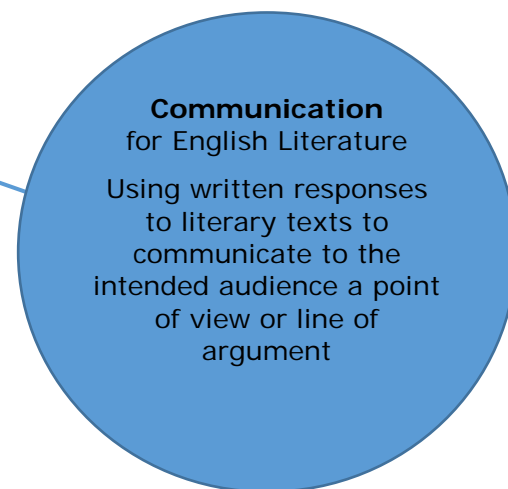
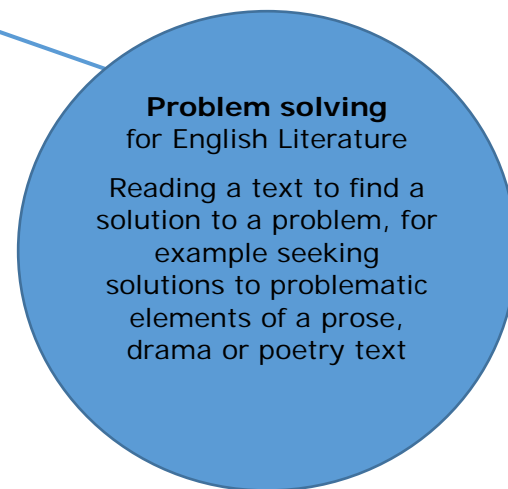
The table overleaf sets out the framework and gives an indication of the skills that can be found in English Literature and indicates the interpretation of the skill in this area. A full subject interpretation of each skill, with mapping to show opportunities for students’ development is provided on the subject pages of our website: [qualifications.pearson.com](http://qualifications.pearson.com)

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<sup>1</sup> OECD (2012), Better Skills, Better Jobs, Better Lives (2012):  
<http://skills.oecd.org/documents/OECDSkillsStrategyFINALENG.pdf>

<sup>2</sup> Koenig, J. A. (2011) Assessing 21<sup>st</sup> Century Skills: Summary of a Workshop, National Research Council

<b>Cognitive skills</b>	Cognitive Processes and Strategies:	<ul style="list-style-type: none"> <li>• Critical thinking</li> <li>• Problem solving</li> <li>• Analysis</li> <li>• Reasoning</li> <li>• Interpretation</li> <li>• Decision Making</li> <li>• Adaptive learning</li> <li>• Executive function</li> </ul>
	Creativity:	<ul style="list-style-type: none"> <li>• Creativity</li> <li>• Innovation</li> </ul>
<b>Intrapersonal Skills</b>	Intellectual openness:	<ul style="list-style-type: none"> <li>• Adaptability</li> <li>• Personal and social responsibility</li> <li>• Continuous learning</li> <li>• Intellectual interest and curiosity</li> </ul>
	Work ethic/ conscientiousness:	<ul style="list-style-type: none"> <li>• Initiative</li> <li>• Self-direction</li> <li>• Responsibility</li> <li>• Perseverance</li> <li>• Productivity</li> <li>• Self-regulation (metacognition, forethought, reflection)</li> <li>• Ethics</li> <li>• Integrity</li> </ul>
	Positive Core Self Evaluation:	<ul style="list-style-type: none"> <li>• Self-monitoring/self-evaluation/self-reinforcement</li> </ul>
<b>Interpersonal Skills</b>	Teamwork and collaboration:	<ul style="list-style-type: none"> <li>• Communication</li> <li>• Collaboration</li> <li>• Teamwork</li> <li>• Co-operation</li> <li>• Interpersonal skills</li> </ul>
	Leadership:	<ul style="list-style-type: none"> <li>• Leadership</li> <li>• Responsibility</li> <li>• Assertive communication</li> <li>• Self-presentation</li> </ul>



## Appendix 6: Glossary

Term	Definition
Assessment objectives	The requirements that students need to meet to succeed in the qualification. Each assessment objective has a unique focus which is then targeted in examinations or coursework. Assessment objectives may be assessed individually or in combination.
External assessment	An examination that is held at the same time and place in a global region.
JCQ	Joint Council for Qualifications. This is a group of UK exam boards which develops policy related to the administration of examinations.
Linear	Qualifications that are linear have all assessments at the end of a course of study. It is not possible to take one assessment earlier in the course of study.
Modular	Qualifications that are modular contain units of assessment. These units can be taken during the course of study. The final qualification grade is worked out from the combined unit results.
NEA	Non-examination assessment. This is any assessment not sat in examination conditions at a fixed time and place. Non-examination assessment includes coursework, oral examinations and practical examinations.
Raw marks	Raw marks are the actual marks that students achieve when taking an assessment. When calculating an overall grade, raw marks often need to be converted so that it is possible to see the proportionate achievement of a student across all units of study.
UMS	Uniform Mark Scale. Student's actual marks (or raw marks) will be converted into a UMS mark so that it is possible to see the proportionate result of a student. Two units may each be worth 25% of a total qualification. The raw marks for each unit may differ, but the Uniform Mark will be the same.
Unit	A modular qualification will be divided into a number of units. Each unit will have its own assessment.

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