

# Pearson Edexcel Level 3 Advanced GCE in English Language and Literature (9ELO)

## Specification

First certification 2017

*This draft qualification has not yet been accredited by Ofqual. It is published to enable teachers to have early sight of our proposed approach to the Pearson Edexcel Level 3 Advanced GCE in English Language and Literature. Further changes may be required and no assurance can be given at this time that the proposed qualification will be made available in its current form, or that it will be accredited in time for first teaching in 2015 and first award in 2017.*

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## From Pearson's Expert Panel for World Class Qualifications

"The reform of the qualifications system in England is a profoundly important change to the education system. Teachers need to know that the new qualifications will assist them in helping their learners make progress in their lives.

When these changes were first proposed we were approached by Pearson to join an 'Expert Panel' that would advise them on the development of the new qualifications.

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 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
- Subjecting the final qualifications to scrutiny against the DfE content and Ofqual accreditation criteria in advance of submission.

Importantly, we have worked to ensure that the content and learning is future oriented. The design has been guided by what is called an 'Efficacy Framework', meaning 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. As a result of our work as a panel we are confident that we have supported the development of 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**  
Director, National Institute of Education, Singapore

**Bahram Bekhradnia**  
President, Higher Education Policy Institute

**Professor Jonathan Osborne**  
Stanford University

**Dame Sally Coates**  
Principal, Burlington Danes Academy

**Professor Dr Ursula Renold**  
Federal Institute of Technology, Switzerland

**Professor Robin Coningham**  
Pro-Vice Chancellor, University of Durham

**Professor Bob Schwartz**  
Harvard Graduate School of Education

**Dr Peter Hill**  
Former Chief Executive ACARA



# Introduction

The Pearson Edexcel Level 3 Advanced GCE in English Language and Literature is designed for use in schools and colleges. It is part of a suite of GCE qualifications offered by Pearson.

## Purpose of the specification

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This specification sets out:

- the objectives of the qualification
- any other qualification(s) that a student must have completed before taking the qualification
- any prior knowledge and skills that the student is required to have before taking the qualification
- any other requirements that a student must have satisfied before they will be assessed or before the qualification will be awarded
- the knowledge and understanding that will be assessed as part of the qualification
- the method of assessment and any associated requirements relating to it
- the criteria against which a student's level of attainment will be measured (such as assessment criteria).

## Rationale

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The Pearson Edexcel Level 3 Advanced GCE in English Language and Literature meets the following purposes, which fulfil those defined by the Office of Qualifications and Examinations Regulation (Ofqual) for GCE qualifications in their *GCE Qualification Level Conditions and Requirements* document, published in April 2014.

The purposes of this qualification are to:

- define and assess achievement of the knowledge, skills and understanding that will be needed by students planning to progress to undergraduate study at a UK higher education establishment, particularly (although not only) in the same subject area, English, English Literature and English Language
- set out a robust and internationally comparable post-16 academic course of study to develop that knowledge, skills and understanding
- enable UK universities to accurately identify the level of attainment of students
- provide a basis for school and college accountability measures at age 18
- provide a benchmark of academic ability for employers.

### Qualification aims and objectives

The aims and objectives of the Pearson Edexcel Level 3 Advanced GCE in English Language and Literature are to enable students to:

- develop and apply their knowledge of literary analysis and evaluation
- develop and apply their understanding of the concepts and methods appropriate for the analysis and study of language
- use linguistic and literary approaches in their reading and interpretation of texts, showing how the two disciplines can relate to each other
- engage creatively and critically with a wide range of texts
- explore the ways in which texts relate to each other and the contexts in which they are produced and received
- develop their skills as producers and interpreters of language
- undertake independent and sustained studies to develop their skills as producers and interpreters of language.

### The context for the development of this qualification

All our qualifications are designed to meet our World Class Qualification Principles<sup>[1]</sup> and our ambition to put the student at the heart of everything we do.

We have developed and designed this qualification by:

- reviewing other curricula and qualifications to ensure that it is comparable with those taken in high-performing jurisdictions overseas
- consulting with key stakeholders on content and assessment, including learned bodies, subject associations, higher-education academics, teachers and employers to ensure this qualification is suitable for a UK context
- reviewing the legacy qualification and building on its positive attributes.

This qualification has also been developed to meet criteria stipulated by Ofqual in their documents *GCE Qualification Level Conditions and Requirements* and *GCE Subject Level Conditions and Requirements for English Language and Literature*, published in April 2014.

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[1] Pearson's World Class Qualification principles ensure that our qualifications are:

- **demanding**, through internationally benchmarked standards, encouraging deep learning and measuring higher-order skills
- **rigorous**, through setting and maintaining standards over time, developing reliable and valid assessment tasks and processes, and generating confidence in end users of the knowledge, skills and competencies of certified students
- **inclusive**, through conceptualising learning as continuous, recognising that students develop at different rates and have different learning needs, and focusing on progression
- **empowering**, through promoting the development of transferable skills, see *Appendix 1*.





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## Qualification at a glance

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The Pearson Edexcel Level 3 Advanced GCE in English Language and Literature consists of two externally examined components and coursework.

This qualification requires the study of **six** texts, including *Voices in Speech and Writing: An Anthology*.

Students must complete all assessment in May/June in any single year.

Component 1: Voices in Speech and Writing	
	*Paper code: 9EL0/01
<ul style="list-style-type: none"><li>Externally assessed</li><li>Availability: May/June</li><li>First assessment: 2017</li></ul>	<b>40% of the total qualification</b>
<b>Overview of content</b> Students study: <ul style="list-style-type: none"><li><i>Voices in Speech and Writing: An Anthology</i></li><li>one drama text from a prescribed list.</li></ul>	
<b>Overview of assessment</b> <ul style="list-style-type: none"><li>Written examination, lasting 2 hours 30 minutes.</li><li>Open book – a clean copy of the prescribed drama text can be taken into the exam.</li><li>Two sections – students answer the question in Section A and <b>one</b> question on their chosen drama text in Section B.</li><li>Total of 45 marks available – 24 marks for Section A and 21 marks for Section B.</li><li>Section A – Voices in 20th- and 21st-century Texts: <b>one</b> comparative essay question on one unseen extract selected from 20th- or 21st-century sources and one text from the anthology (AO1, AO2, AO3, AO4 assessed).</li><li>Section B – Drama Texts: <b>one</b> extract-based essay question on the chosen drama text (AO1, AO2, AO3 assessed).</li></ul>	

\*See *Appendix 3: Codes* for a description of this code and all other codes relevant to this qualification.

## Component 2: Varieties in Language and Literature

\*Paper code: 9EL0/02

- Externally assessed
- Availability: May/June
- First assessment: 2017

**40% of the  
total  
qualification**

### Overview of content

Students study:

- a wide range of non-fiction texts on their chosen theme, in preparation for responding to an unseen text
- two literary texts from a chosen theme; one compulsory prose fiction text (anchor text) from a choice of two and one other literary text.

Themes:

- Society and the Individual
- Love and Loss
- Encounters
- Crossing Boundaries

### Overview of assessment

- Written examination, lasting 2 hours 30 minutes.
- Open book – clean copies of the prescribed texts can be taken into the exam.
- Two sections – students answer **one** question from a choice of four in Section A and **one** question from a choice of four in Section B.
- Total of 49 marks available – 21 marks for Section A and 28 marks for Section B.
- Section A – Unseen Prose Non-fiction Texts: **one** essay question on an unseen prose non-fiction extract. The unseen extract is linked to the studied theme (AO1, AO2, AO3 assessed).
- Section B – Prose Fiction and Other Genres: **one** comparative essay question on one prose fiction anchor text and one other text from a theme (AO1, AO2, AO3, AO4 assessed).

## Coursework: Investigating and Creating Texts

\*Code: 9EL0/03

- Internally assessed, externally moderated.
- Availability: May/June
- First moderation: 2017

**20% of the  
total  
qualification**

### Overview of content

Students study:

- a chosen topic (free choice)
- two texts relating to their chosen topic; one fiction and one non-fiction text.

### Overview of assessment

Students will produce **two** assignments:

- Assignment 1 – **two** pieces of original writing: one piece of fiction writing and one piece of creative non-fiction writing (AO5 assessed).
- Assignment 2 – **two** separate analytical commentaries reflecting on the two pieces they have produced (AO1, AO2, AO3, AO4 assessed).
- The advisory total word count is 2500–3250: 1500–2000 words for the writing pieces and 1000–1250 for the commentaries.
- Total of 56 marks available – 32 marks for the original writing and 24 marks for the commentaries.

## Prescribed texts at a glance

This qualification requires students to study **six** texts – at least three from the genres of prose fiction, poetry and/or drama and another three, **one** of which must be one non-literary. These requirements are met in the following way.

Qualification Structure	Studied Texts	
Component 1	1. Voices in Speech and Writing: An Anthology	2. Drama
Component 2	3. Prose fiction anchor text	4. Other prose fiction anchor text, other prose fiction, drama or poetry text
Coursework	5. Text 1 studied for writing assignment 1	6. Text 2 studied for writing assignment 1

### Component 1: Voices in Speech and Writing

#### Section A: Voices in 20th- and 21st-century Texts (unseen):

Students study *Voices in Speech and Writing: An Anthology* which includes examples of non-literary and digital texts from the 20th- and 21st-century.

#### Section B: Drama Texts

Students study one drama text from the list below.

*A Doll's House*, Henrik Ibsen

*All My Sons*, Arthur Miller

*A Streetcar Named Desire*, Tennessee Williams

*Elmina's Kitchen*, Kwame Kwei-Armah

*Equus*, Peter Shaffer

*The History Boys*, Alan Bennett

*Top Girls*, Caryl Churchill

*Translations*, Brian Friel

### Component 2: Varieties in Language and Literature

#### Section B: Prose Fiction and other Genres

Students study one prose fiction anchor text and one other text from their selected theme. Both anchor texts (indicated in bold below) may be studied if desired.

#### Theme: Society and the Individual

<b>Prose fiction anchor texts</b>	<b><i>The Great Gatsby</i></b> , F Scott Fitzgerald	and/or	<b><i>Great Expectations</i></b> , Charles Dickens
<b>Other texts</b>			
Prose fiction text	<i>The Bone People</i> , Keri Hulme		
Drama texts	<i>Othello</i> , William Shakespeare	or	<i>A Raisin in the Sun</i> , Lorraine Hansberry
Poetry texts	<i>The Wife of Bath's Prologue and Tale</i> , Geoffrey Chaucer	or	<i>The Whitsun Weddings</i> , Philip Larkin

Theme: Love and Loss			
<b>Prose fiction anchor texts</b>	<i>Enduring Love</i> , Ian McEwan	and/or	<i>Tess of the d'Urbervilles</i> , Thomas Hardy
<b>Other texts</b>			
Prose fiction text	<i>A Single Man</i> , Christopher Isherwood		
Drama texts	<i>Much Ado About Nothing</i> , William Shakespeare	or	<i>Betrayal</i> , Harold Pinter
Poetry texts	<i>Metaphysical Poetry</i> , editor Colin Burrow	or	<i>Sylvia Plath Selected Poems</i> , Sylvia Plath

Theme: Encounters			
<b>Prose fiction anchor texts</b>	<i>Birdsong</i> , Sebastian Faulks	and/or	<i>Wuthering Heights</i> , Emily Brontë
<b>Other texts</b>			
Prose fiction text	<i>The Bloody Chamber</i> , Angela Carter		
Drama texts	<i>Hamlet</i> , William Shakespeare	or	<i>Rock 'N' Roll</i> , Tom Stoppard
Poetry texts	<i>The Waste Land and Other Poems</i> , T S Eliot	or	<i>The New Penguin Book of Romantic Poetry</i> , editor Jonathan Wordsworth

Theme: Crossing Boundaries			
<b>Prose fiction anchor texts</b>	<i>Wide Sargasso Sea</i> , Jean Rhys	and/or	<i>Dracula</i> , Bram Stoker
<b>Other texts</b>			
Prose fiction text	<i>The Lowland</i> , Jhumpa Lahiri		
Drama texts	<i>Twelfth Night</i> , William Shakespeare	or	<i>Oleanna</i> , David Mamet
Poetry texts	<i>Goblin Market, The Prince's Progress, and Other Poems</i> , Christina Rossetti	or	<i>North</i> , Seamus Heaney

Coursework
There are no prescribed texts here; teachers and students are offered a free choice of two texts.
Centres are welcome to draw on texts named elsewhere in the specification which have not been selected by the centre for the external assessments.

## Assessment Objectives and weightings

Students must:		% in GCE
<b>AO1</b>	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression	25.13
<b>AO2</b>	Analyse ways in which meanings are shaped in texts	25.13
<b>AO3</b>	Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received	25.13
<b>AO4</b>	Explore connections across texts, informed by linguistic and literary concepts and methods	13.19
<b>AO5</b>	Demonstrate expertise and creativity in the use of English to communicate in different ways  <i>Note: This Assessment Objective must be targeted with at least one of AO2, AO3, or AO4, either in the same task or in two or more linked tasks.</i>	11.43
<b>Total</b>		<b>100%</b>

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# Knowledge, skills and understanding

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## Component 1: Voices in Speech and Writing

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### Overview

This component has an explicit focus on the concept of 'voice'. Students will study how spoken voices are formed and written voices created in literary, non-literary and digital texts. Students will develop their understanding of how writers and speakers shape and craft language to present an identity or persona, and will look at connections between texts as well as the significance and influence of context.

### Learning outcomes

Students are required to:

- apply relevant methods for text analysis, drawing on linguistic and literary fields
- apply varied strategies for reading and listening according to text type and purpose for study
- identify and describe how meanings and effects are created and conveyed in texts
- show knowledge and understanding of the ways in which texts relate to the contexts in which they are produced and received
- apply linguistic and literary methodologies and concepts to inform their responses to and interpretations of texts
- explore connections across a wide range of literary and non-literary texts
- use English appropriately, accurately and creatively
- use a range of techniques to evaluate the effectiveness of texts for different audiences and purposes, informed by wide reading and listening
- show awareness of the different language levels, as appropriate, drawn from: phonetics, phonology and prosodics, lexis and semantics, grammar and morphology, pragmatics, and discourse
- make accurate reference to texts and sources
- synthesise and reflect on their knowledge and understanding of linguistic and literary concepts and methods in the study of texts.



## Content

### Anthology

Students' will study a wide range of literary, non-literary and digital texts from the 20th- and 21st-centuries.

Teaching will be supported by *Voices in Speech and Writing: An Anthology* provided by Pearson free of charge. The anthology has been designed to introduce students to the ways in which 'voices' are used or crafted in a variety of non-literary genres, encouraging the analysis of linguistic and literary features.

The anthology contains a variety of non-literary and digital texts from different forms, such as interviews, broadcasts, podcasts, blogs, screenplays and travelogues. This anthology constitutes a non-literary set text for this qualification and will be assessed in Section A of the examination.

### Drama

Students will also study one literary drama text from the prescribed list below, giving them the opportunity to study how writers create different voices within a literary genre. The drama text will be assessed in Section B of the examination.

Students will study a choice of one drama text from the following:

*A Doll's House*, Henrik Ibsen

*All My Sons*, Arthur Miller

*A Streetcar Named Desire*, Tennessee Williams

*Elmina's Kitchen*, Kwame Kwei-Armah

*Equus*, Peter Shaffer

*The History Boys*, Alan Bennett

*Top Girls*, Caryl Churchill

*Translations*, Brian Friel

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## Component 2: Varieties in Language and Literature

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### Overview

This component focuses on the ways in which different writers convey their thoughts or ideas on a theme in literary and non-fiction writing. Students will develop their understanding of how writers use language techniques and literary devices to craft their work and communicate ideas or issues, making connections between texts as well as looking at the significance and influence of the contexts in which they were produced and received.

### Learning outcomes

Students are required to:

- apply relevant methods for text analysis, drawing on linguistic and literary fields
- apply varied strategies for reading and listening according to text type and purpose for study
- identify and describe how meanings and effects are created and conveyed in texts
- apply linguistic and literary methodologies and concepts to inform their responses to and interpretations of texts
- explore connections across a wide range of literary and non-literary texts
- show knowledge and understanding of the ways in which texts relate to the contexts in which they are produced and received
- use English appropriately, accurately and creatively
- use a range of techniques and evaluate the effectiveness of texts for different audiences and purposes, informed by wide reading and listening
- show knowledge and understanding of the ways in which individual texts are interpreted by different readers or listeners
- show awareness of the different language levels, as appropriate, drawn from: phonetics, phonology and prosodics, lexis and semantics, grammar and morphology, pragmatics, and discourse
- make accurate reference to texts and sources
- synthesise and reflect on their knowledge and understanding of linguistic and literary concepts and methods in the study of texts.

## Content

Students will study one theme from a choice of four. Each theme will offer the choice of two prose fiction anchor texts and a choice of five other texts from the genres of prose fiction, drama and poetry.

In addition to the study of two literary texts within a theme, students will also be expected to read widely across a range of non-fiction genres in preparation for responding to an unseen extract in Section A of the examination. Students will explore and evaluate the ways different writers convey similar themes and issues in different texts. The two studied texts will be assessed in Section B of the examination.

Teaching will cover the study of one prose fiction anchor text and one other text from the prescribed list below. Both anchor texts may be studied if desired.

### Themes and texts

Theme: Society and the Individual			
<b>Prose fiction anchor texts</b>	<i>The Great Gatsby</i> , F Scott Fitzgerald	and/ or	<i>Great Expectations</i> , Charles Dickens
<b>Other texts</b>			
Prose fiction text	<i>The Bone People</i> , Keri Hulme		
Drama texts	<i>Othello</i> , William Shakespeare	or	<i>A Raisin in the Sun</i> , Lorraine Hansberry
Poetry texts	<i>The Wife of Bath's Prologue and Tale</i> , Geoffrey Chaucer	or	<i>The Whitsun Weddings</i> , Philip Larkin

Theme: Love and Loss			
<b>Prose fiction anchor texts</b>	<i>Enduring Love</i> , Ian McEwan	and/ or	<i>Tess of the d'Urbervilles</i> , Thomas Hardy
<b>Other texts</b>			
Prose fiction text	<i>A Single Man</i> , Christopher Isherwood		
Drama texts	<i>Much Ado About Nothing</i> , William Shakespeare	or	<i>Betrayal</i> , Harold Pinter
Poetry texts	<i>Metaphysical Poetry</i> , editor Colin Burrow	or	<i>Sylvia Plath Selected Poems</i> , Sylvia Plath

Theme: Encounters			
<b>Prose fiction anchor texts</b>	<i>Birdsong</i> , Sebastian Faulks	and/ or	<i>Wuthering Heights</i> , Emily Brontë
<b>Other texts</b>			
Prose fiction text	<i>The Bloody Chamber</i> , Angela Carter		
Drama texts	<i>Hamlet</i> , William Shakespeare	or	<i>Rock 'N' Roll</i> , Tom Stoppard
Poetry texts	<i>The Waste Land and Other Poems</i> , T S Eliot	or	<i>The New Penguin Book of Romantic Poetry</i> , editor Jonathan Wordsworth

Theme: Crossing Boundaries			
<b>Prose fiction anchor texts</b>	<i>Wide Sargasso Sea</i> , Jean Rhys	and/ or	<i>Dracula</i> , Bram Stoker
<b>Other texts</b>			
Prose fiction text	<i>The Lowland</i> , Jhumpa Lahiri		
Drama texts	<i>Twelfth Night</i> , William Shakespeare	or	<i>Oleanna</i> , David Mamet
Poetry texts	<i>Goblin Market, The Prince's Progress, and Other Poems</i> , Christina Rossetti	or	<i>North</i> , Seamus Heaney

The prescribed editions and lists of poems to be studied can be found in *Appendix 5: Prescribed texts*.

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# Coursework: Investigating and Creating Texts

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## Overview

The coursework component has been designed to allow students to demonstrate their skills as writers, crafting their own original texts for different audiences and purposes. In exploring the various forms of writing and the ways different writers use linguistic and literary techniques in texts, students will acquire the synthesised knowledge and understanding required to produce original pieces of writing. This component permits students to pursue their own interests, applying the skills they have developed to investigate a topic they are interested in.

## Learning outcomes

Students are required to:

- apply relevant methods for text analysis, drawing on linguistic and literary fields
- apply varied strategies for reading and listening according to text type and purpose for study
- identify and describe how meanings and effects are created and conveyed in texts
- apply linguistic and literary methodologies and concepts to inform their responses to and interpretations of texts
- explore connections across a wide range of literary and non-literary texts
- show knowledge and understanding of the ways in which texts relate to the contexts in which they are produced and received
- use English appropriately, accurately and creatively
- use a range of techniques to evaluate the effectiveness of texts for different audiences and purposes, informed by wide reading and listening
- explore the ways in which individual texts are interpreted by different readers or listeners
- show awareness of the different language levels, as appropriate drawn from: phonetics, phonology and prosodics, lexis and semantics, grammar and morphology, pragmatics, and discourse
- make accurate reference to texts and sources
- synthesise and reflect on their knowledge and understanding of linguistic and literary concepts and methods in the study of texts.

## Content

Students will choose a topic that reflects their own personal interests, studying two texts that relate to their chosen topic. The two texts are free choice; however, they must be selected from different genres: one must be fiction and one non-fiction.

Texts studied must be complete texts and may be selected from genres of fiction such as prose fiction, poetry, drama and short stories, and genres of non-fiction such as travel writing, journalism, collections of letters, diaries, biographies and reportage.

Students should be encouraged to choose texts they would enjoy studying and exploring further. They are welcome to draw on texts named elsewhere in the specification that have not been selected by their centre for examination assessment

Students will study their texts before producing their own original pieces of writing. They are also required to write a commentary for each piece of writing, explaining their decisions and how their own writing has been influenced by others they have researched.

Teaching and wider reading will help students to develop their writing style through the synthesis of linguistic and literary knowledge and skills developed throughout the course. These include knowledge and skills pertaining to genre conventions, audience and purpose, connections between texts and the contexts in which texts are produced and received.

### Writing assignments

Students will produce the two assignments:

- Assignment 1: **two** pieces of original writing, one piece of fiction writing and one piece of creative non-fiction writing
- Assignment 3: **two** separate analytical commentary reflecting on the pieces of writing they have produced.

### Assignment 1: Original writing

Students select a topic that will help to frame their investigation and provide adequate scope from which to find examples of fiction and non-fiction texts. The texts studied can act as a direct stimulus for students' own writing or as style models. Students' chosen texts should be supplemented by wider reading of literary and non-literary sources, which will be explored as background research for the chosen area of investigation.

### Examples of topics and texts

#### Topic: Journeys

Fiction text: *The Life of Pi*; Yan Martell

Non-Fiction text: *The Motorcycle Diaries*; Che Guevara

#### Topic: War and Conflict

Fiction text: *Libra*; Don DeLillo

Non-Fiction text: *Testament of Youth*; Vera Brittain

## Examples of original writing tasks

Fiction	Creative Non-fiction
Short story	Journalism
Chapter from a novel	Article
Screenplay extract	Travel writing
Fictionalised diary entry	Memoir
Additional chapters/scenes for stimulus text	Biography extract
Short radio play	Documentary
Monologue	Review

### Fiction and Creative Non-Fiction

Fiction deals with events that are imaginary, i.e. invented by the author.

Creative Non-fiction uses literary styles and techniques to create factually accurate texts. The subject matter should be documentable, i.e. chosen from the real world rather than invented from the writer's mind.

### Assignment 2: Commentaries

Students will produce two commentaries, one for each of their pieces of original writing. In their commentaries, students will reflect on the writing process for each task. They should evaluate:

- the findings of their initial research into the topic and texts
- the linguistic and literary features used in the style models that they have adopted in their own writing
- the language choices they made, through the drafting process, to achieve effects appropriate to the chosen function and target audience
- the difference in the language choices made for their two pieces of writing.

Students should ensure that any texts and other sources used are accurately referenced.

## Assignment setting, taking and marking

### Assignment setting

When deciding on the assignments they will produce, students should be encouraged to draw on their own interests and skills, as well as applying what they have learned about language and literature. The choice of assignments should be made with teacher guidance to ensure that they are of an appropriate standard.

Teachers are encouraged to use the assignment guidance service offered by Pearson to check the appropriate nature of assignments selected by students.

It is advised that, due to the personal nature of the assignment selection each year, students complete different assignments from previous years.

### Assignment use

Teachers should ensure that assignments chosen by students are relevant and appropriate to their course of learning. Students should have the opportunity to choose sources/interpretations/texts as appropriate.

### Assignment guidance service

Pearson provides a free assignment guidance service. Please see our website [www.edexcel.com](http://www.edexcel.com) for further details.

### Assignment research

#### Teaching and learning

Teachers should provide students with a short course of study that covers:

- research and study skills
- editing and proofreading skills
- referencing and bibliography skills.

#### Collaboration

Students may work together on their research.

#### Feedback

Teachers may help students to understand rubrics, assessment criteria and controls. Any additional feedback must be recorded in the *Coursework authentication sheet* (see Appendix 4)

#### Resources

Students must have equal access to IT resources. They should have access to a range of resources, interpretations and texts to enable them to make choices as required for their assignments.



## Assignment writing

### Authenticity

Students and teachers must sign the *Coursework authentication sheet* (see *Appendix 4*). Teachers must ensure that they have seen enough of the student drafting work to authenticate that the work they produce is their own. Students must ensure that all quotations and citations are referenced using an established referencing system such as Harvard and must produce a bibliography citing reference texts.

### Collaboration

Students must not work with others when writing their assignments.

### Feedback

Teachers may help students to understand rubrics, assessment criteria and controls. Any additional feedback must be recorded on the *Coursework authentication sheet* (see *Appendix 4*). 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) for further information.

### Word count

It is strongly recommended that students write between 1500 and 2000 words for their fiction and creative non-fiction pieces and 1000 to 1250 words for their commentaries. The advisory total word count is between 2500 and 3250 words. This does not include footnotes and bibliographies.

It is advisable that the upper word limit is adhered to by students to enable them to satisfy the requirement to produce a concise and coherently structured response.

## Assignment marking

Teachers should mark the assignments using the assessment criteria on the following pages. Teachers may annotate students' work. The marks awarded should be justified and teachers should add comments to the *Coursework authentication sheet* (see *Appendix 4*).

## Coursework assessment criteria

Teachers must mark students' work using the following assessment criteria.

Apply the following assessment criteria to each piece of writing.

Coursework: Creating and Investigating Texts Creative Writing		
Level	Mark	Descriptor (AO5)
	0	No rewardable material
<b>Level 1</b>	1-3	<b>Low skill level</b> <ul style="list-style-type: none"> <li>Limited understanding of genre conventions and mode.</li> <li>Limited understanding of requirements of audience and function.</li> <li>Writing is formulaic and predictable.</li> </ul>
<b>Level 2</b>	4-6	<b>General/imprecise skills</b> <ul style="list-style-type: none"> <li>Shows general understanding of genre conventions and mode.</li> <li>General understanding of audience and function.</li> <li>Writing has general sense of direction, though still not precise.</li> </ul>
<b>Level 3</b>	7-9	<b>Clear skills</b> <ul style="list-style-type: none"> <li>Applies clear understanding of appropriate genre conventions.</li> <li>Clear understanding of audience and function.</li> <li>Writing is precisely edited.</li> </ul>
<b>Level 4</b>	10-12	<b>Controlled skills</b> <ul style="list-style-type: none"> <li>Shows effective understanding and control of genre conventions.</li> <li>Demonstrates effective writing skills tailored for chosen audience and function.</li> <li>Writing is precisely edited and effective.</li> </ul>
<b>Level 5</b>	13-16	<b>Assured skills</b> <ul style="list-style-type: none"> <li>Applies an assured handling of conventions across genres.</li> <li>Displays a range of highly effective writing skills, differentiated in terms of audience and function.</li> <li>Editing is assured and highly effective.</li> </ul>

Apply the following assessment criteria to each commentary.

Coursework – Creating and Investigating Texts Commentaries		
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)
	0	No rewardable material
Level 1	1–2	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Recalls limited range of linguistic and literary terms and gives unsupported examples when describing own language use. Ideas are unstructured and not well linked, makes frequent errors and technical lapses.</li> <li>Uses a descriptive or narrative approach with little understanding of crafting of texts and makes simple comments on how meaning shaped in own writing.</li> <li>Shows limited understanding of how contextual factors can affect own writing.</li> <li>Makes limited links between stimulus texts and own writing and recalls limited concepts and methods in own writing.</li> </ul>
Level 2	3–4	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Recalls generally accurate linguistic and literary terminology and examples when describing own writing. Organises and expresses ideas with some clarity although there are still lapses.</li> <li>Shows superficial understanding how meaning is shaped when describing own writing.</li> <li>Has general understanding of how contextual factors affect own writing, though this is not always securely applied.</li> <li>Describes obvious connections between own texts.</li> </ul>
Level 3	5–6	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Uses linguistic and literary terminology and provides clear relevant examples when discussing own writing. Able to logically structure ideas and expresses ideas with few lapses in clarity and transitioning.</li> <li>Demonstrates clear understanding of how meaning is shaped when describing and explaining own writing.</li> <li>Explains clearly how contextual factors affect construction of meaning in own writing.</li> <li>Identifies connections between stimulus texts and own writing supported by relevant concepts and methods.</li> </ul>
Level 4	7–9	<p><b>Discriminating controlled approach</b></p> <ul style="list-style-type: none"> <li>Applies linguistic and literary terms accurately when analysing and describing own writing, supports analysis with use of discriminating examples. Controls the structure of response with effective transitions and carefully chosen language.</li> <li>Discriminating analysis of how meaning shaped when explaining own writing.</li> <li>Shows a secure awareness of how contextual factors affect own writing.</li> <li>Discriminating analysis of connections between stimulus texts and own writing and appropriate concepts and methods.</li> </ul>

Level	Mark	Descriptor
Level 5	10-12	<p><b>Critical evaluative approach</b></p> <ul style="list-style-type: none"> <li>• Applies and uses linguistic and literary terminology critically by using sustained integration of examples when describing own writing. Structures writing in sophisticated way with consistent appropriate register and style.</li> <li>• Critical evaluation of how meaning shaped in own writing.</li> <li>• Evaluates how context affects the construction of meaning in own writing.</li> <li>• Evaluates connections between stimulus texts and own writing by critically examining relevant concepts and methods.</li> </ul>

## Marking, standardisation and moderation

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The assignments are marked by teachers. Where marking for this qualification has been carried out by more than one teacher in a centre, a process of internal standardisation must be carried out to ensure that there is a consistent application of the assessment criteria.

Marks awarded by the centre will be subject to external moderation by Pearson. Moderation will ensure consistency with national standards and will review assignments to ensure that the assignment setting rules have been correctly applied by centres. Pearson will notify centres of the students whose responses have been selected for moderation. This sample will take cohort size into account.

Teachers should submit students' work in hard copy to the moderator. Further advice about submission of coursework is provided on our website.

If the moderation indicates that centre assessment does not reflect national standards, an adjustment will be made to students' final marks to compensate.

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) for further information. The assessment in this qualification will comply with these instructions.

## Security and backups

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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.

## Malpractice and plagiarism

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For up-to-date advice on malpractice and plagiarism, please refer to the latest Joint Council for Qualifications (JCQ) *Instructions for Conducting Coursework* document. This document is available on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk).

For additional information on malpractice, please refer to the latest Joint Council for Qualifications (JCQ) *Suspected Malpractice in Examinations and Assessments: Policies and Procedures* document, available on the JCQ website.

## Further information

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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 (GCE, ELC and Project qualifications)* document on the JCQ website: [www.jcq.org](http://www.jcq.org).

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# Assessment

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## Assessment summary

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### Summary of table of assessment

Students must complete all assessment in May/June in any single year.

<b>Component 1: Voices in Speech and Writing</b>	<b>*Paper code: 9EL0/01</b>
Written examination consisting of <b>two</b> sections. Open book examination – a clean copy of the prescribed drama text can be taken into the exam.	<b>40% of the total qualification</b>
<b>Section A: Voices in 20th- and 21st-century Texts</b> <b>One</b> comparative essay question on one unseen extract selected from 20th- or 21st-century sources and one text from the anthology (AO1, AO2, AO3, AO4 assessed).	
<b>Section B: Drama Texts</b> <b>One</b> extract-based essay question on the chosen drama text (AO1, AO2, AO3 assessed).	
<ul style="list-style-type: none"><li>• First assessment: May/June 2017.</li><li>• The assessment is 2 hours 30 minutes.</li><li>• The assessment consists of nine questions. Students answer two questions.</li><li>• The assessment consists of 45 marks – 24 marks for Section A and 21 marks for Section B.</li></ul>	

<b>Component 2: Varieties in Language and Literature</b>	<b>*Paper code: 9EL0/02</b>
Written examination consisting of <b>two</b> sections. Open book examination – clean copies of the prescribed texts can be taken into the exam.	<b>40% of the total qualification</b>
<b>Section A: Unseen Prose Non-fiction Texts</b> <b>One</b> essay question on an unseen prose non-fiction extract from a choice of four. The unseen extract is linked to the studied theme (AO1, AO2, AO3 assessed).	
<b>Section B: Prose Fiction and Other Genres</b> <b>One</b> comparative essay question from a choice of four on one prose fiction anchor text and one other text from a theme (AO1, AO2, AO3, AO4 assessed).	
<ul style="list-style-type: none"><li>• First assessment: May/June 2017.</li><li>• The assessment is 2 hours 30 minutes.</li><li>• The assessment consists of eight questions. Students answer two questions.</li><li>• The assessment consists of 49 marks – 21 marks for Section A and 28 marks for Section B.</li></ul>	

**Coursework: Investigating and Creating Texts****\*Code: 9ELO/03**

Assessment consists of **two** assignments.

**20% of the  
total  
qualification**

Assignment 1: **two** pieces of original writing; one piece of fiction writing and one piece of creative non-fiction writing (AO5 assessed).

Assignment 2: **two** separate analytical commentaries reflecting on the two pieces they have produced (AO1, AO2, AO3, AO4 assessed).

Advisory word counts:

Total for assessment: 2500–3250 words.

Assignment 1 total: 1500–2000 words

Assignment 2 total: 1000–1250 words

- First moderation: May/ June 2017.
- Internally assessed, externally moderated.
- The assessment consists of 56 marks – 32 marks for the writing pieces and 24 marks for the commentaries.
- Assignments must be submitted at the end of the course.

The sample assessment materials can be found in the *Pearson Edexcel Level 3 Advanced GCE in English Language and Literature Sample Assessment Materials* document (ISBN 9781446912676).

\*See *Appendix 3: Codes* for a description of this code and all other codes relevant to this qualification.



## Assessment Objectives and weightings

Students must:		% in GCE
<b>AO1</b>	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression	25.13
<b>AO2</b>	Analyse ways in which meanings are shaped in texts	25.13
<b>AO3</b>	Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received	25.13
<b>AO4</b>	Explore connections across texts, informed by linguistic and literary concepts and methods	13.19
<b>AO5</b>	Demonstrate expertise and creativity in the use of English to communicate in different ways  <i>Note: This Assessment Objective must be targeted with at least one of AO2, AO3, or AO4, either in the same task or in two or more linked tasks.</i>	11.43
<b>Total</b>		<b>100%</b>

## Breakdown of Assessment Objectives

Component/paper	Assessment Objectives					Total for all Assessment Objectives
	AO1	AO2	AO3	AO4	AO5	
Paper 1: Voices in Speech and Writing	11.56%	11.56%	11.56%	5.33%	0%	40%
Paper 2: Varieties in Language and Literature	11.56%	11.56%	11.56%	5.71%	0%	40%
Coursework: Investigating and Creating Texts	2.14%	2.14%	2.14%	2.14%	11.43%	20%
<b>Total for this qualification</b>	<b>25.13%</b>	<b>25.13%</b>	<b>25.13%</b>	<b>13.19%</b>	<b>11.43%</b>	<b>100%</b>

*NB: some numbers have been rounded or down*

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## Entry and assessment information

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### Student entry

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Details of how to enter students for the examinations for this qualification can be found in our *UK Information Manual*. A copy is made available to all examinations officers and is available on our website at: [www.edexcel.com/iwantto/Pages/uk-information-manual.aspx](http://www.edexcel.com/iwantto/Pages/uk-information-manual.aspx)

### Forbidden combinations and discount code

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There are no forbidden combinations with this qualification.

Centres should be aware that students who enter for more than one GCE qualification with the same discount code will have only one of the grades they achieve counted for the purpose of the School and College Performance Tables – normally the better grade (please see *Appendix 3: Codes*).

Students should be advised that if they take two qualifications with the same discount code colleges, universities and employers are very likely to take the view that they have achieved only one of the two GCEs. The same view may be taken if students take two GCE qualifications that have different discount codes but have significant overlap of content. Students or their advisers who have any doubts about their subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

# Access arrangements, reasonable adjustments and special consideration

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## 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 disabled student without affecting the integrity of the assessment. Access arrangements are the principal way in which awarding bodies comply with the duty under the 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 Equality Act 2010 requires an awarding organisation to make reasonable adjustments where a person 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 person 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, which will include:

- 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).

## **Equality Act 2010 and Pearson equality policy**

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 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.

You can find details on how to make adjustments for students with protected characteristics in the policy document *Access Arrangements, Reasonable Adjustments and Special Consideration*, which is on our website, [www.edexcel.com/Policies](http://www.edexcel.com/Policies).

## Synoptic assessment

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Synoptic assessment requires students to work across different parts of a qualification and to show their accumulated knowledge and understanding of a topic or subject area.

Synoptic assessment enables students to show their ability to combine their skills, knowledge and understanding with breadth and depth of the subject.

Students draw together skills synoptically in their analysis and evaluation of texts. This occurs throughout the qualification and assessment.

## Awarding and reporting

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This qualification will be graded, awarded and certificated to comply with the requirements of the current Code of Practice published by the Office of Qualifications and Examinations Regulation (Ofqual).

The Advanced GCE qualification will be graded and certificated on a six-grade scale from A\* to E using the total subject mark. Individual components are not graded.

The first certification opportunity for the Pearson Edexcel Level 3 Advanced GCE in English Language and Literature will be 2017.

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.

## Language of assessment

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

## Grade descriptions

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The grade descriptions for this qualification are published by Ofqual and will be available on their website.

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## Other information

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## Student recruitment

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Pearson follows the JCQ policy concerning recruitment to our qualifications in 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.

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## Prior learning and other requirements

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

Students who would benefit most from studying an Advanced GCE in English Language and Literature are likely to have a Level 2 qualification such as a GCSE in English Language or English Literature.

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## Progression

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Students can progress from this qualification to:

- higher education courses such as degrees in English, English literature, creative writing or in related subjects such as journalism, media, teaching, drama, history
- a wide range of careers either directly related to English language or literature, such as teacher, editor, writer, or in areas such as publishing, journalism, the media, advertising, marketing, public relations, arts administration, record offices, libraries, national and local government and the civil service.

## **Relationship between Advanced Subsidiary GCE and Advanced GCE**

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The Advanced Subsidiary GCE is a discrete linear qualification and comprises two examined components; these are built from content that is common with the Advanced GCE but they have different assessments that take place at the end of the course.

## **Relationship between GCSE and Advanced GCE**

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Students will combine the skills developed in the separate qualifications of GCSE English Literature and GCSE English Language and learn to apply these to texts in an integrated approach.

## **Progression from GCSE to Advanced GCE**

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This qualification provides progression from GCSE building on skills of analysing, evaluating and comparing texts and transactional writing skills, including accurate spelling, punctuation and grammar. It can, for example, allow students to develop a broader and deeper understanding of English Language and Literature as a discipline and allow them to develop higher English Language and Literature skills.





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# Appendix 1: 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 as the most evidence-based and robust skills framework. We adapted the framework slightly to include the Program for International Student Assessment (PISA) ICT Literacy and Collaborative Problem Solving (CPS) Skills.

The adapted National Research Council's framework of skills involves:<sup>2</sup>

### Cognitive skills

- **Non-routine problem solving** – expert thinking, metacognition, creativity.
- **Systems thinking** – decision making and reasoning.
- **Critical thinking** – definitions of critical thinking are broad and usually involve general cognitive skills such as analysing, synthesising and reasoning skills.
- **ICT literacy** - access, manage, integrate, evaluate, construct and communicate<sup>3</sup>.

### Interpersonal skills

- **Communication** – active listening, oral communication, written communication, assertive communication and non-verbal communication.
- **Relationship-building skills** – teamwork, trust, intercultural sensitivity, service orientation, self-presentation, social influence, conflict resolution and negotiation.
- **Collaborative problem solving** – establishing and maintaining shared understanding, taking appropriate action, establishing and maintaining team organisation.

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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 21st Century Skills: Summary of a Workshop, National Research Council

<sup>3</sup> PISA (2011) The PISA Framework for Assessment of ICT Literacy, PISA

### **Intrapersonal skills**

- **Adaptability** – ability and willingness to cope with the uncertain, handling work stress, adapting to different personalities, communication styles and cultures, and physical adaptability to various indoor and outdoor work environments.
- **Self-management and self-development** – ability to work remotely in virtual teams, work autonomously, be self-motivating and self-monitoring, willing and able to acquire new information and skills related to work.

Transferable skills are the skills that enable young people to face the demands of further and higher education, as well as the demands of the workplace, and are important in the teaching and learning of this qualification. We will provide teaching and learning materials, developed with stakeholders, to support our qualifications.

## Appendix 2: Level 3 Extended Project qualification

### What is the Extended Project?

The Extended Project is a standalone qualification that can be taken alongside GCEs. It supports the development of independent learning skills and helps to prepare students for their next step – whether that be university study or employment. The qualification:

- is recognised by universities for the skills it develops
- is worth half of an Advanced GCE qualification at grades A\*–E
- carries UCAS points for university entry.

The Extended Project encourages students to develop skills in the following areas: research, critical thinking, extended writing and project management. Students identify and agree a topic area of their choice (which may or may not be related to a GCE subject they are already studying), guided by their teacher.

Students can choose from one of four approaches to produce:

- a dissertation (e.g. an investigation based on predominately secondary research)
- an investigation/field study (e.g. a practical experiment)
- a performance (e.g. in music, drama or sport)
- an artefact (e.g. a creating a sculpture in response to a client brief or solving an engineering problem).

The qualification is coursework based and students are assessed on the skills of managing, planning and evaluating their project. Students will research their topic, develop skills to review and evaluate the information, and then present the final outcome of their project.

### Students: what they need to do

The Extended Project qualification requires students to:

- select a topic of interest for an in-depth study and negotiate the scope of the project with their teacher
- identify and draft an objective for their project (e.g. in the form of a question, hypothesis, challenge, outline of proposed performance, issue to be investigated or commission for a client) and provide a rationale for their choice
- produce a plan for how they will deliver their intended objective
- conduct research as required by the project brief, using appropriate techniques
- carry out the project using tools and techniques safely
- share the outcome of the project using appropriate communication methods, including a presentation.

## Teachers: key information

- The Extended Project has 120 guided learning hours (GLH) consisting of:
  - a 40 taught GLH element that includes teaching the technical skills (e.g. research skills)
  - an 80 guided GLH element that includes mentoring students through the project work
- group work is acceptable, however it is important that each student provides evidence of their own contribution and produces their own report
- 100% externally moderated.
- Four Assessment Objectives: manage, use resources, develop and realise, review.
- Can be run over 1, 1½ or 2 years.
- Can be submitted in January or June.

## How to link the Extended Project with English Language and Literature

The Extended Project creates the opportunity to develop transferable skills for progression to higher education and to the workplace. It does this through students exploring an area of personal interest or a topic of interest from the English Language and Literature qualification content. For example, English Language and Literature students could work on a dissertation that explores an aspect of English Language and Literature.

### Skills developed

Through what they are taught and from their work on other projects it is expected that Extended Project students will develop skills in the following areas:

- independent research skills, including skills in primary research and the selection of appropriate methods for data collection
- extended reading and academic writing, including reading academic articles
- planning/project management, including the refining of research questions
- source handling and evaluation
- evaluation of arguments and processes, including arguments in favour of alternative interpretations of sources and evaluation of the research process
- critical thinking.

In the context of the Extended Project, critical thinking refers to the ability to identify and develop arguments for a point of view or hypothesis, and the ability to consider and to respond to alternative arguments.

The Extended Project is an ideal vehicle to develop the transferable skills identified in *Appendix 1*.

## Using the Extended Project to support breadth and depth

Students are not expected to study specified material. In the Extended Project, students are assessed on the quality of the work they produce and the skills they develop and demonstrate through working on it. English Language and Literature students should demonstrate that they have extended themselves in some significant way by means of their Extended Project. It is important that

students show at the outset how their work involves significant extension beyond what they have been studying in English Language and Literature. Students can use the Extended Project to demonstrate *extension* in one or more dimensions:

- ***deepening understanding***: this is where a student explores a topic in greater depth than in the specification content. A student of English Language and Literature could choose to carry out a deeper, more analytic, exploration of a concept that can be explored through the lens of textual or linguistic study. For example, questions about the nature of language and literature or exploration of a concept such as identity or meaning
- ***broadening skills***: this is where a student learns a new skill, for example performance skills
- ***widening perspectives***: this is where a student's project spans different subjects and involves cross-curricular exploration that looks at, for example, political, social, philosophical and psychological aspects of the question.

### **Choosing topics and narrowing down to a question**

Topics or titles linked to the themes from the English Language and Literature qualification could inspire a choice of Extended Project topic.

As an example of an English Language and Literature related project, consider a student who, having studied Hamlet, decided to explore the question of how identity is defined, using the text of the play as a central source. The student's dissertation contained a literature review, examining the way in which the concept of identity figures in Hamlet, and exploring it through engagement with commentaries on the play. In the discussion section, the student critically examined some philosophical aspects of the question of identity, using points from Hamlet to exemplify them. The project concluded with a review of the research process and an oral presentation of the main findings.

Examples of dissertation titles:

- Does the work of Christopher Marlowe illustrate the idea that works of art reflect rather than initiate social changes?
- Is it possible to produce tragedy in the modern era?
- Is poetry essential to religious literature?
- Is authorial intent irrelevant when we are seeking to interpret a text?
- How far are we products and how far are we masters of language?
- Can people think and express themselves without language?
- Is femininity socially or biologically constructed?

Students who wish to extend their creative writing skills can produce an artefact. The emphasis in the assessment criteria is on the process leading up to the finished piece of work. Consider a student who wished to write a short science-fiction story. They wrote a literature review that contained research into genre, influences and source materials for the story, and the processes and techniques of creative writing. As well as submitting the finished story, the student included extracts from drafts annotated to show the development of ideas and the creative decisions they made during the development of the work, including reflection on alternative possibilities and evaluation of their relative merits.

There is scope for English Language and Literature based performance Extended Projects. For example, a student might perform scenes from a text they are studying.



## Appendix 3: Codes

Type of code	Use of code	Code number
Discount codes	Every qualification is assigned to a discount code indicating the subject area to which it belongs. This code may change. Please go to our website ( <a href="http://www.edexcel.com">www.edexcel.com</a> ) for details of any changes.	5010
National Qualifications Framework (NQF) codes	Each qualification title is allocated an Ofqual National Qualifications Framework (NQF) code.  The NQF code is known as a Qualification Number (QN). This is the code that features in the DfE Section 96 and on the LARA as being eligible for 16–18 and 19+ funding, and is to be used for all qualification funding purposes. The QN is the number that will appear on the student’s final certification documentation.	The QN for the qualification in this publication is:  xxx/xxxx/x
Subject codes	The subject code is used by centres to enter students for a qualification. Centres will need to use the entry codes only when claiming students’ qualifications.	Advanced GCE – 9E0
Paper/component code	These codes are provided for reference purposes. Students do not need to be entered for individual papers/components.	Paper 1: 9E0/01 Paper 2: 9E0/02 Coursework: 9E0/03



## Appendix 4: Coursework Authentication Sheet

Pearson Edexcel Level 3 Advanced GCE in English Language and Literature		9ELO/03
Have you received advice on the title from the Assignment Advisory Service?	Y/N	
Centre name:	Centre number:	
Candidate name:	Candidate number:	
Assignments	Mark awarded	Comments <i>[NB: Comment box expands as you start entering text]</i>
Fiction writing Title:		
Creative Non-Fiction writing Title:		
Commentary 1		
Commentary 2		
<b>TOTAL</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 to support Professional Development, Online Support and Training of both Centre-Assessors and Edexcel Moderators. If you have any concerns regarding this please email: [ePortfolio@edexcel.com](mailto:ePortfolio@edexcel.com)

Candidate signed:		Date:	
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### Texts coverage check

You are reminded that the text choices for the coursework must be different to the texts studied in components 1 and 2.

Please tick all texts that have been studied in the other components.

Component 1	Drama Texts			
	<i>A Doll's House</i>	<input type="checkbox"/>	<i>All My Sons</i>	<input type="checkbox"/>
	<i>A Streetcar Named Desire</i>	<input type="checkbox"/>	<i>Elmina's Kitchen</i>	<input type="checkbox"/>
	<i>Equus</i>	<input type="checkbox"/>	<i>The History Boys</i>	<input type="checkbox"/>
	<i>Top Girls</i>	<input type="checkbox"/>	<i>Translations</i>	<input type="checkbox"/>

Component 2	Prose Fiction and other Genres - Remember to tick TWO per theme			
	<b>Society and the Individual</b>			
	<i>The Great Gatsby</i>	<input type="checkbox"/>	<i>Great Expectations</i>	<input type="checkbox"/>
	<i>The Bone People</i>	<input type="checkbox"/>	<i>Othello</i>	<input type="checkbox"/>
	<i>A Raisin in the Sun</i>	<input type="checkbox"/>	<i>The Wife of Bath's Prologue and Tale</i>	<input type="checkbox"/>
	<i>The Whitsun Weddings</i>	<input type="checkbox"/>		
	<b>Love and Loss</b>			
	<i>Enduring Love</i>	<input type="checkbox"/>	<i>Tess of the d'Urbervilles</i>	<input type="checkbox"/>
	<i>A Single Man</i>	<input type="checkbox"/>	<i>Much Ado About Nothing</i>	<input type="checkbox"/>
	<i>Betrayal</i>	<input type="checkbox"/>	<i>Metaphysical Poetry</i>	<input type="checkbox"/>
	<i>Sylvia Plath Selected Poems</i>	<input type="checkbox"/>		<input type="checkbox"/>
	<b>Encounters</b>			
	<i>Birdsong</i>	<input type="checkbox"/>	<i>Wuthering Heights</i>	<input type="checkbox"/>
	<i>The Bloody Chamber</i>	<input type="checkbox"/>	<i>Hamlet</i>	<input type="checkbox"/>
	<i>Rock 'N' Roll</i>	<input type="checkbox"/>	<i>The Waste Land and Other Poems</i>	<input type="checkbox"/>
	<i>The New Penguin Book of Romantic Poetry</i>	<input type="checkbox"/>		
	<b>Crossing Boundaries</b>			
	<i>Wide Sargasso Sea</i>	<input type="checkbox"/>	<i>Dracula</i>	<input type="checkbox"/>
	<i>The Lowland</i>	<input type="checkbox"/>	<i>Twelfth Night</i>	<input type="checkbox"/>
	<i>Oleanna</i>	<input type="checkbox"/>	<i>Goblin Market, The Prince's Progress, and Other Poems</i>	<input type="checkbox"/>
<i>North</i>	<input type="checkbox"/>			

## Appendix 5: Prescribed texts

We have not prescribed specific editions of the named texts for this qualification except where the text is used for extract-based questions in examinations or where the text is a poetry anthology.

Where a specific edition of a text is not prescribed, centres may select a text edition that best suits their needs, but they must adhere to the following guidelines when selecting editions of texts for study:

- editions that offer a paraphrase of the original text are not allowed, for example editions of plays that offer a modern 'translation' on the facing page
- editions that offer study notes are not allowed.

Texts will be valid for the lifetime of the qualification. Where a specific edition is required, a list of appropriate alternatives will be provided on the Edexcel website ([www.edexcel.com](http://www.edexcel.com)) in the event that a named edition goes out of print.

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation.

### Prescribed texts for Component 1: Voices in Speech and Writing

The following is a list of prescribed editions for drama texts that are used for extract-based questions in the examinations for this component.

*A Doll's House*, Henrik Ibsen (Four Major Plays, Henrik Ibsen – Oxford, 2008)  
ISBN 9780199536191

*All My Sons*, Arthur Miller (Penguin Classics, 2009) ISBN 9780141189970

*A Streetcar Named Desire*, Tennessee Williams (Penguin Modern Classics, 2009) ISBN 9780141190273

*Elmina's Kitchen*, Kwame Kwei-Armah (Methuen, 2003) ISBN 9780413773630

*Equus*, Peter Shaffer (Longman, 1993) ISBN978 0582097124

*The History Boys*, Alan Bennett (Faber, 2004) ISBN 9780571224647

*Top Girls*, Caryl Churchill (Methuen Drama, 2008) ISBN 9781408106037

*Translations*, Brian Friel (Faber and Faber, 1981) ISBN 9780571117420

## Prescribed texts for Component 2: Varieties in Language and Literature

The list of prescribed poems for each literary period and each named poet appears below. Page numbers refer to those used in the studied anthology/collection.

### Society and the Individual

***The Wife of Bath's Prologue and Tale*, editor James Winny (Cambridge, 1994) ISBN 9780521466899**

Poem title	Poet	Page number
The Wife of Bath's Prologue	Geoffrey Chaucer	35
The Wife of Bath's Tale		63

***The Whitsun Weddings*, Philip Larkin (Faber, 2001) ISBN 9780571097104**

Poem title	Poet	Page number
Here	Philip Larkin	3
Mr Bleaney		5
Nothing To Be Said		7
Love Songs in Age		8
Naturally the Foundation will Bear Your Expenses		9
Broadcast		10
Faith Healing		11
For Sidney Bechet		13
Home is so Sad		14
Toads Revisited		15
Water		17
The Whitsun Weddings		18
Self's the Man		21
Take One Home for the Kiddies		23
Days		24
MCMXIV		25
Talking in Bed		27
The Large Cool Store		28
A Study of Reading Habits		29
As Bad as a Mile		30
Ambulances		31
The Importance of Elsewhere		33
Sunny Prestatyn		34
First Sight		35
Dockery and Son		36
Ignorance		38
Reference Back		39
Wild Oats	40	
Essential Beauty	41	
Send No Money	43	
Afternoons	44	
An Arundel Tomb	45	

## Love and Loss

<i>Metaphysical Poetry</i> , editor Colin Burrow (Penguin, 2006) ISBN 9780140424447			
Poem title	Poet	Page number	
The Good Morrow	John Donne	5	
Song ('Go, and catch a falling star')		6	
Woman's Constancy		7	
The Sun Rising		8	
The Canonization		9	
The Anniversary		14	
A Valediction: Forbidding Mourning		23	
The Relic		28	
Elegy: To his Mistress Going to Bed		29	
Batter my Heart		33	
Elegy over a Tomb		Edward, Lord Herbert of Cherbury	39
Redemption		George Herbert	67
Easter Wings			68
Jordan (I)	69		
Jordan (II)	76		
The Collar	78		
The Forerunners	82		
Perseverance	87		
The Vow-breach	Owen Felltham		104
The Reconcilement		105	
Constancy	Sidney Godolphin	128	
A Letter to her Husband, Absent upon Public Employment	Anne Bradstreet	135	
The Enjoyment	Abraham Cowley	170	
The Coronet	Andrew Marvell	191	
Bermudas		192	
The Nymph Complaining for the Death of her Fawn		195	
To His Coy Mistress		198	
Damon the Mower		204	
To My Excellent Lucasia, on Our Friendship		Katherine Philips	240
A Dialogue of Friendship Multiplied		241	

**Sylvia Plath Selected Poems (Faber, 2003) ISBN 9780571135868**

Poem title	Poet	Page number
Miss Drake Proceeds to Supper	Sylvia Plath	11
Spinster		12
Maudlin		14
Resolve		15
Full Fathom Five		17
Suicide off Egg Rock		19
The Hermit at the Outermost House		20
The Manor Garden		23
The Stones (From 'Poem for a Birthday')		24
You're		28
Face Lift		29
Morning Song		31
Tulips		32
Wuthering Heights		37
Finisterre		39
The Moon and the Yew Tree		41
Mirror		42
The Babysitters		43
Little Fugue		46
An Appearance		48
Crossing the Water		49
Among the Narcissi		50
Elm		51
Puppies in July		53
A Birthday Present		54
The Bee Meeting		57
Daddy		60
Lesbos		63
Cut		66
By Candlelight		68
Ariel		70
Poppies in October		72
Nick and the Candlestick		73
Letter in November		75
Death & Co.	77	
Mary's Song	79	
Winter Trees	80	
Sheep in Fog	81	
The Munich Mannequins	82	
Words	84	
Edge	85	



## Encounters

<b><i>The Waste Land and Other Poems, T S Eliot (Faber, 2002)</i></b> <b>ISBN 9780571097128</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
The Love Song of J. Alfred Prufrock	T S Eliot	3
Preludes		9
Gerontion		15
Sweeney Among the Nightingales		18
The Waste Land:		
I. The Burial of the Dead		23
II. A Game of Chess		26
III. The Fire Sermon		30
IV. Death by Water		35
V. What the Thunder Said		36
Ash-Wednesday		47
Journey of the Magi		61
Marina		63
Landscapes:		
I New Hampshire		67
II Virginia		68
III Usk		69

<b><i>The New Penguin Book of Romantic Poetry, editor Jonathan Wordsworth (Penguin Classics, 2005)</i></b> <b>ISBN 9780140435689</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
To the South Downs	Charlotte Smith	4
To a Mountain Daisy	Robert Burns	5
Kubla Khan	Samuel T Coleridge	8
The Lucy Poems	William Wordsworth	11
Ode to the Skylark	Percy B Shelley	26
Lines of Life	Laetitia E Landon	35
<i>The Prelude</i> - The Discharged Soldier	William Wordsworth	157
The Leech Gatherer		173
Rime of the Ancient Mariner	Samuel T Coleridge	178
The London Beggar	William Wordsworth	177
Pains of Sleep	Samuel T Coleridge	197
To a Mouse, On Turning Her Up In Her Nest with the Plough	Robert Burns	254
Ode to a Nightingale	John Keats	341
Ode to the West Wind	Percy B Shelley	347
The Chimney Sweeper	William Blake	362
London		368
The Tyger		369
Daffodils	William Wordsworth	385
The Solitary Reaper		387
The Maid of Athens	Lord Byron	395
On this day I complete my thirty-sixth year		400
Composed Upon Westminster Bridge	William Wordsworth	432

<b><i>The New Penguin Book of Romantic Poetry</i>, editor Jonathan Wordsworth (Penguin Classics, 2005) ISBN 9780140435689</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
When I have Fears that I may Cease to Be	John Keats	440
Christabel, Part I	Samuel T Coleridge	481
La Belle Dame sans Merci	John Keats	516
Slavery: A Poem	Hannah More	620
Death of Luco ( from On the Inhumanity of the Slave Trade)	Ann Yearsley	622
The Farmer's Boy (from Summer)	Robert Bloomfield	636
Lamentations of Round-Oak Waters (lines 157–96)	John Clare	649
The Factory	Laetitia E Landon	675
Written between Dover and Calais, July 1792	Mary Robinson	690

### Crossing Boundaries

<b><i>Goblin Market , The Prince's Progress, and Other Poems</i>, Christina Rossetti (Hard Press, 2006) ISBN 9781406950519</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
Goblin Market	Christina Rossetti	9
In the Round Tower at Jhansi		22
Dream Land		23
At Home		24
Love from the North		26
Cousin Kate		28
Spring		32
A Birthday		34
Remember		35
After Death		36
An End		37
My Dream		38
Song ("Oh roses for the flush of youth)		40
A Summer Wish		43
Maude Clare		46
Echo		48
Another Spring		50
A Peal of Bells		51
Fata Morgana		52
'No, Thank You, John'		52
Three Seasons		59
Shut Out		60
Song ("Two Doves upon the selfsame branch")		63
Dead Before Death		64
Rest		67
The Convent Threshold		69
<i>from Devotional Pieces:</i>		
'The Love of Christ which Passeth Knowledge'	74	

***Goblin Market , The Prince's Progress, and Other Poems, Christina Rossetti (Hard Press, 2006) ISBN 9781406950519***

Poem title	Poet	Page number
A Better Resurrection	Christina Rossetti	76
A Dialogue		83
Sweet Death		85
The World		88
Amen		103

***North, Seamus Heaney (Faber, 1975) ISBN 9780571108138***

Poem title	Poet	Page number
Antaeus	Seamus Heaney	3
Belderg		4
Funeral Rites		6
North		10
Viking Dublin: Trail Pieces		12
The Digging Skeleton		17
Bone Dreams		19
Come to the Bower		24
Bog Queen		25
The Grauballe Man		28
Punishment		30
Strange Fruit		32
Kinship		33
Ocean's Love to Ireland		40
Aisling		42
Act of Union		43
The Betrothal of Cavehill		45
Hercules and Antaeus		46
The Unacknowledged Legislator's Dream		51
Whatever You Say Say Nothing		52
Freedman		56
Singing School		57
The Ministry of Fear		58
A Constable calls		61
Orange Drums, Tyrone		63
Summer		64
Fosterage		66
Exposure	67	

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