

Pearson Edexcel Level 3 Advanced GCE in English Literature (9ET0)

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 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 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

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

The Pearson Edexcel Level 3 Advanced GCE in English Literature meets the following purposes, which fulfil those defined by the Office of Qualifications and Examinations Regulation (Ofqual) for Advanced 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, for example English Literature
- 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 Literature are to enable students to:

- read widely and independently set texts and others that they have selected for themselves
- engage critically and creatively with a substantial body of texts and ways of responding to them
- develop and effectively apply their knowledge of literary analysis and evaluation
- explore the contexts of the texts they are reading and others' interpretations of them
- undertake independent and sustained studies to deepen their appreciation and understanding of English literature, including its changing traditions.

The context for the development of this qualification

All our qualifications are designed to meet our World Class Qualification Principles^[1] 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 Literature*, published in April 2014.

[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

The Pearson Edexcel Level 3 Advanced GCE in English Literature consists of three externally examined papers and one coursework component. The qualification requires the study of eight texts plus unseen poetry.

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

Component 1: Drama		*Paper code: 9ET0/01
<ul style="list-style-type: none"> Externally assessed Availability: May/June First assessment: 2017 		30% of the total qualification
Overview of content Students study: <ul style="list-style-type: none"> one Shakespeare play and one other drama from either tragedy or comedy - both texts may be selected from one or both of these categories. a collection of essays and critical essays related to their selected Shakespeare play. Students' preparation is supported by <i>Shakespeare: A Critical Anthology – Tragedy</i> or <i>Shakespeare: A Critical Anthology – Comedy</i>. 		
Overview of assessment <ul style="list-style-type: none"> Written examination, lasting 2 hours. Open book – clean copies of the drama texts can be taken into the examination. The Critical Anthology must not be taken into the examination. Total of 70 marks available – 40 marks for Section A and 30 marks for Section B. Two sections: students answer one question from a choice of two on their studied text for both Section A and Section B. Section A – Shakespeare: one essay question, incorporating ideas from wider critical reading (AO1, AO2, AO3, AO5 assessed). Section B – Other drama: one essay question (AO1, AO2, AO3 assessed). 		

Component 2: Prose		*Paper code: 9ET0/02
<ul style="list-style-type: none"> Externally assessed Availability: May/June First assessment: 2017 		20% of the total qualification
Overview of content Students study: <ul style="list-style-type: none"> two prose texts from a chosen theme (see page 3–4). At least one of the prose texts must be pre-1900. 		
Overview of assessment <ul style="list-style-type: none"> Written examination, lasting 1 hour. Open book – clean copies of the prose texts can be taken into the examination. Total of 40 marks available. Students answer one comparative essay question from a choice of two on their studied theme (AO1, AO2, AO3, AO4 assessed). 		

Component 3: Poetry		*Paper code: 9ET0/03
<ul style="list-style-type: none"> Externally assessed Availability: May/June First assessment: 2017 		30% of the total qualification
Overview of content Students will: <ul style="list-style-type: none"> prepare for responding to an unseen modern poem, through study of poetic form, meaning, language style study either a range of poetry from: a literary period or a range of poetry by a named poet from within a literary period.		
Overview of assessment <ul style="list-style-type: none"> Written examination, lasting 2 hours. Open book – clean copies of the poetry texts can be taken into the examination. Total of 60 marks available – 20 marks for Section A and 40 marks for Section B. Two sections: students answer the question on the unseen poem and one question from a choice of two on their studied text. Section A – Unseen Poetry: one essay question on an unseen modern poem written post 2000 (AO1, AO2 assessed). Section B – Prescribed Poetry: one essay question (AO1, AO2, AO3, AO4 assessed). 		
Coursework		*Code: 9ET0/04
<ul style="list-style-type: none"> Internally assessed, externally moderated Availability: May/June First moderation: 2017 		20% of the total qualification
Overview of content Students have a free choice of two texts to study. Chosen texts: <ul style="list-style-type: none"> must be different from those studied in Components 1, 2 and 3 must be complete texts and may be linked by theme, movement, author or period may be selected from poetry, drama, prose or literary non-fiction. 		
Overview of assessment Students produce one assignment. Either: <ul style="list-style-type: none"> one extended comparative essay referring to two texts (AO1, AO2, AO3, AO4, AO5) or <ul style="list-style-type: none"> one recreative piece on one literary text plus an analytical commentary AND one comparative essay referring to both texts (AO1, AO2, AO3, AO4, AO5). Advisory total word count is 2500-3000 words. Total of 44 marks available. 		

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

Prescribed texts at a glance

The qualification requires students to study *eight* texts and *three* of these have to be pre-1900 texts (including one Shakespeare play). The compulsory post-2000 text is covered by the contemporary unseen poetry assessment in Section A of Paper 3.

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

Qualification Structure	Studied Texts		
Component 1: Drama	1. Shakespeare	2. Other drama play*	3. Critical Anthology
Component 2: Prose	4. Pre-1900 prose fiction	5. Prose fiction*	
Component 3: Poetry	6. Specified poetry anthology/collection*		
Coursework	7. Chosen text*	8. Chosen text*	

* represents opportunities for students to study their third pre-1900 text. Please see page 16 for further details of how this relates to coursework.

Component 1: Drama
<p>Drama (Tragedy or Comedy)</p> <p>Provided texts: the free of charge Shakespeare Critical Anthology; a collection of critical essays on either the theme of tragedy and comedy that will enrich the study of their selected Shakespeare play. Students study one in relation to their chosen play.</p> <p>Tragedy William Shakespeare: <i>Antony and Cleopatra</i>, <i>Hamlet</i>, <i>King Lear</i>, <i>Othello</i> Other drama: <i>A Doll's House</i>, Henrik Ibsen; <i>A Streetcar Named Desire</i>, Tennessee Williams; <i>Doctor Faustus</i>, Christopher Marlowe; <i>The Home Place</i>, Brian Friel</p> <p>OR</p> <p>Comedy William Shakespeare: <i>A Midsummer Night's Dream</i>, <i>Measure for Measure</i>, <i>The Taming of the Shrew</i>, <i>Twelfth Night</i> Other drama: <i>The Importance of Being Earnest</i>, Oscar Wilde; <i>The Pitmen Painters</i>, Lee Hall; <i>The Rover</i>, Aphra Behn; <i>Waiting for Godot</i>, Samuel Beckett</p> <p>The Shakespeare and other drama text may be selected from within or across sub-categories i.e. one tragedy and one comedy or two comedies or two tragedies.</p>

Component 2: Prose

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

Childhood

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

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

Colonisation and its Aftermath

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

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

Crime and Detection

Pre-1900: *A Study in Scarlet*, Arthur Conan Doyle; *The Moonstone*, Wilkie Collins

Post-1900: *In Cold Blood*, Truman Capote; *The Murder Room*, P D James

Science and Society

Pre-1900: *Frankenstein*, Mary Shelley; *The War of the Worlds*, H G Wells

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

The Supernatural

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

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

Women and Society

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

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

Component 3: Poetry

UNSEEN POETRY

Students should study a wide range of modern poetry in preparation for responding to a post-2000 unseen poem.

PRESCRIBED POETRY

Select **either** the named collection **or** the named poet within the chosen period from the tables below.

(A list of all prescribed poems is provided in *Appendix 5: Prescribed texts*).

ANTHOLOGY POETRY – Pre-1900 CHOICES	
The Medieval Period	
Medieval Poetic Drama	<p><i>Everyman and Medieval Miracle Plays</i>, editor A C Cawley (Everyman, 1993). This edition has normalised spelling.</p> <p>These poetic dramas can also be read with the original spelling: <i>English Mystery Plays: A Selection</i>, editor Peter Happe (Penguin Classics, 1975).</p> <p>Either edition is permissible.</p>
Medieval Poet: Geoffrey Chaucer	<i>The Wife of Bath's Prologue and Tale</i> , editor James Winny (Cambridge, 1994)
Metaphysical Poetry	
The Metaphysical Poets	<i>Metaphysical Poetry</i> , editor Colin Burrow (Penguin, 2006)
Metaphysical Poet: John Donne	<i>John Donne Selected Poems</i> (Penguin Classics, 2006)
The Romantic Period	
The Romantics	<i>English Romantic Verse</i> , editor David Wright (Penguin Classics, 1973)
Romantic Poet: John Keats	<i>Selected Poems: John Keats</i> , editor John Barnard (Penguin Classics, 2007)
The Victorian Period	
The Victorians	<i>The New Oxford Book of Victorian Verse</i> , editor Christopher Ricks (OUP, 2008)
Victorian Poet: Christina Rossetti	<i>Christina Rossetti Selected Poems</i> , editor Dinah Roe (Penguin, 2008)
ANTHOLOGY POETRY – Post-1900 CHOICES	
The Modernism Period	
Modernist Period	<i>The Great Modern Poets</i> , editor Michael Schmidt (Quercus, 2014)
Modernist Poet: T S Eliot	<i>T. S. Eliot Selected Poems</i> (Faber, 2009)
The Movement	
The Movement	<i>The Oxford Book of Twentieth Century English Verse</i> , editor Philip Larkin with foreword by A Motion (OUP, 1973)
The Movement Poet: Philip Larkin	<i>The Less Deceived</i> (Faber, 2011)

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 examination assessment.

In order to have an entirely free choice of coursework texts, centres must ensure that, elsewhere in this qualification, they have met the requirement to study three pre-1900 texts. In addition to studying the compulsory Shakespeare and pre-1900 prose, this can be achieved by selecting a pre-1900 'other drama' text **OR** a second pre-1900 prose option **OR** a pre-1900 poetry movement.



Assessment Objectives and weightings

Students must:		% in GCE
AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression	27
AO2	Analyse ways in which meanings are shaped in literary texts	27
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received	22
AO4	Explore connections across literary texts	14
AO5	Explore literary texts informed by different interpretations	10
Total		100%



Knowledge, skills and understanding

Component 1: Drama

Overview

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

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

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

Learning outcomes

Students are required to:

- show knowledge and understanding of how playwrights use dramatic forms to shape meaning in drama texts and evoke responses in audiences
- show knowledge and understanding of the contexts in which texts have been produced and received and understanding of how these contexts influence meaning
- show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts
- show knowledge and understanding of a range of ways to read and experience texts, responding critically and creatively
- respond to and evaluate texts, drawing on their understanding of interpretations by different readers such as literary critics
- identify and explore how attitudes and values are expressed in texts
- communicate fluently, accurately and effectively their knowledge, understanding and evaluation of texts
- use literary critical concepts and terminology with understanding and discrimination
- make appropriate use of the conventions of writing in literary studies, referring accurately and appropriately to texts and sources.

Content

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

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

WILLIAM SHAKESPEARE

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

Tragedy

Antony and Cleopatra, Hamlet, King Lear, Othello

Comedy

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

OTHER DRAMA

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

Tragedy

A Doll's House, Henrik Ibsen
A Streetcar Named Desire, Tennessee Williams
Doctor Faustus, Christopher Marlowe
The Home Place, Brian Friel

Comedy

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

Critical writing

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

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

Suggestions for additional reading can be found in the critical anthologies.

Component 2: Prose

Overview

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

Learning outcomes

Students are required to:

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

Content

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

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

Childhood

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

Colonisation and its Aftermath

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

Crime and Detection

Pre-1900	<i>A Study in Scarlet</i> , Arthur Conan Doyle	<i>The Moonstone</i> , Wilkie Collins
Post-1900	<i>In Cold Blood</i> , Truman Capote	<i>The Murder Room</i> , P D James

Science and Society

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

The Supernatural

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

Women and Society

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

Component 3: Poetry

Overview

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

For the unseen study, students will need to apply their knowledge of poetic form, content and meaning in their response to an unseen poem written within their lifetime. Classroom study should extend students' understanding of the concerns and choices of modern-day poets.

Learning outcomes

Students are required to:

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

Content

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

Students are required to study a selection of poetry from a specified poetry collection. They study the prescribed editions and poems listed in Appendix 5: Prescribed texts.

Centres select **either** the **named collection** *OR* the single **named poet** from the following periods:

Pre-1900 choices

The Medieval Period

Medieval Poetic Drama

OR

Medieval Poet: Geoffrey Chaucer

Metaphysical Poetry

The Metaphysical Poets

OR

Metaphysical Poet: John Donne

The Romantic Period

The Romantics

OR

Romantic Poet: John Keats

The Victorian Period

The Victorians

OR

Victorian Poet: Christina Rossetti

Post-1900 choices

The Modernist Period

Modernism

OR

Modernist Poet: T S Eliot

The Movement

The Movement (1950–1970)

OR

The Movement Poet: Philip Larkin



Unseen Poetry

Students are expected to read widely within the genre of contemporary poetry

Centres are free to select appropriate modern poems in order to facilitate students' wider reading of contemporary poetry.



Coursework

Overview

Coursework will be assessed via two texts. There are no prescribed texts but centres must select complete texts which may be drawn from poetry, drama, prose or literary non-fiction. Students must select different texts from those studied in Components 1, 2 and 3.

The selected texts may be linked by theme, movement, author or period. Literary study of both texts should be enhanced by study of the links and connections between them, different interpretations and the contexts in which they were written and received.

Learning outcomes

Students are required to:

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

Content

Students will apply their literary reading skills to two chosen texts. They will engage in wider reading, use independent reading skills and apply research and study skills to their chosen literature.

Teachers and students are offered a free choice of two texts* which should ideally reflect interests and preferences that have arisen as a result of the prescribed course and wider independent reading.

Assignment choice

Students choose either option A or Option B:

Option A	Option B
ONE extended comparative essay referring to TWO texts.	ONE recreative piece on ONE literary text, including analytical commentary.
Total advisory word count: 2500–3000.	PLUS ONE comparative essay referring to both texts. Total advisory word count: 2500–3000.

Centres are welcome to draw on texts named elsewhere in the specification which have not been selected by the centre for examination assessment.

Meeting the requirement to study pre-1900 texts

In order to have an entirely free choice of coursework texts, centres must ensure that, elsewhere in this qualification, they have met the requirement to study **three** pre-1900 texts.

In addition to studying the compulsory Shakespeare text in Component 1 and one pre-1900 prose text in Component 2, this can be achieved by selecting:

- a pre-1900 'other drama' text in Component 1
- or**
- a second pre-1900 prose option in Component 1
- or**
- a pre-1900 poetry movement in Component 3.

*Centres who do not meet the pre-1900 requirement in one of the ways above will be required to include a pre-1900 text in their coursework selection.

Assignment setting, taking and marking

Assignment setting

When deciding on the texts they select and the assignments they produce, students should be encouraged to draw on their own interests and skills, as well as applying what they have learned about literature. The choice of texts 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 texts chosen by students are relevant and appropriate to the student's 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 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. Teachers must not give students solutions. 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 they have seen enough of the student drafting work in order 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 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 for further information.

Word count

It is strongly recommended that students write between 2500–3000 words in total for their chosen assignment. 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 assignment 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.

		Coursework: Option A – essay or Option B – recreative and commentary
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)
	0	No rewardable material
Level 1	1–6	Descriptive <ul style="list-style-type: none"> Makes limited reference to texts with frequent errors and lapses of expression. Uses a narrative or descriptive approach and shows a limited understanding of the writer's craft or genre conventions. Shows limited awareness of contextual factors. Few links made between texts
Level 2	7–12	General understanding <ul style="list-style-type: none"> Makes general points with some lapses in expression and clarity. Gives surface readings of texts and shows general understanding of writer's methods and genre conventions by commenting on straightforward elements. Makes general links between text and contexts. Identifies general links between texts.
Level 3	13–19	Clear relevant response <ul style="list-style-type: none"> Offers a clear response with few lapses in expression, using relevant textual examples where appropriate. Demonstrates a consistent reading of texts which shows understanding of the writer's craft and of genre conventions. Identifies clear points to link texts and contexts, supported by specific textual examples. Makes clear connections between texts, developing an integrated connective approach.
Level 4	20–26	Discriminating controlled response <ul style="list-style-type: none"> Demonstrates a controlled response with fluently embedded examples and discriminating use of concepts and terminology where appropriate. Discriminating interpretation of texts with controlled analysis of nuances and subtleties of writer's craft and of genre conventions. Provides a detailed and discriminating exploration of contextual issues. Analyses connections between texts.
Level 5	27–32	Critical evaluative response <ul style="list-style-type: none"> Presents a critical, evaluative response that is sophisticated in structure and expression, using sustained textual reference where appropriate. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft and of genre conventions. Presents a sophisticated evaluation of significance and influence of contextual factors. Evaluates connections between texts.

		Coursework: Option A – essay or Option B – recreative and commentary
Level	Mark	Descriptor (AO5)
	0	No rewardable material
Level 1	1–2	Recalls information <ul style="list-style-type: none"> Shows limited awareness of different interpretations of texts.
Level 2	3–5	General exploration <ul style="list-style-type: none"> Offers general straightforward explanations of different interpretations of texts.
Level 3	6–8	Detailed exploration <ul style="list-style-type: none"> Offers clear understanding of different interpretations texts.
Level 4	9–10	Discriminating exploration <ul style="list-style-type: none"> Produces a developed analysis of different interpretations of texts.
Level 5	11–12	Critical and evaluative <ul style="list-style-type: none"> Critically evaluates different interpretations of texts.



Marking, standardisation and moderation

The assignment is 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.

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

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.

Malpractice and plagiarism

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.

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

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 (GCSE qualifications)* document on the JCQ website: www.jcq.org.



Assessment

Assessment summary

Summary of table of assessment

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

Component 1: Drama	*Paper code: 9ET0/01
Written examination consisting of two sections. Open book examination – clean copies of the prescribed drama texts to be taken into the examination. Copies of the Critical Anthologies must not be taken into the examination.	30% of the total qualification
Section A: Shakespeare One essay question from a choice of two on their studied text, incorporating ideas from wider critical reading (AO1, AO2, AO3, AO5 assessed).	
Section B: Other drama One essay question from a choice of two on their studied text (AO1, AO2, AO3 assessed).	
<ul style="list-style-type: none">• First assessment: May/June 2017.• The assessment length is 2 hours.• The assessment consists of 32 questions. Students answer two of these.• The assessment consists of 70 marks – 40 marks for Section A and 30 marks for Section B.	

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

Component 3: Poetry		*Paper code: 9ET0/03
Written examination consisting of two sections. Open book examination – clean copies of the prescribed poetry texts to be taken into the examination.		30% of the total qualification
<p>Section A: Unseen Poetry One essay question on an unseen modern poem written post-2000 (AO1, AO2 assessed).</p> <p>Section B: Prescribed Poetry One essay question students from a choice of two on their studied text (AO1, AO2, AO3, AO4 assessed).</p> <ul style="list-style-type: none"> • First assessment: May/June 2017. • The assessment length is 2 hours. • The assessment consists of 25 questions – student answer one compulsory question then one question from a choice of 24. • The assessment consists of 60 marks – 20 marks for Section A and 40 marks for Section B. 		

Coursework		*Code: 9ET0/04
Students produce one assignment.		20% of the total qualification
<p><i>Either</i></p> <p>One extended comparative essay referring to two texts (AO1, AO2, AO3, AO4, AO5 assessed)</p> <p><i>or</i></p> <p>One recreative piece on one literary text plus an analytical commentary AND one comparative essay referring to both texts (AO1, AO2, AO3, AO4, AO5 assessed).</p> <p>Total advisory word count is 2500–3000 words.</p> <ul style="list-style-type: none"> • First moderation: May/June 2017 • This assessment is internally assessed, externally moderated. • The assignment consists of 44 marks. • 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 Literature Sample Assessment Materials* document (ISBN 9781446912713)

*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
AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression	27
AO2	Analyse ways in which meanings are shaped in literary texts	27
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received	22
AO4	Explore connections across literary texts	14
AO5	Explore literary texts informed by different interpretations	10
Total		100%

Breakdown of Assessment Objectives

Paper/Component	Assessment Objectives					Total for all Assessment Objectives
	AO1	AO2	AO3	AO4	AO5	
Paper 1: Drama	8.7%	8.7%	8.7%	0%	4.2%	30%
Paper 2: Prose	5%	5%	5%	5%	0%	20%
Paper 3: Poetry	9.9%	9.9%	5.1%	5.1%	0%	30%
Coursework	3.6%	3.6%	3.6%	3.6%	5.4%	20%
Total for this qualification	27%	27%	22%	14%	10%	100%

NB: some figures have been rounded up or down

Entry and assessment information

Student entry

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

Forbidden combinations and discount code

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

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.

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).

Synoptic assessment

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, particularly in the Coursework.

Awarding and reporting

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 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

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

Grade descriptions

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

Other information

Student recruitment

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.

Prior learning and other requirements

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

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

Progression

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 directly related to English 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

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

This qualification provides progression from GCSE building on skills of analysing, evaluating and comparing texts and writing skills, including accurate spelling, punctuation and grammar.

Progression from GCSE to Advanced GCE

The Advanced GCE will allow students to develop a broader and deeper understanding of English Literature and allow them to develop higher English 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.'¹

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:²

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 communicate³.

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.

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

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

³ 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 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 Literature

The Extended Project creates the opportunity to develop transferable skills for progression to higher education and the workplace. This is through the exploration of an area of personal interest or a topic of interest from the English Literature qualification content. For example, English Literature students could work on a dissertation that explores an aspect of English 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 Literature students should demonstrate that they have extended themselves in some significant way by means of their Extended Project. It is important that they show at the outset how their work involves significant extension beyond what they have studied in English 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. An English Literature student could choose to carry out a deeper, more analytic exploration of a concept that can be explored through the lens of textual study. For example, questions about the nature of 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 Literature qualification could inspire a choice of Extended Project topic.

As an example of an English 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 this 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?

There is also scope for English Literature based performance and artefact Extended Projects. For example, a student might perform scenes from a text they are studying or create an artefact inspired by a topic studied in English Literature.



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 (www.edexcel.com) for details of any changes.	5110
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 – 9ET0
Paper/component code	These codes are provided for reference purposes. Students do not need to be entered for individual papers/components.	Paper 1: 9ET0/01 Paper 2: 9ET0/02 Paper 3: 9ET0/03 Coursework: 9ET0/04



Appendix 4: Coursework authentication sheet

Pearson Edexcel Level 3 Advanced GCE in English Literature 9ET0/04				
Have you received advice on the title from the Assignment Advisory Service?		Y/N		
Centre name:		Centre number:		
Candidate name:		Candidate number:		
Assignment	Mark awarded	Comments <i>[NB: Comment box expands as you start entering text]</i>		
Option A essay Title: Texts:				
Option B recreative + commentary Title: Texts:				
Please indicate how the third pre-1900 text requirement has been met	Prose <input type="checkbox"/>	Poetry <input type="checkbox"/>	Other drama <input type="checkbox"/>	Coursework <input type="checkbox"/>
TOTAL				

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.

I confirm that the candidate has studied at least three pre-1900 texts to meet the requirements of the qualification. Texts studied are indicated overleaf.

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

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, 2 and 3.

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

Component 1	Shakespeare		Other drama	
	Tragedy	<input type="checkbox"/>	Tragedy	<input type="checkbox"/>
	<i>Antony and Cleopatra</i>		<i>A Doll's House</i>	
	<i>Hamlet</i>	<input type="checkbox"/>	<i>A Streetcar Named Desire</i>	<input type="checkbox"/>
	<i>King Lear</i>	<input type="checkbox"/>	<i>Doctor Faustus</i>	<input type="checkbox"/>
	<i>Othello</i>	<input type="checkbox"/>	<i>The Home Place</i>	<input type="checkbox"/>
	Comedy	<input type="checkbox"/>	Comedy	<input type="checkbox"/>
	<i>A Midsummer Night's Dream</i>		<i>The Importance of Being Earnest</i>	
	<i>Measure for Measure</i>	<input type="checkbox"/>	<i>The Pitmen Painters</i>	<input type="checkbox"/>
	<i>The Taming of the Shrew</i>	<input type="checkbox"/>	<i>The Rover</i>	<input type="checkbox"/>
	<i>Twelfth Night</i>	<input type="checkbox"/>	<i>Waiting for Godot</i>	<input type="checkbox"/>

Component 2	Childhood		Colonisation and its Aftermath	
	<i>What Maisie Knew</i>	<input type="checkbox"/>	<i>Heart of Darkness</i>	<input type="checkbox"/>
	<i>Hard Times</i>	<input type="checkbox"/>	<i>The Adventures of Huckleberry Finn</i>	<input type="checkbox"/>
	<i>Atonement</i>	<input type="checkbox"/>	<i>A Passage to India</i>	<input type="checkbox"/>
	<i>The Color Purple</i>	<input type="checkbox"/>	<i>The Lonely Londoners</i>	<input type="checkbox"/>

Component 2	Crime and Detection		Science and Society	
	<i>A Study in Scarlet</i>	<input type="checkbox"/>	<i>Frankenstein</i>	<input type="checkbox"/>
	<i>The Moonstone</i>	<input type="checkbox"/>	<i>The War of the Worlds</i>	<input type="checkbox"/>
	<i>In Cold Blood</i>	<input type="checkbox"/>	<i>Never Let Me Go</i>	<input type="checkbox"/>
	<i>The Murder Room</i>	<input type="checkbox"/>	<i>The Handmaid's Tale</i>	<input type="checkbox"/>

Component 2	The Supernatural		Women and Society	
	<i>The Picture of Dorian Gray</i>	<input type="checkbox"/>	<i>Wuthering Heights</i>	<input type="checkbox"/>
	<i>Dracula</i>	<input type="checkbox"/>	<i>Tess of the D'Urbervilles</i>	<input type="checkbox"/>
	<i>The Little Stranger</i>	<input type="checkbox"/>	<i>Mrs Dalloway</i>	<input type="checkbox"/>
	<i>Beloved</i>	<input type="checkbox"/>	<i>A Thousand Splendid Suns</i>	<input type="checkbox"/>

Component 3	The Medieval Period	<input type="checkbox"/>	Geoffrey Chaucer	<input type="checkbox"/>
	The Metaphysical Poets	<input type="checkbox"/>	John Donne	<input type="checkbox"/>
	The Romantics	<input type="checkbox"/>	John Keats	<input type="checkbox"/>
	The Victorians	<input type="checkbox"/>	Christina Rossetti	<input type="checkbox"/>
	Modernism	<input type="checkbox"/>	T S Eliot	<input type="checkbox"/>
	The Movement	<input type="checkbox"/>	Philip Larkin	<input type="checkbox"/>



Appendix 5: Prescribed texts

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 our website (www.edexcel.com) in the event that a named edition goes out of print.

Prescribed texts for Component 1: Drama and Component 2: Prose

We have not prescribed specific editions of the named drama and prose texts for this qualification. Centres may select text editions for drama and prose that best suit their needs but 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 of Shakespeare plays that will be used in the examination may not contain critical materials
- editions that offer study notes are not allowed.

Prescribed texts for Component 3: Poetry

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

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

Pre-1900 – The Medieval Period

***Everyman and Medieval Miracle Plays*, editor A C Cawley (Everyman, 1993) ISBN 9780460872805**

Poem title	Poet	Page number
Noah's Flood (Chester)	Anon	33
The Second Shepherds' Pageant (Wakefield)		75
The Crucifixion (York)		137

***English Mystery Plays: A Selection*, editor Peter Happe (Penguin Classics, 1975) ISBN 9780140430936**

Poem title	Poet	Page number
Noah	Anon	118
The Second Shepherds' Play		265
The Crucifixion		525

Note for prescribed list of poems for Medieval poetry:

Noah's Flood/Noah is counted as the equivalent of seven poems

The Second Shepherds' Pageant/Play is counted as the equivalent of seventeen poems

The Crucifixion is counted as the equivalent of six poems.

Note for prescribed list of poems for Medieval poetry:

Noah's Flood/The Flood of Noah is counted as the equivalent of seven poems

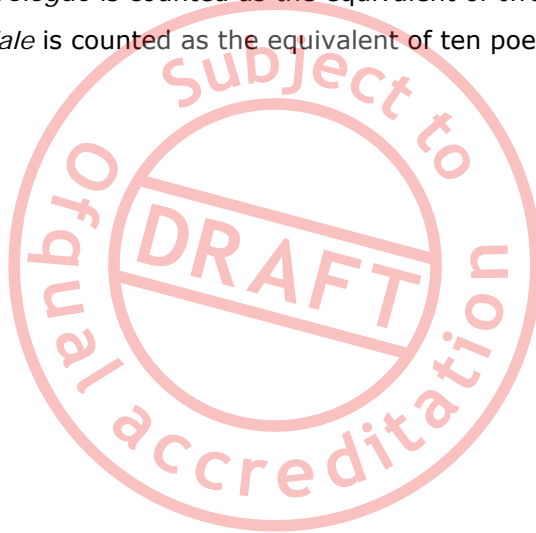
The Second Shepherds' Pageant/Play is counted as the equivalent of seventeen poems.

<i>The Wife of Bath's Prologue and Tale</i>, 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

Note for prescribed list of poems for Geoffrey Chaucer:

The Wife of Bath's Prologue is counted as the equivalent of twenty poems

The Wife of Bath's Tale is counted as the equivalent of ten poems.



Pre-1900 – Metaphysical Poets

<i>Metaphysical Poetry</i>, editor Colin Burrow (Penguin, 2006) ISBN 9780140424447		
Poem title	Poet	Page number
The Flea	John Donne	4
The Good Morrow		5
Song (Go and catch a falling star)		6
Woman's Constancy		7
The Sun Rising		8
A Valediction of Weeping		19
A Nocturnal Upon St Lucy's Day, Being the Shortest Day		21
The Apparition		22
Elegy: To his Mistress Going to Bed		29
At the Round Earth's Imagined Corners		31
Batter My Heart		33
Death be not Proud		32
A Hymn to God the Father		36
Redemption	George Herbert	67
The Collar		78
The Pulley		79
Love III (Love Bade me Welcome)	Thomas Carew	87
To My Mistress Sitting by a River's Side: An Eddy		
To a Lady that Desired I Would Love Her		95
A Song (Ask me no more)	Anne Bradstreet	98
A Letter to her Husband		135
Song: To Lucasta, Going to the Wars	Richard Lovelace	182
The Nymph Complaining for the Death of her Fawn	Andrew Marvell	195
To His Coy Mistress		198
The Definition of Love		201
Unprofitableness	Henry Vaughan	219
The World		220
To My Excellent Lucasia, on Our Friendship	Katherine Phillips	240
A Dialogue of Friendship Multiplied		241
Orinda to Lucasia		242

John Donne Selected Poems (Penguin Classics, 2006) ISBN 9780140424409		
Poem title	Poet	Page number
The Good Morrow	John Donne	3
Song (Go and catch a falling star)		3
Woman's Constancy		4
The Sun Rising		6
The Canonization		9
Song (Sweetest love I do not go)		12
Air and Angels		15
The Anniversary		17
Twickenham Garden		20
Love's Growth		24
A Valediction of Weeping		28
Love's Alchemy		29
The Flea		30
A Nocturnal Upon St Lucy's Day, Being the Shortest Day		33
The Apparition		36
A Valediction Forbidding Mourning		37
The Ecstasy		39
The Funeral		45
The Relic		48
Elegy: To His Mistress Going to Bed		80
Holy Sonnet 1 (Thou hast made me)		177
Holy Sonnet V (I am a little world)		179
Holy Sonnet VI (This is my play's last scene)		179
Holy Sonnet VII (At the round earth's imagined corners)		180
Holy Sonnet X (Death be not proud)		181
Holy Sonnet XI (Spit in my face, you Jews)		182
Holy Sonnet XIV (Batter my heart)		183
Good Friday, 1613. Riding Westward		190
Hymn to God My God, in My Sickness		195
A Hymn to God the Father		197

Pre-1900 – The Romantic Period

English Romantic Verse, editor David Wright (Penguin Classics, 1973) ISBN 9780140421026		
Poem title	Poet	Page number
Songs of Innocence: Holy Thursday	William Blake	69
Songs of Experience: Holy Thursday		73
Songs of Experience: The Sick Rose		73
Songs of Experience: The Tyger		74
Songs of Experience: London		75
Lines Written in Early Spring	William Wordsworth	108
Lines Composed a Few Miles above Tintern Abbey		109
Ode: Intimations of Immortality		133
The Rime of the Ancient Mariner	Samuel Taylor Coleridge	155
Lines Inscribed upon a Cup Formed from a Skull	George Gordon, Lord Byron	211
Fare Thee Well		212
So We'll Go no more A Roving		213
On This Day I Complete My Thirty-Sixth Year		232
The cold earth slept below	Percy Bysshe Shelley	242
Stanzas Written in Dejection, near Naples		243
Ode to the West Wind	John Keats	246
The Question		249
Ode to a Nightingale		276
Ode on a Grecian Urn		279
To Autumn		282
Ode on Melancholy		283
Sonnet on the Sea		287
To a Wreath of Snow	Emily Brontë	341
R Alcona to J Brenzaida		342
Julian M and A G Rochelle		343
Last Lines		348

Note for prescribed list of poems for English Romantic Verse:

The Rime of the Ancient Mariner is counted as the equivalent of five poems.

***Selected Poems: John Keats*, editor John Barnard (Penguin Classics, 2007) ISBN 9780140424478**

Poem title	Poet	Page number
O Solitude! if I must with thee dwell	John Keats	5
On First Looking into Chapman's Homer		12
On the Sea		35
In drear-nighted December		97
On Sitting Down to Read King Lear Once Again		99
When I have fears that I may cease to be		100
Isabella; or, The Pot of Basil		109
Hyperion. A Fragment		140
The Eve of St Agnes		165
La Belle Dame Sans Merci: A Ballad (the original version, not the 'Indicator' version)		184
To Sleep		186
Ode to Psyche		187
Ode on a Grecian Urn		191
Ode to a Nightingale		193
Ode on Melancholy		195
Ode on Indolence		196
Bright Star! would I were steadfast as thou art		219
To Autumn		219

Note for prescribed list of poems for John Keats:

Isabella: or, The Pot of Basil is counted as the equivalent of five poems

Hyperion. A Fragment is counted as the equivalent of five poems

The Eve of St Agnes is counted as the equivalent of five poems.

The Victorian Period

<i>The New Oxford Book of Victorian Verse</i> , editor Christopher Ricks (OUP, 2008) ISBN 9780199556311		
Poem title	Poet	Page number
From In Memoriam: VII Dark house, by which once more I stand	Alfred Tennyson	23
From In Memoriam: XCV By night we linger'd on the lawn		28
From Maud: I xi O let the solid ground		37
From Maud: I xviii I have led her home, my love, my only friend		38
From Maud: I xxii Come into the garden, Maud		40
From Maud: II iv O that 'twere possible		43
The Visionary	Charlotte Brontë (in partnership with Emily Brontë)	61
Grief	Elizabeth Barrett Browning	101
From Sonnets from the Portuguese XXIV: Let the world's sharpness, like a closing knife'		102
The Best Thing in the World	Robert Browning	115
Died...		116
My Last Duchess		117
Home-Thoughts, from Abroad		124
Meeting at Night		125
Love in a Life	Charlotte Brontë	134
The Autumn day its course has run – the Autumn evening falls		213
The house was still – the room was still		214
I now had only to retrace		214
The Nurse believed the sick man slept		215
Stanzas – [often rebuked, yet always back returning] (perhaps by Emily Brontë)		215
Remember	Christina Rossetti	278
Echo		278
May		280
A Birthday		280
Somewhere or Other		297
At an Inn	Thomas Hardy	465
I Look into My Glass		466
Drummer Hodge		467
A Wife in London		467
The Darkling Thrush		468

**Christina Rossetti Selected Poems, editor Dinah Roe (Penguin, 2008)
ISBN 9780140424690**

Poem title	Poet	Page number
Some ladies dress in muslin full and white	Christina Rossetti	12
Remember		16
The World		26
Echo		30
May		33
A Birthday		52
An Apple Gathering		53
Maude Clare		55
At Home		57
Up-Hill		58
Goblin Market		67
What Would I Give		88
Twice		89
Memory		112
A Christmas Carol		134
Passing and Glassing		156
Piteous my Rhyme is		179
A Helpmeet for Him		182
As froth on the face of the deep		184
Our Mothers, lovely women pitiful		190
Babylon the Great		191

Note for prescribed list of poems for Christina Rossetti:

Goblin Market is counted as the equivalent of ten poems.

Post-1900 – The Modernist Period

<i>The Great Modern Poets</i> , editor Michael Schmidt (Quercus, 2014) ISBN 9781848668669		
Poem title	Poet	Page number
The Runaway	Robert Frost	30
Mending Wall		30
Stopping by Woods on a Snowy Evening		32
Mowing		32
The Road Not Taken		32
Out, out		33
The Red Wheelbarrow	William Carlos Williams	46
This is just to say		46
Landscape with the Fall of Icarus		46
The Hunters in the Snow		47
The Great Figure		47
Snake	D H Lawrence	50
To a Snail	Marianne Moore	64
What are Years?		64
The Mind is an Enchanting Thing		65
La Figlia Che Piange	T S Eliot	68
The Love Song of J. Alfred Prufrock		68
Time Does Not Bring Relief	Edna St Vincent Millay	78
Requiem		78
Wild Swans		79
The Fawn		79
in Just	e e cummings	86
what if a much of a which of a wind		86
pity this busy monster manunkind		87
Stop all the Clocks	W H Auden	114
Lullaby		114
Musée des Beaux Arts		115
The Shield of Achilles		116

Note for prescribed list of poems for Modernism:

The Love Song of J. Alfred Prufrock is counted as the equivalent of three poems.

<i>T S Eliot: Selected Poems</i> (Faber, 2009) ISBN 9780571247059		
Poem title	Poet	Page number
The Love Song of J. Alfred Prufrock	T S Eliot	3
Portrait of a Lady		8
Preludes		13
Rhapsody on a Windy Night		16
Gerontion		21
Sweeney Erect		26
Whispers of Immortality		32
Sweeney Among the Nightingales		36
The Waste Land		
I. The Burial of the Dead		41
II. A Game of Chess		44
III. The Fire Sermon		48
IV. Death by Water		53
V. What the Thunder said		54
The Hollow Men		65
Ash-Wednesday		71
Ariel Poems:		
Journey of the Magi		87
A Song for Simeon		89

Post-1900 – The Movement

<i>The Oxford Book of Twentieth Century English Verse</i> , editor Philip Larkin with foreword by A Motion (OUP, 1973) ISBN 9780198121374		
Poem title	Poet	Page number
Hospital for Defectives	Thomas Blackburn	484
Felo De Se		485
Horror Comic	Robert Conquest	496
Man and Woman		497
Toads	Philip Larkin	537
Coming		538
At Grass		538
Take One Home for the Kiddies		539
Nothing to be Said		540
The Whitsun Weddings		540
Apology for Understatement	John Wain	555
Au Jardin des Plantes		556
A Song about Major Eatherly		557
Brooklyn Heights		562
Delay	Elizabeth Jennings	563
Song at the Beginning of Autumn		563
Answers		564
The Young Ones		564
One Flesh		565
Photograph of Haymaker 1890	Molly Holden	569
Giant Decorative Dahlias		570
Metamorphosis	Peter Porter	584
London is full of chickens on electric spits		585
Your Attention Please		585
Warning		609
The Miner's Helmet	George Macbeth	610
The Wasps' Nest		611
When I am Dead		611
Story of a Hotel Room		617
Farewell to Kurdistan		617

<i>Philip Larkin: The Less Deceived</i> (Faber, 2011) ISBN 9780571260126		
Poem title	Poet	Page number
Lines On A Young Lady's Photograph Album	Philip Larkin	1
Wedding Wind		3
Places, Loved Ones		4
Coming		5
Reasons For Attendance		6
Dry-Point		7
Next, Please		8
Going		9
Wants		10
Maiden Name		11
Born Yesterday		12
Whatever Happened?		13
No Road		14
Wires		15
Church Going		16
Age		18
Myxomatosis		19
Toads		20
Poetry Of Departure		22
Triple Time		23
Spring		24
Deceptions		25
I Remember, I Remember		26
Absences		28
Latest Face		29
If, My Darling		30
Skin		31
Arrivals, Departures		32
At Grass		33





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