

# **GCE**

**AS and A Level Specification**

## **English Literature A**

**AS exams 2009 onwards**

**A2 exams 2010 onwards**



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# 1 Introduction

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## 1.1 Why choose AQA?

It's a fact that AQA is the UK's favourite exam board and more students receive their academic qualifications from AQA than from any other board. But why does AQA continue to be so popular?

- **Specifications**

Ours are designed to the highest standards, so teachers, students and their parents can be confident that an AQA award provides an accurate measure of a student's achievements. And the assessment structures have been designed to achieve a balance between rigour, reliability and demands on candidates.

- **Support**

AQA runs the most extensive programme of support meetings; free of charge in the first years of a new specification and at a very reasonable cost thereafter. These support meetings explain the specification and suggest practical teaching strategies and approaches that really work.

- **Service**

We are committed to providing an efficient and effective service and we are at the end of the phone when you need to speak to a person about an important issue. We will always try to resolve issues the first time you contact us but, should that not be possible, we will always come back to you (by telephone, email or letter) and keep working with you to find the solution.

- **Ethics**

AQA is a registered charity. We have no shareholders to pay. We exist solely for the good of education in the UK. Any surplus income is ploughed back into educational research and our service to you, our customers. We don't profit from education, you do.

If you are an existing customer then we thank you for your support. If you are thinking of moving to AQA then we look forward to welcoming you.

## 1.2 Why choose English Literature A?

The new English Literature A specification encourages students to develop interest in and enjoyment of English Literature, through reading widely, critically and independently, across centuries, genre and gender, and through experience of an extensive range of views about texts and how to read them.

The new specification offers continuity from the previous 6 unit specification through:

- its clear philosophy of reading and meaning
- emphasis on the development of the informed, independent reader of literary texts through a course of wide and close reading
- the centrality of the unprepared text as the test of the candidate's ability to synthesise the key knowledge, understanding and skills of the course
- linking, connecting and comparing a wide range of whole texts and extracts as in the previous synoptic unit
- the consortium network.

In addition the specification offers the following for candidates and their teachers:

- delivering as much choice as possible for teachers and candidates by offering 3 optional areas of study at AS where texts are grouped coherently
- opportunity for coursework and open book examinations, to promote research and close focus on specific texts
- accessibility to the full ability range within AS/A2
- clear development from AS to A2 and clear connections between AS and A2.

## 1.3 How do I start using this specification?

### Already using the existing AQA English Literature A specification?

- Register to receive further information, such as mark schemes, past question papers, details of teacher support meetings, etc, at **<http://www.aqa.org.uk/rn/askaqa.php>**. Information will be available electronically or in print, for your convenience.
- Tell us that you intend to enter candidates. Then we can make sure that you receive all the material you need for the examinations. This is particularly important where examination material is issued before the final entry deadline. You can let us know by completing the appropriate Intention to Enter and Estimated Entry forms. We will send copies to your Exams Officer and they are also available on our website (**[http://www.aqa.org.uk/admin/p\\_entries.html](http://www.aqa.org.uk/admin/p_entries.html)**).
- Request permission to join a local consortium by contacting the subject department at **[english-gce@aqa.org.uk](mailto:english-gce@aqa.org.uk)**.

### Not using the AQA specification currently?

- Almost all centres in England and Wales use AQA or have used AQA in the past and are approved AQA centres. A small minority are not. If your centre is new to AQA, please contact our centre approval team at **[centreapproval@aqa.org.uk](mailto:centreapproval@aqa.org.uk)**.

## 1.4 How can I find out more?

### Ask AQA

You have 24-hour access to useful information and answers to the most commonly-asked questions at **<http://www.aqa.org.uk/rn/askaqa.php>**

If the answer to your question is not available, you can submit a query for our team. Our target response time is one day.

### Teacher Support

Details of the full range of current Teacher Support meetings are available on our website at **<http://www.aqa.org.uk/support/teachers.html>**

There is also a link to our fast and convenient online booking system for Teacher Support meetings at **<http://events.aqa.org.uk/ebooking>**

If you need to contact the Teacher Support team, you can call us on 01483 477860 or email us at **[teachersupport@aqa.org.uk](mailto:teachersupport@aqa.org.uk)**

## 2 Specification at a Glance

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### AS Examinations

#### Unit 1 – LTA1

##### Texts in Context

60% of AS, 30% of A Level  
2 hour written examination (open book)  
90 marks

**Either** LTA1A Victorian Literature  
**or** LTA1B World War One Literature  
**or** LTA1C The Struggle for Identity in Modern Literature

Available January and June

#### Unit 2 – LITA2

##### Creative Study

40% of AS, 20% of A Level  
Coursework  
60 marks

Two tasks: one on prose text and one on drama text.  
2000-2500 words in total.

Available January and June

AS  
Award  
1741

### A2 Examinations

#### Unit 3 – LITA3

##### Reading for Meaning

30% of A Level  
2 hour 30 minutes written examination (closed book)  
80 marks

Two questions involving unprepared extracts and wider re-reading on the unit theme of Love Through the Ages.

Available January and June

#### Unit 4 – LITA4

##### Extended Essay and Shakespeare Study

20% of A Level  
Coursework  
70 marks

Extended comparative essay of 3000 words.

Available January and June

A2  
Award  
2741

AS + A2 = A Level

# 3 Subject Content

The specification offers teachers the flexibility to create a coherent course of study for their students. At AS there are three alternative areas of study to choose from.

- Either** Option A Victorian Literature  
**or** Option B World War One Literature  
**or** Option C The Struggle for Identity in Modern Literature

## AS Requirements / Creating the AS Course

At AS, candidates should study **six** texts; **three** for close study and **three** for wider reading, as shown below.

Unit 1		Unit 2	
Set text	Wider reading	Set text	Wider reading
1 poetry	1 poetry 1 drama 1 prose	1 drama 1 prose	None required but may use Unit 1 drama wider reading text(s)
<ul style="list-style-type: none"> <li>• 1 of the above must be written between 1800 and 1945</li> <li>• 1 of the above must be written post-1990 (should link to Victorian Literature option by theme, setting, etc.)</li> <li>• 1 of the above may be non-fiction, literary criticism or cultural commentary</li> <li>• 1 of the above may be literature in translation</li> </ul>			

Wider reading will involve the reading of at least three whole texts and may be supported by the reading of relevant extracts and shorter pieces of writing. Candidates should not offer a text which they have previously studied at Key Stage 3 or 4. Suggested texts for wider reading are provided for each option in Section 3.5.

This specification has a clear philosophy of reading and meaning, and aims to encourage a candidate to develop as an informed, independent reader and critic of literary texts. S/he will achieve this through a course of close and wide reading.

An informed, independent reader builds a reading of a text through:

- careful and close reading of a text which yields appropriate and specific textual evidence
- consideration and understanding of other readings
- research into the contexts of both reading and writing.

The specification aims to develop the candidate as an informed, independent reader who comes to an understanding of meaning through close study of the primary text: it also relies on knowledge of the context of the text and of other possible meanings. This is a specification which provides the reader with maximum opportunities for both coursework and open text examination papers. Such opportunities promote research on the one hand and close focus on specific parts of a text on the other.

Candidates need to be actively engaged with texts in order to develop informed personal responses to their texts.

Definitions of both reading and meaning underpin the specification and how it should be approached.

*Reading:*

- is an active process: the reader is an active creator, not a passive recipient of second hand opinion
- can never be “innocent”: all readings are historically, socially and individually specific
- is not a single skill: some kinds of reading are more demanding than others.

*Meaning:*

- for an individual reader, depends as much on what is brought to the text as upon what is contained within it
- will not necessarily be instantly accessible
- will be different on different occasions, and changeable as a result of discussion and reflection
- can be multiple: different readings of a text can co-exist.

## AS

### Aims

The aims of this AS course are:

- to encourage literary study within a coherent contextual framework
- to introduce candidates to all three genres within the shared context through a combination of close and wide reading
- to consider how readers' responses are shaped by the context, by writers' choices and by other readers' interpretations
- to develop independent, individual interests within the shared context
- to lay a firm foundation for deeper study at A2.

### Routes through the AS Options

The philosophy of the AS specification is to integrate 'close' and 'wide' reading of a range of texts between 1800 and the present day across different genres, gender, culture, setting and place. The shared context provides a meaningful overview for candidates of all abilities.

Consideration of the lists of set texts for examination, suggested texts for coursework and the wider reading lists demonstrate the opportunities for a great deal of teacher and candidate freedom and several ways to meet the criteria of the course. The criteria governing time of composition (one text must be written after 1990 and one between 1800 and 1945) ensures that the candidates travel across a century whichever option they choose. The Victorians option features novels and drama from current literature which is contrasted and illuminated by their opposite number from the nineteenth century and also examples of translated seminal writers like Ibsen. The World War One option includes poetry as far apart as Brooke, Larkin and Sheers, offers detailed study of women's war writing across the century and provides examples of European texts. The Struggle for Identity in Modern Literature encompasses writing from the turn of the century in Robert Tressell's novel and provides opportunities for study of all genres from the 1930s as well as a concentration of utterly contemporary and international literature written in English.

The three options at AS will not change for five years.

## 3.1 Unit 1 LTA1 – Texts in Context

### Introduction

The aim of this unit is to encourage:

- **wide reading** within the chosen option. This will be across all three genres, across time and across genders
- **close reading** of a poetry text.

The context question in Unit 1 is central to the whole AS course. It invites candidates to use appropriate references to their reading for the whole course in their response to a short, unprepared non-fiction prose extract, synthesising their knowledge and understanding of their wide reading within the shared context. Learning how to apply these skills to an unprepared text provides an appropriate foundation for the skills required in Unit 3 of A2.

### Content

Candidates will choose **one** of the following options:

- Victorian Literature (LTA1A)
- World War One Literature (LTA1B)
- The Struggle for Identity in Modern Literature (LTA1C)

This unit will examine one set poetry text chosen from the list below and three texts covering all **three** genres as **wider reading**. These three texts may be supplemented with a collection of relevant extracts and shorter pieces of writing.

Suggested texts for wider reading are provided for each option at the end of Section 3 in this specification. Alternative texts may be used for wider reading, with the prior approval of the consortium adviser.

### Set Texts

(each text is followed by the date of its last examination)

(\* denotes post-1990)

#### Option A Victorian Literature

##### Poetry

Choose **one** of:

- Selected Poems* John Clare (Everyman) (2014)
- Selected Poems* The Brontës ed. Norris (Everyman) (2014)
- Selected Poems* Thomas Hardy ed. Page (Everyman) (2012)

#### Option B World War One Literature

##### Poetry

Choose **one** of:

- Up the Line to Death* ed. Gardner (Methuen) (2012)
- Scars Upon My Heart* ed. Reilly (Virago) (2014)
- The Oxford Book of War Poetry:* ed. Stallworthy (Oxford) pp.160 – 225 (2014)

#### Option C The Struggle for Identity in Modern Literature

##### Poetry

Choose **one** of:

- And Still I Rise* Maya Angelou (Virago) (2014)
- The World's Wife\** Carol Ann Duffy (Picador) (2012)
- Skirrid Hill\** Owen Sheers (Seren) (2014)

##### The examination

The examination will take the form of a 2 hour examination paper. The paper will consist of two sections and candidates will answer **one question** in each section. The paper will be marked out of 90. Candidates may bring their set poetry text into the examination room. This text should be a clean text, that is, free from annotation.

##### Section A Contextual Linking 45 marks

There will be **one** compulsory question in this section. A short extract related to the area of study (from a work of criticism, diary, letter, biography, cultural commentary, for example) will be printed. Candidates will then be invited to link all their reading in their chosen area of Literature to the focus of the given passage.

##### Section B Poetry 45 marks

There will be a choice of two questions on each set poetry text. Candidates answer **one** question. One of the two questions will foreground one particular poem and its relation to the whole text, the other will provide a view about the poems for candidates to discuss.

## 3.2 Unit 2 – LITA2 Creative Study

### Introduction

In Unit 2 as in Unit 1, candidates and teachers choose texts within the chosen option. The **two** texts chosen for study in this unit form part of a coherent selection of texts. They may also be used in the response to question 1 on Unit 1. Similarly, wider reading in drama may be used in the coursework drama task.

In this unit, candidates will have opportunities for the exploration of creative interpretations, for transformational writing, and for tracing connections between texts.

### Content

This unit is assessed by means of a coursework portfolio. Candidates should select one prose text and one drama text. The coursework folder will contain **two** pieces of writing; one will be on the selected prose text and the other will be on the selected drama text. The two pieces of work should be 2000-2500 words in total. The texts should be chosen from the list below. Alternative texts may be used with the prior approval of the consortium adviser.

Text choices (which will last for the life of the option) are:

(\* denotes post-1990)

### A Victorian Literature

#### Prose

Charlotte Brontë	<i>Jane Eyre</i>
Emily Brontë	<i>Wuthering Heights</i>
A.S. Byatt	<i>Possession</i> *
Joseph Conrad	<i>Heart of Darkness</i>
Charles Dickens	<i>Hard Times</i>
George Eliot	<i>Middlemarch</i>
John Fowles	<i>The French Lieutenant's Woman</i>
Thomas Hardy	<i>Tess of the D'Urbervilles</i>
Matthew Kneale	<i>English Passengers</i> *
Oscar Wilde	<i>The Picture of Dorian Gray</i>

#### Drama

Oscar Wilde	<i>A Woman of No Importance</i>
Henrik Ibsen (ed. Watts)	<i>A Doll's House</i>
Tom Stoppard	<i>Arcadia</i> *

### B World War One Literature

#### Prose

Susan Hill	<i>Strange Meeting</i>
Sebastian Faulks	<i>Birdsong</i> *
Pat Barker	<i>Regeneration</i> *
Pat Barker	<i>The Eye in the Door</i> *
Pat Barker	<i>The Ghost Road</i> *
Frederic Manning	<i>Her Privates We</i>
Sebastian Barry	<i>A Long, Long Way</i> *
Siegfried Sassoon	<i>Memoirs of an Infantry Officer</i>
Helen Zenna Smith	<i>Not So Quiet</i>
Rebecca West	<i>Return of the Soldier</i>

#### Drama

R.C. Sherriff	<i>Journey's End</i>
Peter Whelan	<i>The Accrington Pals</i>
Stephen MacDonald	<i>Not About Heroes</i>

### C The Struggle for Identity in Modern Literature

#### Prose

Margaret Atwood	<i>The Handmaid's Tale</i>
Angela Carter	<i>Wise Children</i> *
Kiran Desai	<i>Hullabaloo in the Guava Orchard</i> *
Roddy Doyle	<i>The Woman Who Walked into Doors</i> *
Michael Frayn	<i>Spies</i> *
David Guterson	<i>Snow Falling on Cedars</i> *
Jackie Kay	<i>Trumpet</i> *
Toni Morrison	<i>Beloved</i> *
D.B.C. Pierre	<i>Vernon God Little</i> *
Alice Walker	<i>The Color Purple</i>

#### Drama

Caryl Churchill	<i>Top Girls</i>
Brian Friel	<i>Making History</i>
Wole Soyinka	<i>Death and the King's Horseman</i>

The coursework folder will consist of two pieces of work, of 2000-2500 words in total, as follows.

The **first piece** of writing in the folder will focus on a personal, informed response to the prose text, and will be:

- Either a. creative (as in personal/original) interpretation  
 Or b. creative/transformational writing  
 30 marks

### Examples of coursework tasks - Prose Text

Option - The Struggle for Identity in Modern Literature  
 Text – *The Handmaid's Tale*

- a) How does Atwood's way of structuring *The Handmaid's Tale* affect your interpretation of the novel?
- b) Write Serena Joy's account of The Ceremony, creating Serena Joy's voice, capturing Atwood's style and tone and building on Atwood's realisation of the character.

The **second piece** of writing in the folder will be on the chosen drama text. Candidates will be invited **either** to place this text in its dramatic context **or** to connect it to the prose text, focusing on aspects of the text such as theme, structure or characterisation.

30 marks

### Coursework Guidance

Support and guidance with this coursework unit is available from the consortium adviser. Please see Section 6 of this specification.

### Examples of coursework tasks – Drama Text

Option – World War One Literature

Text - *Journey's End*

Explore the ways Sherriff uses setting in *Journey's End* for dramatic effect.

Then, **either**:

- compare the ways *Journey's End* and other World War One plays you have read use settings

**or**

- compare the ways Sherriff uses setting in *Journey's End* with the ways Barker uses the enclosed environment of Craiglockhart Hospital in *Regeneration*.

## Assessment Criteria for Unit 2

	A01	A02	A03	A04
	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts	Explore connections and comparisons between different literary texts, informed by interpretations of other readers	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
<b>Band 1</b> <b>0 - 7</b>	Candidates characteristically: a. communicate limited knowledge and understanding of literary texts b. make few uses of appropriate terminology or examples to support their interpretations c. attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a. identify few aspects of structure, form and language b. assert some aspects with reference to how they shape meaning c. make limited references to texts.	Candidates characteristically: a. make few links and connections between literary texts b. reflect the views expressed in other interpretations of literary texts in a limited way.	Candidates characteristically: a. communicate limited understanding of context through description of culture, text type, literary genre or historical period.
<b>Band 2</b> <b>8 - 15</b>	Candidates characteristically: a. communicate some basic knowledge and understanding of literary texts b. make simple use of appropriate terminology or examples to support their interpretations c. communicate meaning using straightforward language.	Candidates characteristically: a. identify obvious aspects of structure, form and language b. describe some aspects with reference to how they shape meaning c. make related references to texts.	Candidates characteristically: a. make straightforward links and connections between literary texts b. reflect views expressed in other interpretations of literary texts in a basic way.	Candidates characteristically: a. communicate some basic understanding of context through description of culture, text type, literary genre or historical period.

	A01	A02	A03	A04
	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts	Explore connections and comparisons between different literary texts, informed by interpretations of other readers	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
<b>Band 3</b> <b>16 - 23</b>	Candidates characteristically: a. communicate relevant knowledge and understanding of literary texts b. present relevant responses using appropriate terminology to support informed interpretations c. structure and organise their writing d. communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a. identify relevant aspects of form, structure and language in literary texts b. explore how writers use specific aspects to shape meaning c. use specific references to texts to support their responses.	Candidates characteristically: a. explore links and connections between literary texts b. communicate understanding of views expressed in different interpretations or readings.	Candidates characteristically: a. communicate understanding of the relationships between literary texts and their contexts b. comment appropriately on the influence of culture, text type, literary genre or historical period on ways in which literary texts were written and were – and are - received.
<b>Band 4</b> <b>24 - 30</b>	Candidates characteristically: a. communicate relevant knowledge and understanding of literary texts with confidence b. present relevant, well-informed responses, fluently using appropriate terminology to support informed interpretations c. structure and organise their writing in a cogent manner d. communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a. identify relevant aspects of form, structure and language in literary texts with insight b. confidently explore how writers use specific aspects to shape meaning c. show a mastery of detail in their use of specific references to texts to support their responses.	Candidates characteristically: a. explore links and connections between literary texts with confidence b. communicate understanding of the views expressed in different interpretations or readings in a mature, sophisticated manner.	Candidates characteristically: a. communicate a mature understanding of the relationships between literary texts and their contexts b. comment in a sophisticated manner on the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are- received.

## A2

### Introduction

At AS, candidates have been introduced to both close and wide reading across genres and gender within a defined contextual framework.

The A2 course builds on this foundation and both widens and deepens students' literary studies by:

- moving from a defined area of study to the whole of English Literature from Chaucer to the present day
- developing the informed autonomous reader by providing maximum opportunities for choice and the development of students' own interests.

### Constructing the A2 Course

The requirements for all A2 specifications in Literature are that candidates will study **six** texts covering all three genres.

At A2, as at AS, teachers have the freedom to make appropriate choices of texts for both units at A2 in order to construct a coherent course of study. Teachers have the option of linking Units 3 and 4 thematically.

**Unit 3** has the theme *Love through the Ages* as its focus. In order to prepare candidates for the examination, teachers need to construct a course of reading and study which spans the centuries and explores the theme as it is expressed through all genres and by both genders. The examination paper will consist of unprepared texts, thematically grouped. Skills of close reading and analysis, interpretation, comparison and the ability to evaluate the influence of various contextual factors will be assessed.

For **Unit 4** (coursework) teachers will help candidates to select **three** texts with a shared theme. One text will be a Shakespeare play; the other two texts will be wider reading texts of any genre. Candidates will write an extended comparative essay on the three texts.

## 3.3 Unit 3 LITA3 – Reading for Meaning

### Introduction

This final A2 examination synthesises the skills and learning of the whole course. In the examination, candidates will study closely unprepared texts from all genres, chosen across time and linked by theme. They will compare the extracts in terms of subject matter and style, reaching out to their wider reading to inform their judgements about:

- the ways different writers at different times approach the chosen theme
- the ways different readers interpret texts.

### Content

Candidates should read at least **three texts** in order to prepare for a paper which will contain unprepared passages for close study, comparison and critical commentary.

The topic for this unit is **Love Through the Ages**. 'Love' will include romantic love but will not be restricted to that single definition. The topic will not change for at least five years and two years' notice will be given to centres of any change.

Candidates' reading in the literature of love should include:

- the three genres of prose, poetry and drama
- literature written by both men and women
- literature through time (from Chaucer to the present day)
- some non-fiction texts.

### The examination

The examination will take the form of a 2½ hour written examination. The paper will contain four unseen extracts. There will be **two compulsory questions** to answer. Each question will be marked out of 40.

**Question 1** will require candidates to compare two extracts of the **same genre**. The genre will change with each examination series. This question will require the close reading of the texts as well as reference to wider reading on the theme of love within the same genre as the extracts.

**Question 2** will invite candidates to compare two extracts (of the remaining two genres). Candidates will use their wider reading on the theme of love through literature to inform their interpretations.

## 3.4 Unit4 – LITA4 Extended Essay and Shakespeare Study

### Introduction

For this unit teachers have the freedom to create a course of study which will be assessed by coursework. The unit will encourage reflection on ways of reading and writing about texts (including creative or original interpretations).

In their coursework candidates will have the opportunity to write a sustained comparative essay on three texts of their own choice linked by either the theme of 'Love Through the Ages' or by a theme of their own choice. This represents increased demand, development and progress from the AS coursework. Candidates will build upon their prior knowledge of Shakespeare from GCSE as well as on their explorations of the dramatic genre in their AS coursework.

### Content

This unit is assessed by means of a coursework portfolio. Candidates should select three texts. One text will be any Shakespeare play. The other two texts, for comparison, will be of any genre. None of the texts should have been studied at AS.

The coursework folder will consist of one extended comparative essay as follows.

#### **The extended essay** 70 marks

The extended essay will provide opportunities for candidates to write at length (about 3000 words) and to develop their research skills, drafting and re-drafting their work as appropriate.

The texts will be chosen by the teacher and candidate to reflect a shared theme. Choices of texts and tasks will be made by the teacher and candidate, subject to the approval of the consortium adviser.

The tasks must reflect the relevant Assessment Objectives and will focus on:

- comparison
- appreciation of writers' choices of form, structure and language
- exploration of their own and other readers' interpretations
- some understanding of the significance of context.

Candidates need to remember that they are writing a literary essay, and will show through the comparative task that they:

- understand the content of all three texts
- analyse the different ways the writers present their subject matter and ideas

- hold informed independent views about the texts, and can consider and use other readers' views to develop their own
- are aware of the usefulness of relevant contextual information to their interpretations.

Choosing appropriate texts is therefore very important – texts which not only enable the candidate to discuss plot, characters and themes, but also provide opportunities to explore and comment on:

- the writers' styles and techniques
- choices of genre
- different narrative techniques
- individual choices of language and their effects
- the different ways writers structure ideas and develop similar themes.

#### **Examples of choices of coursework texts and possible connections**

##### **1. Texts sharing the theme of *Love Through the Ages***

- The presentation of marriage in *Much Ado About Nothing*, *Brick Lane* and *Emma*
- The presentation of passion in *Antony and Cleopatra*, *Birthday Letters* and *Wuthering Heights*
- The presentation of the consequences of love in *Romeo and Juliet*, Browning's *Dramatic Monologues* and *Enduring Love*

##### **2. Texts sharing a different theme – some suggestions**

- The theme of 'Minds Under Stress': texts *Hamlet*, *The Bell Jar*, and *One Flew Over the Cuckoo's Nest*
- The theme of 'Relationships between parents and children': texts *The Tempest* or *King Lear*, *We need to Talk about Kevin*, and *The Wasp Factory*
- The theme of 'Responses to death': texts *Hamlet*, *The Death and Life of Charlie St Cloud*, and *The Lovely Bones*
- The theme of 'Society and its values': texts *The Merchant of Venice*, *The Crucible* and *The Scarlet Letter*
- The theme of 'The Lear Story': texts *King Lear*, *Bond's Lear* and *A Thousand Acres*

#### **Coursework Guidance**

Support and guidance with this coursework unit is available from the consortium adviser. Please see Section 6 of this specification.

## Assessment Criteria for Unit 4

	A01	A02	A03	A04
	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts	Explore connections and comparisons between different literary texts, informed by interpretations of other readers	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
<b>Band 1 0 – 16</b>	Candidates characteristically: <ul style="list-style-type: none"> <li>a. communicate limited knowledge and understanding of literary texts</li> <li>b. make few uses of appropriate terminology or examples to support their interpretations</li> <li>c. attempt to communicate using inaccurate language</li> <li>d. present an unclear line of argument</li> <li>e. make unsupported assertions.</li> </ul>	Candidates characteristically: <ul style="list-style-type: none"> <li>a. identify few aspects of structure, form and language in literary texts</li> <li>b. make limited references to texts to support their responses.</li> </ul>	Candidates characteristically: <ul style="list-style-type: none"> <li>a. make few links and connections between literary texts, referring to superficial features</li> <li>b. reflect views expressed in a limited way</li> <li>c. assert a narrow range of meaning.</li> </ul>	Candidates characteristically: <ul style="list-style-type: none"> <li>a. communicate a limited understanding of context through description of culture, text type, literary genre or historical period.</li> </ul>
<b>Band 2 17 – 35</b>	Candidates characteristically: <ul style="list-style-type: none"> <li>a. communicate knowledge and some understanding of literary texts</li> <li>b. present responses making use of appropriate terminology and examples to support interpretations</li> <li>c. communicate content and meaning using straightforward language accurately</li> <li>d. adopt a generalised approach.</li> </ul>	Candidates characteristically: <ul style="list-style-type: none"> <li>a. identify some aspects of structure, form and language in literary texts</li> <li>b. show awareness of writers' techniques, commenting on specific aspects with reference to how they shape meaning</li> <li>c. make reference to texts to support their responses.</li> </ul>	Candidates characteristically: <ul style="list-style-type: none"> <li>a. make links and connections between literary texts or note comparisons</li> <li>b. communicate reasonable understanding of the views expressed in other interpretations or readings.</li> </ul>	Candidates characteristically: <ul style="list-style-type: none"> <li>a. comment on some of the relationships between texts and their contexts</li> <li>b. comment on how culture, text type, literary genre or historical period influence the reading of literary texts.</li> </ul>

	A01	A02	A03	A04
	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts	Explore connections and comparisons between different literary texts, informed by interpretations of other readers	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
<b>Band 3 36- 54</b>	Candidates characteristically: a. communicate relevant knowledge and understanding of literary texts b. present relevant responses using appropriate terminology and examples to support informed interpretations c. structure and organise their increasingly coherent writing d. communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a. identify relevant aspects of form, structure and language in literary texts b. explore how writers use specific aspects to shape meaning c. refer to relevant texts and sources to support their responses.	Candidates characteristically: a. explore links and connections between literary texts in a systematic way b. show clear understanding of views expressed in other interpretations or readings.	Candidates characteristically: a. communicate understanding of relationships between specific literary texts and contexts b. evaluate the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.
<b>Band 4 55 – 70</b>	Candidates characteristically: a. communicate detailed knowledge and understanding of literary texts b. create and sustain well organised and coherent arguments, using appropriate terminology to support informed interpretations c. structure and organise their writing using an appropriate critical register d. communicate content and meaning through sophisticated, cogent and coherent writing.	Candidates characteristically: a. identify significant aspects of structure, form and language in literary texts b. confidently explore through detailed and sophisticated critical analysis how writers use these aspects to create meaning c. make detailed reference to texts and sources to support their responses.	Candidates characteristically: a. analyse and evaluate connections or points of comparison between literary texts b. engage sensitively and with mature, informed understanding to different readings and interpretations.	Candidates characteristically: a. explore and analyse the significance of the relationships between specific literary texts and their contexts, making sophisticated comparisons b. evaluate the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.

## 3.5 Wider Reading

### TEXTS FOR WIDER READING IN UNIT ONE

There follow suggestions for finding material to support the chosen option for Unit 1. The lists have been compiled to include reading across genre, texts in translation and non-fiction texts.

**Candidates are required to choose at least three texts covering all three genres.**

**(Set texts listed in Section 3 which have not been selected for study may be chosen as wider reading)**

#### Option A Victorian Literature

(\* denotes post-1990)

##### PROSE FICTION

Any of the ten named prose texts for Unit 2, or any other novel by Dickens, Eliot, Hardy or the Brontës.

Peter Ackroyd	<i>The Last Testament of Oscar Wilde</i> (1983)
Beryl Bainbridge	<i>Master Georgie</i> * (1998)
Arnold Bennett	<i>Anna of the Five Towns</i> (1902)
Andrew Drummond	<i>An Abridged History</i> * (2004)
Elizabeth Gaskell	<i>Mary Barton</i> (1848)
G. & W. Grossmith	<i>The Diary of a Nobody</i> (1892)
Andrew Martin	<i>The Necropolis Railway</i> * (2002)
Herman Melville	<i>Redburn</i> (1849)
William Morris	<i>News from Nowhere</i> (1891)
Robert Louis Stevenson	<i>The Strange Case of Dr Jekyll and Mr Hyde</i> (1886)

##### PROSE NON-FICTION

###### Victorian non-fiction

Matthew Arnold	<i>Culture and Anarchy</i> (1869)
Thomas Carlyle	<i>Selected Writings</i> (Penguin)
John Clare	<i>Selected Letters</i> (OUP)
Elizabeth Gaskell	<i>The Life of Charlotte Brontë</i> (1857)
Edmund Gosse	<i>Father and Son</i> (1907)
Marx and Engels	<i>The Communist Manifesto</i> (1848)
John Ruskin	<i>Selected Writings</i> (Penguin)
The Brontës	<i>A Life in Letters</i> (ed. Barker)
Henry Thoreau	<i>Walden</i> (1854)
Oscar Wilde	<i>De Profundis</i> (1905)

###### Modern non-fiction

Peter Ackroyd	<i>Dickens</i> * (1990)
Juliet Barker	<i>The Brontës</i> * (1994)
Jonathan Bate	<i>John Clare</i> * (2003)
Quentin Bell	<i>A New and Noble School</i> (1982)
Barbara Dennis	<i>The Victorian Novel</i> * (2000)

Terry Eagleton	<i>Heathcliff and the Great Hunger</i> * (1996)
Richard Ellman	<i>Oscar Wilde</i> (1988)
Lytton Strachey	<i>Eminent Victorians</i> (1918)
Jenkins and John	<i>Re-reading Victorian Fiction</i> * (2002)
Claire Tomalin	<i>Thomas Hardy: The Time-Torn Man</i> * (2006)

## DRAMA

Anonymous	<i>Maria Marten, or Murder in the Red Barn</i> (1840)
J.M. Barrie	<i>The Admirable Crichton</i> (1902)
Dion Boucicault	<i>The Streets of London</i> (1864)
Terry Eagleton	<i>Saint Oscar</i> (1989)
Brian Friel	<i>The Home Place</i> * (2005)
Patrick Hamilton	<i>Gaslight</i> (1939)
David Hare	<i>The Judas Kiss</i> * (1998)
Arthur Wing Pinero	<i>The Second Mrs Tanqueray</i> (1893)
Harold Pinter	<i>The French Lieutenant's Woman</i> (screenplay) (1981)
George Bernard Shaw	<i>Mrs Warren's Profession</i> (1894)
George Bernard Shaw	<i>Arms and the Man</i> (1898)
Tom Stoppard	<i>The Invention of Love</i> * (1997)
Tom Taylor	<i>The Ticket-of-Leave Man</i> (1863)
Oscar Wilde	<i>Lady Windermere's Fan</i> (1892)
Oscar Wilde	<i>An Ideal Husband</i> (1895)
Oscar Wilde	<i>The Importance of Being Earnest</i> (1895)

## POETRY

Matthew Arnold  
 Elizabeth Barrett Browning  
 Robert Browning  
 Arthur Clough  
 Emily Dickinson  
 Gerald Manley Hopkins  
 A.E. Housman  
 George Meredith  
 Christina Rossetti  
 Algernon Swinburne  
 Alfred, Lord Tennyson  
 Walt Whitman

**TEXTS IN TRANSLATION**

Anton Chekhov	<i>Uncle Vanya</i> (1897)
Feodor Dostoevsky	<i>Crime and Punishment</i> (1866)
Gustave Flaubert	<i>Madame Bovary</i> (1857)
Gustave Flaubert	<i>Sentimental Education</i> (1869)
Nikolai Gogol	<i>The Government Inspector</i> (1836)
Henrik Ibsen	<i>An Enemy of the People</i> (1882)
August Strindberg	<i>Miss Julie</i> (1888)
Leo Tolstoy	<i>Anna Karenina</i> (1875)
Emile Zola	<i>Germinal</i> (1885)
Emile Zola	<i>La Bête Humaine</i> (1890)

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**OPTION B WORLD WAR ONE LITERATURE**

(\* denotes post 1990)

**PROSE FICTION**

Any of the 10 named texts for Unit 2

Ben Elton	<i>The First Casualty</i> * (Bantam, 2005)
Adam Thorpe	<i>Nineteen Twenty-One</i> * (Vintage, 2001)
Irene Rathbone	<i>We That Were Young</i> (1932)
Virginia Woolf	<i>Jacob's Room</i> (1921)
Ford Maddox Ford	<i>Parade's End</i> (1924-28)
Hemingway	<i>A Farewell to Arms</i> (1929)

**PROSE NON-FICTION****Memoirs**

Robert Graves	<i>Goodbye to All That</i> (Penguin, 1929)
Edmund Blunden	<i>Undertones of War</i> (Penguin, 1928)
Vera Brittain	<i>Testament of Youth</i> (Virago, 1933)

**History and Testimony**

Richard Holmes	<i>Tommy</i> (Harper Perennial, 2005)
ed. Max Arthur	<i>Forgotten Voices</i> (Ebury Press, 2002)
Lyn Macdonald	<i>Somme</i> (Penguin, 1983)
Ben MacIntyre	<i>A Foreign Field</i> (Harper Collins, 2001)
Max Arthur	<i>Last Post</i> (Phoenix, 2005)
Correlli Barnett	<i>The Great War</i> (BBC, 1979)
Richard Van Emden	<i>The Trench</i> (Bantam, 2002)
Allison and Fairley	<i>The Monocled Mutineer</i> (Quartet Books, 1978)

**Diaries, Letters and Biography**

ed. Bishop	<i>Chronicle of Youth</i> (Vera Brittain's War Diary) (Gollancz, 1981)
Ed. Bishop and Bostridge	<i>Letters from a Lost Generation</i> (Abacus, 1998)
Palmer and Wallis	<i>A War in Words</i> (Pocket Books, 2003)
Michael Walsh	<i>Brothers in War</i> (Ebury Press, 2006)
(Bodleian Library University of Oxford, 2006)	<i>A Month at the Front, Diary of an Unknown Soldier</i>

**Literary Criticism and Cultural Commentary**

Paul Fussell	<i>The Great War and Modern Memory</i> (Oxford, 1975)
Adrian Barlow	<i>The Great War in British Literature</i> (Cambridge, 2000)
Dominic Hibberd	<i>Wilfred Owen</i> (Weidenfeld and Nicholson, 2002)
B. Berganzi	<i>Heroes Twilight</i> (Constable, 1965)

**Collections**

Cardinal, Goldman and Hattaway	<i>Womens' Writing on the First World War</i> (Oxford, 1999)
ed. Marlow	<i>The Virago Book of Women and the Great War</i> (Virago, 1999)

**DRAMA**

R. C. Sherriff	<i>Journey's End</i> (Heinemann, 1928)
Peter Whelan	<i>The Accrington Pals</i> (Methuen, 1982)
Stephen MacDonald	<i>Not About Heroes</i> (Faber, 1982)
Joan Littlewood	<i>Oh! What a Lovely War</i> (Methuen, 1965)
Curtis, Elton, etc	<i>Blackadder Goes Forth</i> (Penguin, 1989)
Alan Bleasdale	<i>The Monocled Mutineer</i> (Hutchinson, 1986)
Nick Whitby	<i>To the Green Fields and Beyond</i> * (Faber, 2000)
G.B. Shaw	<i>Heartbreak House</i> (1919)
G.B. Shaw	<i>O'Flaherty V.C.</i> (1915)
Somerset Maugham	<i>For Services Rendered</i> (1932)
Malleson	<i>Black 'ell</i> (1916)
F. McGuinness	<i>Observe the Sons of Ulster marching Towards the Somme</i> (Faber, 1986)
Sean O'Casey	<i>The Silver Tassie</i> (1929)

**POETRY**

Giddings	<i>The War Poets</i> (Bloomsbury, 1988)
ed. Catherine Reilly	<i>Scars Upon My Heart</i> (Virago, 1981)
ed. Jon Stallworthy	<i>War Poetry</i> (Oxford, 1984)
Christopher Martin	<i>War Poems</i> (Collins Educational, 1990)
ed. Jon Silkin	<i>Men Who March Away</i> (ed. Parsons, 1965)
various	<i>The Wordsworth Book of First World War Poetry</i> (Wordsworth editions, 1995)
ed. Noakes	<i>Voices of Silence</i> (The Alternative Book of 1st World War Poetry) (Sutton, 2006)
Rita Dove	<i>American Smooth</i> * (Not Welcome Here Section) (Norton, 2004)

**TEXTS IN TRANSLATION**

Remarque	<i>All Quiet on the Western Front</i> (Vintage, 1929)
Dugain	<i>The Officers' Ward</i> * (Phoenix House, 1999)
Palmer and Wallis	<i>A War in Words</i> (2003)
Cardinal etc	<i>Womens' Writing on the First World War</i> * (OUP, 1999)
Barbusse	<i>Under Fire</i> (Penguin, 1916)
Ernst Junger	<i>Storm of Steel</i> (Penguin, 1920)

**OPTION C The Struggle for Identity in Modern Literature**

(\* denotes text published after 1990)

(+ denotes text published between 1800-1945)

**PROSE FICTION**

Any of the ten named prose texts for Unit 2, or any other novel by Morrison.

Chinua Achebe	<i>Things Fall Apart</i> (Penguin, 1958)
James Baldwin	<i>Go Tell it on the Mountain</i> (Penguin)
Nadine Gordimer	<i>July's People</i> (Bloomsbury, 1981)
Radclyffe Hall	<i>The Well of Loneliness</i> + (Virago, 1928)
Zora Neale Hurston	<i>Their Eyes Were Watching God</i> + (Virago, 1937)
Andrea Levy	<i>Small Island</i> * (Headline, 2004)
Patrick McCabe	<i>Breakfast on Pluto</i> * (Picador, 1998)
Anne Michaels	<i>Fugitive Pieces</i> * (Bloomsbury, 1996)
Arundhati Roy	<i>The God of Small Things</i> * (Harper Perennial, 1997)
Robert Tressell	<i>The Ragged-Trousered Philanthropists</i> + (Flamingo, 1914)
Irvine Welsh	<i>Trainspotting</i> * (Vintage, 1993)
Jeanette Winterson	<i>Oranges are not the only fruit</i> (Vintage, 1984)
Richard Wright	<i>Native Son</i> + (Vintage, 1940)
Kurt Vonnegut	<i>Slaughterhouse 5</i> (Vintage, 1969)

**PROSE NON-FICTION****Autobiographies and Biography, Diaries**

Maya Angelou	<i>Autobiography</i> , especially <i>I Know Why The Caged Bird Sings</i> (Virago, 1969)
Diana Souhami	<i>The Trials of Radclyffe Hall</i> * (Virago, 1999)

**Memoirs and Interviews**

Silvia Calamati	<i>Women's stories from the North of Ireland</i> * (Beyond the Pale Publications, 2002)
Bobby Sands	<i>Skylark Sing Your Lonely Song</i> (Mercier Press, 1982)
Malcolm X	<i>Malcolm X Talks to Young People</i> (Pathfinder, 1964-1965)
Alice Walker	<i>The Same River Twice: Honoring the Difficult</i> * (Phoenix, 1996)

**Travelogues**

Salman Rushdie	<i>The Jaguar Smile: A Nicaraguan Journey</i> (Vintage, 1987)
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### History and cultural commentary, essays and speeches

David Beresford	<i>Ten Men Dead: The Story of the 1981 Irish Hunger Strike</i> (Harper Collins, 1987)
Beverley Bryan, Suzanne Scafe, Stella Dadzie	<i>The Heart of the Race</i> (Virago, 1985)
Germaine Greer	<i>The Female Eunuch</i> (Harper Perennial, 1970)
Martin Luther King Jr.	<i>I Have A Dream: Writings And Speeches That Changed The World</i> (Harper, 1956-68)
Adhaf Soueif	<i>Mezzaterra-Fragments from the Common Ground</i> * (Bloomsbury, 2004)
Amrit Wilson	<i>Dreams, Questions, Struggles South Asian Women in Britain</i> (Pluto Press, 2006)

### Laws

Parliament	'Section 28 of the Education Act' 1988
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### Literary Criticism

Ralph Ellison	<i>Shadow and Act</i> (Vintage, 1967)
Dolly A. McPherson	<i>Order out of Chaos: The Autobiographical Works of Maya Angelou</i> (Virago, 1990)
Kate Millet	<i>Sexual Politics</i> (Virago, 1977)
Amrit Wilson	<i>Finding a Voice: Asian Women in Britain</i> (Virago, 1978)
Richard Wright	<i>Blueprint for Negro Writing</i> + (1937)
Jeremy Hawthorn ed.	<i>The British Working Class Novel in the Twentieth Century</i> (Hodder Arnold, 1984)

### DRAMA

Brendan Behan	<i>The Hostage</i> (Methuen, 1958)
Sudhar Bhuchar	<i>Child of the Divide</i> * (Methuen Modern Plays)
Jim Cartwright	<i>Road</i> (Methuen Modern Plays, 1986)
Caryl Churchill	All plays * (some will be post 1990)
Claire Dowie	<i>Why is John Lennon Wearing a Skirt?</i> * (Methuen Modern Plays, 1996)
Brian Friel	<i>Dancing at Lughnasa</i> * (Faber, 1990)
Lorraine Hansberry	<i>A Raisin in the Sun</i> (Methuen Modern Plays, 1959)
Sarah Kane	<i>Complete Plays</i> * (Methuen Drama, 1998-2006)
Tony Kushner	<i>Angels in America</i> * (Nick Herne Books, 1992)
Martin McDonagh	<i>Beauty Queen of Leenane</i> * (Methuen, 1996)
Sean O'Casey	<i>Three Dublin Plays: Juno and the Paycock</i> + (1924), <i>The Plough and the Stars</i> + (1926), <i>Shadow of a Gunman</i> + (1923) (Faber)
Arthur Miller	<i>Death of a Salesman</i> (Penguin, 1949)
Mark Ravenhill	<i>Citizenship</i> * (Methuen Modern Plays, 2006)
Ntozake Shange	<i>Shange Plays 1-</i> (Includes <i>For Colored Girls Who Have Considered Suicide When the Rainbow is Enough</i> )
Timberlake Wertenbaker	<i>Our Country's Good</i> (Methuen, 1988)
Tennessee Williams	<i>A Streetcar Named Desire</i> (Methuen, 1947)
International Connections (contributor Jackie Kay)	<i>New Plays for Young People</i> * (Faber 2003)

**POETRY**

Simon Armitage	<i>Dead Sea Poems</i> * (Faber, 1995)
W.H Auden	e.g 'The Quarry', 'Funeral Blues', 'Refugee Blues' + (1930s)
Gillian Clarke	<i>Letter From a Far Country</i> (1985)
Carol Ann Duffy	<i>The Other Country</i> * (Anvil, 1990)
Allan Ginsberg	<i>Howl</i> (City Lights Pocket Poet Series, 1956)
Langston Hughes	<i>Collected Poems</i> + (Vintage, 1930-1960)
Jackie Kay	<i>Life Mask</i> * (Bloodaxe Books, 2005)
Liz Lockhead	<i>Dreaming Frankenstein and Collected Poems</i> (Polygon, 1984)
Audre Lorde	Any – (some will be post 1990)
Grace Nichols	<i>The Fat Black Woman's Poems</i> (Virago, 1984)
Adrienne Rich	<i>The School Among the Ruins</i> * (Norton, 2004)
Lemn Sissay	<i>Morning Breaks in the Elevator</i> * (Payback Press, 1999)
Gertrude Stein	<i>Tender Buttons</i> + (Dover, 1914)
Alice Walker	<i>Revolutionary Petunias and other Poems</i> (Harcourt Brae Jovanovitch, 1970)
Benjamin Zephaniah	<i>Too Black, Too Strong</i> * (Bloodaxe Books, 2001)
Edited by Lemn Sissay	<i>The Fire People: A Collection of Contemporary Black British Poets</i> * (Payback Press, 1998)

**TEXTS IN TRANSLATION****Novels**

Isabel Allende	<i>The House of the Spirits</i> (Chile/Spanish) (Black Swan, 1985)
Alexandra Kollontai	<i>Love of Worker Bees</i> + (USSR/Russian) (Virago, 1930)
Manuel Puig	<i>Kiss of the Spider Woman</i> (Argentina/Spanish) (Vintage, 1976)
Alexander Solzenichen	<i>One Day in the Life of Ivan Denisovitch</i> (USSR/Russian) (Penguin, 1962)

**Poetry**

Pablo Neruda	<i>Residence on Earth</i> + (Chile/Spanish) (Souvenir Press, 1933)
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**Drama**

Bertolt Brecht	<i>Mother Courage and her Children</i> + (German) (Methuen, 1940)
Federico Garcia Lorca	<i>The House of Bernarda Alba</i> + (1936), <i>Yerma</i> + (1934), <i>Blood Wedding</i> + (1933) (Spanish) (Penguin)

**Non fiction  
autobiography/diary/  
travelogue**

Anne Frank	<i>The Diary of a Young Girl</i> (Dutch) (Penguin, 1947)
Che Guevara	<i>The Motorcycle Diaries</i> (Argentina/Spanish) (Harper Perennial, 1952)
Nawal al-Saadawi	<i>Memoirs from the Women's Prison</i> (Egypt/Arabic) (1984)

## Exploring wider reading

Exploring wider reading is an essential part of the study of Literature within this specification. It is an integral aspect of the assessment and assures the achievement of six texts at each of AS and A2 levels.

At AS, there are three **set** texts. The other three texts are chosen from an extensive but focused wider reading list supplied by AQA. For each option the wider reading list is governed by two principles.

### Principles of wider reading

#### Shared context

For each option, a shared context (AO4) links the listed texts making connection and comparison across genres (AO3) central and fruitful to the study from the outset of the course. The shared context within each option demonstrates a typicality of ideas, era and literary developments. The range and breadth of the context then allows for varied routes through each option ensuring a high degree of choice for teachers and students alike.

#### Meeting key components of literary study

The wider reading list is constructed through genre. Candidates must, in their wider reading, study three whole texts and cover the compulsory genres of poetry, drama and prose fiction. They may supplement this core reading with the reading of relevant extracts and shorter pieces of writing.

Study by extract increases the opportunities for development of multiple reading strategies, promotes personalised learning and facilitates the scope for candidate-focused responses. This range of reading experiences promotes the assessment of both key ideas in AO3, comparison across texts and different interpretations by other readers. Exposure to more writers is intended to increase awareness of textual contrast and similarity, and encourage awareness of alternative viewpoints from writers and critics alike.

Guidance on the use of extracts will be given in the Teacher Resource material which accompanies this specification, by AQA's Teacher Support, in the accompanying student text book offered on each option, and crucially within the specification's integral consortium network and adviser structure.

Each of these factors contributes to the core demand of close reading.

### Developing close reading

#### Shared context

The overarching shared context for each option facilitates close reading and the development of close reading skills. Candidates are encouraged to respond

openly and pursue different interpretations within and across their reading, discovering multiple meanings to text through a process of comparison and contrast (AO3) through the philosophy of reading and meaning outlined earlier. The framework offered by the shared context gives this exploratory reading a clear focus and direction.

#### Meeting key components of literary study

Close reading is particularly necessary for developing skills to analyse typical and exceptional features within genres and sub genres (AO2). The specification encourages this development throughout Unit 1:

- by open text examination of poetry
- and by examination by contextual linking of wider reading texts and extracts within the shared context in response to an unprepared 'trigger' extract.

The study of extracts, in addition to the three core texts, may encourage a detailed analysis of specific literary concerns. This could be: exegesis of subject matter and ideas; effects of writers' choices of form, structure and language; expression of a particular aspect of the context in operation; response to or construction of a particular interpretation.

Advice on the teaching and development of close reading skills is set out in the Teacher Resource material which accompanies this specification, in the accompanying text book for each option and provided by the teacher training and support offered by AQA.

#### The relationship between close and wide reading

The poetry set texts in the open text examination in Unit 1 of each option and the suggested prose and drama texts in Unit 2 of each option assess close reading. The question styles for the Unit 1 examination and the structure of tasks for Unit 2 coursework will be designed to demand a close reading of the chosen text. A thorough and detailed knowledge of the whole text through application of the relevant assessment objectives for each Unit is required to meet the criteria of the AS course.

#### Examples of the development of close reading through the specification's wider reading philosophy

The three texts assessed through wider reading are studied with the equal depth that close reading requires and promotes. Where extracts are chosen to supplement the core texts, candidates' grasp of

overview will necessarily operate differently when a range of extracts is chosen rather than the specific context of a whole text.

For example, the way one genre might be approached in each option could be:

- through close reading of extracts, a candidate can see, for example, how the use of narrative structure and sub genre can be compared and contrasted by reading widely from autobiographical novels, satirical novels, utopian novels and so on within the shared context of the option on literature by and about the Victorians.
- close reading and comparison and contrast of poems by trench poets, non-combatant female poets, twenty first century poets looking back and so on can provide an overview of poetic perspective and viewpoint within the shared context of literature from and about World War One.
- close reading of drama which highlights the struggles faced by central characters presented as outsiders within their own society or family, in an 'adopted' society or culture and so on contributes to candidate understanding of dramatic ideas and structures within the shared context of the Struggle for Identity in Modern Literature.

# 4 Scheme of Assessment

## 4.1 Aims

AS and A Level courses based on this specification should encourage candidates to develop their interest in and enjoyment of literature and literary studies as they:

- read widely and independently both set texts and others that they have selected for themselves
- engage creatively with a substantial body of texts and ways of responding to them
- develop and effectively apply their knowledge of literary analysis and evaluation in speech and writing
- explore the contexts of the texts they are reading and others' interpretations of them
- deepen their understanding of the changing traditions of literature in English.

## 4.2 Assessment Objectives (AOs)

The Assessment Objectives are common to AS and A Level. The assessment units will assess the following Assessment Objectives in the context of the content and skills set out in Section 3 (Subject

- AO1 Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
- AO2 Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
- AO3 Explore connections and comparisons between different literary texts, informed by interpretations of other readers
- AO4 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

### Quality of Written Communication (QWC)

In GCE specifications which require candidates to produce written material in English, candidates must:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
- select and use a form and style of writing appropriate to purpose and to complex subject matter
- organise information clearly and coherently, using specialist vocabulary when appropriate.

In this specification QWC will be assessed in all four units by means of AO1.

### Weighting of Assessment Objectives for AS

The table below shows the approximate weighting of each of the Assessment Objectives in the AS units.

Assessment Objectives	Unit Weightings (%)		Overall Weighting of AOs (%)
	Unit 1	Unit 2	
AO1	12	12	24
AO2	18	14	32
AO3	12	10	22
AO4	18	4	22
Overall weighting of units (%)	60	40	100

## Weighting of Assessment Objectives for A Level

The table below shows the approximate weighting of each of the Assessment Objectives in the AS and A2 units.

Assessment Objectives	Unit Weightings (%)				Overall Weighting of AOs (%)
	Unit 1	Unit 2	Unit 3	Unit 4	
AO1	6	6	7.5	6	25.5
AO2	9	7	7.5	6	29.5
AO3	6	5	7.5	6	24.5
AO4	9	2	7.5	2	20.5
Overall weighting of units (%)	30	20	30	20	100

## 4.3 National Criteria

This specification complies with the following:

- The Subject Criteria for English Literature
- The Code of Practice for GCE
- The GCE AS and A Level Qualification Criteria
- The Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria.

## 4.4 Prior learning

There are no prior learning requirements.

We recommend that candidates should have acquired the skills and knowledge associated with a GCSE English Literature course or equivalent.

However, any requirements set for entry to a course following this specification are at the discretion of centres.

## 4.5 Synoptic Assessment and Stretch and Challenge

Synoptic Assessment in English Literature A is assessed in the A2 units via:

### 1. Coursework

- An extended essay requiring the selection of appropriate texts including a Shakespeare play; research, discussion and choice of task; organisation and planning; sustained writing and discussion of genre, context and alternative interpretations.

### 2. Examination

- The questions on the Unit 3 paper require candidates to apply their knowledge and understanding of literature through time (Chaucer to the present day), across genre and gender, as well as their skills of analysis, interpretation, comparison and connection and evaluation to unprepared extracts drawn from all three genres and linked by the theme of love.
- Both close and wide reading are required as well as the ability to apply knowledge and understanding of the contexts of literature to specific unprepared texts.

The requirement that Stretch and Challenge is included at A2 is met by:

- accessible questions that will be open to candidates of all abilities but offering appropriate opportunities to the most able
- the use of a variety of stems in questions – “explore”, “comment on the ways”, “write a comparison” and “consider”
- connectivity between sections of questions
- the requirement for extended writing in all questions and especially the extended essay in the coursework
- the use of a range of question types – the comparative study in coursework as well as the examination questions are all open answer questions where the candidate will assemble appropriate material and structure the question.
- the ways the synoptic paper (unit 3) requires candidates to refer to and make use of knowledge and understanding of literature across the ages, genres, and gender to support their responses to the unprepared extracts. It also requires candidates to use all the relevant skill areas.

## 4.6 Access to Assessment for Disabled Students

AS/A Levels often require assessment of a broader range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised AS/A Level qualification and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates

will have a complete barrier to any part of the assessment.

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all the competences have been addressed. Reading independently may be problematic for some students but should not be a barrier to assessment. This will be kept under review and may be amended in the future.

# 5 Administration

## 5.1 Availability of Assessment Units and Certification

Examinations and certification for this specification are available as follows:

	Availability of units		Availability of certification	
	AS	A2	AS	A Level
January 2009	✓			
June 2009	✓		✓	
January 2010	✓	✓	✓	
June 2010	✓	✓	✓	✓
January 2011 onwards	✓	✓	✓	✓
June 2011 onwards	✓	✓	✓	✓

## 5.2 Entries

Please refer to the current version of *Entry Procedures and Codes* for up to date entry procedures. You should use the following entry codes for the units and for certification.

Unit 1 – LTA1A or LTA1B or LTA1C

Unit 2 – LITA2

Unit 3 – LITA3

Unit 4 – LITA4

AS certification – 1741

A Level certification – 2741

## 5.3 Private Candidates

This specification is available to private candidates. Private candidates should write to AQA for a copy of *Supplementary Guidance for Private Candidates*.

Arrangements must be agreed with AQA for the assessment and authentication of coursework.

## 5.4 Access Arrangements and Special Consideration

We have taken note of the provisions of the Disability Discrimination Act (DDA) 1995 in developing and administering this specification.

We follow the guidelines in the Joint Council for Qualifications (JCQ) document: *Access Arrangements and Special Consideration: Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examination GCE, AEA, GCSE, Entry Level & Key Skills*. This is published on the JCQ website ([http://www.jcq.org.uk/access\\_arrangements/](http://www.jcq.org.uk/access_arrangements/)) or you can follow the link from our website ([http://www.aqa.org.uk/admin/p\\_special\\_3.html](http://www.aqa.org.uk/admin/p_special_3.html)).

### Access Arrangements

We can make arrangements so that candidates with disabilities can access the assessment. These arrangements must be made **before** the examination. For example, we can produce a Braille paper for a candidate with a visual impairment.

### Special Consideration

We can give special consideration to candidates who have had a temporary illness, injury or indisposition at the time of the examination. Where we do this, it is given **after** the examination.

Applications for access arrangements and special consideration should be submitted to AQA by the Examinations Officer at the centre.

## 5.5 Language of Examinations

We will provide units in English only.

## 5.6 Qualification Titles

Qualifications based on this specification are:

- AQA Advanced Subsidiary GCE in English Literature (A), and
- AQA Advanced Level GCE in English Literature (A)

## 5.7 Awarding Grades and Reporting Results

The AS qualification will be graded on a five-point scale: A, B, C, D and E. The full A Level qualification will be graded on a six-point scale: A\*, A, B, C, D and E. To be awarded an A\*, candidates will need to achieve a grade A on the full A Level qualification and an A\* on the aggregate of the A2 units.

For AS and A Level, candidates who fail to reach the minimum standard for grade E will be recorded as U (unclassified) and will not receive a qualification certificate. Individual assessment unit results will be certificated.

## 5.8 Re-sits and Shelf-life of Unit Results

Unit results remain available to count towards certification, whether or not they have already been used, as long as the specification is still valid.

Candidates may re-sit a unit any number of times within the shelf-life of the specification. The best result for each unit will count towards the final qualification. Candidates who wish to repeat a

qualification may do so by re-taking one or more units. The appropriate subject award entry, as well as the unit entry/entries, must be submitted in order to be awarded a new subject grade.

Candidates will be graded on the basis of the work submitted for assessment.

# 6 Coursework Administration

The Head of Centre is responsible to AQA for ensuring that coursework/portfolio work is conducted in accordance with AQA's instructions and JCQ instructions.

This specification operates a consortium network, and all centres following the specification belong to a local consortium managed by a consortium adviser appointed by AQA. The purpose of the consortium network is to support teachers with all aspects of the specification but particularly with the coursework units.

Centres wishing to enter candidates for this specification should request permission to join a local consortium by contacting, in writing, the subject department at AQA.

Upon joining a local consortium, centres will be sent details of their consortium adviser, including a contact address and telephone number. The consortium adviser will be the principal source of guidance and support for not only the coursework elements of

this specification but will also offer advice on other aspects of the specification such as texts chosen as wider reading. Centres may contact their consortium adviser at any time during the course.

The consortium adviser will:

- offer advice and support, particularly on the coursework components, but on all aspects of the specification
- help centres to identify appropriate coursework tasks and texts
- assist in the training of members of the consortium in the assessment of coursework
- conduct standardising meetings to ensure consistency and reliability of marking, using the booklet of standardisation material issued free of charge to every centre
- provide guidance on ensuring effective internal standardisation of marking within centres.

## 6.1 Supervision and Authentication of Coursework

In order to meet the regulators' Code of Practice for GCE, AQA requires:

- **candidates** to sign the Candidate Record Form (CRF) to confirm that the work submitted is their own, and
- **teachers/assessors** to confirm on the CRF that the work assessed is solely that of the candidate concerned and was conducted under the conditions laid down by the specification.

The completed CRF for each candidate must be attached to his/her work. All teachers who have assessed the work of any candidate entered for each component must sign the declaration of authentication. Failure to sign the authentication statement may delay the processing of the candidates' results.

The teacher should be sufficiently aware of the candidate's standard and level of work to appreciate if the coursework submitted is beyond the talents of the candidate.

In most centres teachers are familiar with candidates' work through class and homework assignments. Where this is not the case, teachers should make sure that **all** coursework is completed under direct supervision.

In all cases, some direct supervision is necessary to ensure that the coursework submitted can be confidently authenticated as the candidate's own.

If it is believed that a candidate has received additional assistance and this is acceptable within the guidelines for the relevant specification, the teacher/assessor should award a mark which represents the candidate's unaided achievement. The authentication statement should be signed and information given on the relevant form.

If the teacher/assessor is unable to sign the authentication statement for a particular candidate, then the candidate's work cannot be accepted for assessment.

## 6.2 Malpractice

Teachers should inform candidates of the AQA Regulations concerning malpractice.

Candidates must **not**:

- submit work which is not their own
- lend work to other candidates
- allow other candidates access to, or the use of, their own independently-sourced source material (this does not mean that candidates may not lend their books to another candidate, but candidates should be prevented from plagiarising other candidates' research);
- include work copied directly from books, the internet or other sources without acknowledgement or attribution
- submit work typed or word-processed by a third person without acknowledgement.

These actions constitute malpractice, for which a penalty (eg disqualification from the examination) will be applied.

If malpractice is suspected, the Examinations Officer should be consulted about the procedure to be followed.

Where suspected malpractice in coursework/portfolios is identified by a centre after the candidate has signed the declaration of authentication, the Head of Centre must submit full details of the case to AQA at the earliest opportunity. The form JCQ/M1 should be used. Copies of the form can be found on the JCQ website (<http://www.jcq.org.uk/>).

Malpractice in coursework/portfolios discovered prior to the candidate signing the declaration of authentication need not be reported to AQA, but should be dealt with in accordance with the centre's internal procedures. AQA would expect centres to treat such cases very seriously. Details of any work which is not the candidate's own must be recorded on the coursework/portfolio cover sheet or other appropriate place.

## 6.3 Teacher Standardisation

This specification operates a consortium network and all centres following the specification belong to a local consortium managed by a consortium adviser appointed by AQA. The purpose of the consortium network is to support teachers with all aspects of the specification but particularly with the coursework units.

The consortium adviser will hold an annual standardising meeting for teachers in the consortium, usually in the autumn term. At that meeting the adviser will provide support in developing appropriate coursework tasks and using the marking criteria. The focus of the standardising meetings will be a booklet of standardisation materials issued prior to that meeting by AQA.

If your centre is new to this specification, you must send a representative to one of the meetings. If you have told us you are a new centre, either by submitting an estimate of entry or by contacting the

subject team, we will contact you to invite you to a meeting.

We will also contact centres to invite them to send a representative if:

- the moderation of coursework from the previous year has identified a serious misinterpretation of the coursework requirements,
- inappropriate tasks have been set, or
- a significant adjustment has been made to a centre's marks.

For all other centres, attendance is optional.

However, centres are strongly advised to attend their local consortium meetings. Consortium meetings provide valuable support and training for teachers, offer opportunities to meet other teachers within the consortium and enable the useful exchange of ideas and sharing of good practice.

## 6.4 Internal Standardisation of Marking

Centres must standardise marking within the centre to make sure that all candidates at the centre have been marked to the same standard. One person must be responsible for internal standardisation. This person should sign the Centre Declaration Sheet to confirm that internal standardisation has taken place.

Internal standardisation may involve:

- all teachers marking some trial pieces of work and identifying differences in marking standards;

- discussing any differences in marking at a training meeting for all teachers involved in the assessment;
- referring to reference and archive material such as previous work or examples from AQA's teacher standardising meetings.

but other valid approaches are permissible.

## 6.5 Annotation of Coursework

The Code of Practice for GCE states that the awarding body must require internal assessors to show clearly how the marks have been awarded in relation to the marking criteria defined in the specification and that the awarding body must provide guidance on how this is to be done.

The annotation will help the moderator to see as precisely as possible where the teacher considers that the candidates have met the criteria in the specification.

Work could be annotated by either of the following methods:

- key pieces of evidence flagged throughout the work by annotation either in the margin or in the text;
- summative comments on the work, referencing precise sections in the work.

## 6.6 Submitting Marks and Sample Work for Moderation

The total mark for each candidate must be submitted to AQA and the moderator on the mark forms provided or by Electronic Data Interchange (EDI) by

the specified date. Centres will be informed which candidates' work is required in the samples to be submitted to the moderator.

## 6.7 Factors affecting Individual Candidates

Teachers should be able to accommodate the occasional absence of candidates by ensuring that the opportunity is given for them to make up missed assessments.

If work is lost, AQA should be notified immediately of the date of the loss, how it occurred, and who was responsible for the loss. Centres should use the JCQ form JCQ/LCW to inform AQA Candidate Services of the circumstances. Where special help which goes beyond normal learning support is given, AQA must be informed through comments on the CRF so that such help can be taken into account when moderation takes place (see Section 6.1).

Candidates who move from one centre to another during the course sometimes present a problem for a scheme of internal assessment. Possible courses of action depend on the stage at which the move takes place. If the move occurs early in the course the new centre should take responsibility for assessment. If it occurs late in the course it may be possible to arrange for the moderator to assess the work through the 'Educated Elsewhere' procedure. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.

## 6.8 Retaining Evidence and Re-using Marks

The centre must retain the work of all candidates, with CRFs attached, under secure conditions, from the time it is assessed, to allow for the possibility of an enquiry about results. The work may be returned

to candidates after the deadline for enquiries about results. If an enquiry about a result has been made, the work must remain under secure conditions in case it is required by AQA.

# 7 Moderation

## 7.1 Moderation Procedures

Moderation of the coursework is by inspection of a sample of candidates' work by a moderator appointed by AQA. The centre marks must be submitted to AQA and to the moderator by the specified deadline. We will let centres know which candidates' work will be required in the sample to be submitted for moderation.

Centres are offered a choice of moderation method. They can opt for:

EITHER Postal Moderation

The selected sample of candidates' coursework is posted to the moderator at home. The sample is then re-marked by the moderator.

OR Consortium Moderation

Consortium moderation replaces postal moderation for those centres that prefer this method. Teachers from a consortium attend a moderation meeting in

their consortium area, supervised by their consortium adviser. The samples of coursework are taken to the moderation meeting by the centre and are re-marked at the meeting.

For both moderation methods, following the re-marking of the sample work, the moderator's marks are compared with the centre marks to determine whether any adjustment is needed in order to bring the centre's assessments into line with standards generally. In some cases it may be necessary for the moderator to call for the work of other candidates in the centre. In order to meet this possible request, centres must retain under secure conditions and have available the coursework and the CRF of every candidate entered for the examination and be prepared to submit it on demand. Mark adjustments will normally preserve the centre's order of merit, but where major discrepancies are found, we reserve the right to alter the order of merit.

## 7.2 Post-moderation Procedures

On publication of the AS/A level results, we will provide centres with details of the final marks for the coursework unit.

The candidates' work will be returned to the centre after the examination. The centre will receive a report giving feedback on the appropriateness of the tasks

set, the accuracy of the assessments made, and the reasons for any adjustments to the marks.

We may retain some candidates' work for archive or standardising purposes.

# Appendices

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## A Performance Descriptions

### Introduction

These performance descriptions show the level of attainment characteristic of the grade boundaries at A Level. They give a general indication of the required learning outcomes at the A/B and E/U boundaries at AS and A2. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the Assessment Objectives (see Section 4) overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

## AS performance descriptions for English Literature

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
<b>Assessment Objectives</b>	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts	Explore connections and comparisons between different literary texts, informed by interpretations of other readers	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
<b>A/B boundary performance descriptions</b>	Candidates characteristically: a) communicate wide knowledge and understanding of literary texts b) present relevant responses, using appropriate terminology to support informed interpretations c) structure and organise their writing well d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in literary texts b) explore, through critical analysis, how writers use specific aspects to shape meaning c) generally use specific references to texts to support their responses.	Candidates characteristically: a) explore connections and points of comparison between literary texts b) communicate clear understanding of the views expressed in different interpretations or readings.	Candidates characteristically: a) communicate understanding of the relationships between literary texts and their contexts b) comment appropriately on the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.
<b>E/U boundary performance descriptions</b>	Candidates characteristically: a) communicate some knowledge and understanding of literary texts b) make some use of appropriate terminology or examples to support interpretations c) communicate meaning using straightforward language.	Candidates characteristically: a) identify some aspects of structure, form and language b) describe some aspects with reference to how they shape meaning c) make some related references to texts to support their responses.	Candidates characteristically: a) identify some connections or points of comparison between literary texts b) show some appreciation of the views expressed in other interpretations of literary texts.	Candidates characteristically: a) communicate some understanding of context through descriptions of culture, text type, literary genre or historical period.

## A2 performance descriptions for English Literature

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
<b>Assessment Objectives</b>	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts	Explore connections and comparisons between different literary texts, informed by the interpretations of other readers	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
<b>A/B boundary performance descriptions</b>	Candidates characteristically: a) communicate extensive knowledge and understanding of literary texts b) create and sustain well organised and coherent arguments, using appropriate terminology to support informed interpretations c) structure and organise their writing using an appropriate critical register d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify significant aspects of structure, form and language in literary texts b) explore, through detailed critical analysis, how writers use these aspects to create meaning c) consistently make reference to specific texts and sources to support their responses.	Candidates characteristically: a) analyse and evaluate connections or points of comparison between literary texts b) engage sensitively and with different readings and interpretations demonstrating clear understanding.	Candidates characteristically: a) explore and comment on the significance of the relationships between specific literary texts and their contexts b) evaluate the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.
<b>E/U boundary performance descriptions</b>	Candidates characteristically: a) communicate knowledge and some understanding of literary texts b) present responses, making some use of appropriate terminology and examples to support interpretations c) communicate content and meaning using straightforward language accurately.	Candidates characteristically: a) identify some aspects of structure, form or language in literary texts b) comment on specific aspects with reference to how they shape meaning c) make some reference to texts to support their responses.	Candidates characteristically: a) make connections between literary texts or note comparisons b) communicate understanding of the views expressed in other interpretations or readings.	Candidates characteristically: a) comment on some of the relationships between texts and their contexts b) comment on how culture, text type, literary genre or historical period influence the reading of literary texts.

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## B Spiritual, Moral, Ethical, Social and other Issues

### European Dimension

AQA has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen units.

### Environmental Education

AQA has taken account of the 1988 Resolution of the Council of the European Community and the Report "*Environmental Responsibility: An Agenda for*

*Further and Higher Education*" 1993 in preparing this specification and associated specimen units.

### Avoidance of Bias

AQA has taken great care in the preparation of this specification and specimen units to avoid bias of any kind.

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## C Overlaps with other Qualifications

There are no overlaps with other qualifications at Level 3 of the qualifications framework.

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## D Key Skills - Teaching, Developing and Providing Opportunities for Generating Evidence

### Introduction

The Key Skills Qualification requires candidates to demonstrate levels of achievement in the Key Skills of Communication, Application of Number and Information Technology.

The units for the 'wider' Key Skills of Improving own Learning and Performance, Working with Others and Problem Solving are also available. The acquisition and demonstration of ability in these 'wider' Key Skills is deemed highly desirable for all candidates, but they do not form part of the Key Skills Qualification.

Copies of the Key Skills Units may be downloaded from QCA's website ([http://www.qca.org.uk/qca\\_6455.aspx](http://www.qca.org.uk/qca_6455.aspx)).

The units for each Key Skill comprise three sections:

- What you need to know.
- What you must do.
- Guidance.

Candidates following a course of study based on this specification for English Literature A can be offered opportunities to develop and generate evidence of attainment in aspects of the Key Skills of:

- Communication;
- Application of Number;
- Information Technology;
- Working with Others;
- Improving own Learning and Performance;
- Problem Solving.

Areas of study and learning that can be used to encourage the acquisition and use of Key Skills, and to provide opportunities to generate evidence for Part B of the units, are signposted below.

### Key Skills Opportunities in English Literature A

	Unit 1	Unit 2	Unit 3	Unit 4
<b>Communication</b>				
C3.1a	✓	✓	✓	✓
C3.1b	✓	✓	✓	✓
C3.2	✓	✓	✓	✓
C3.3	✓	✓	✓	✓
<b>Application of Number</b>				
N3.1	✓	✓	✓	✓
N3.2	✓	✓	✓	✓
N3.3	✓	✓	✓	✓
<b>Information Technology</b>				
ICT3.1	✓	✓	✓	✓
ICT3.2	✓	✓	✓	✓
ICT3.3	✓	✓	✓	✓
<b>Working With Others</b>				
WO3.1	✓	✓	✓	✓
WO3.2	✓	✓	✓	✓
WO3.3	✓	✓	✓	✓
<b>Improving Own Learning and Performance</b>				
LP3.1	✓	✓	✓	✓
LP3.2	✓	✓	✓	✓
LP3.3	✓	✓	✓	✓
<b>Problem Solving</b>				
PS3.1	✓	✓	✓	✓
PS3.2	✓	✓	✓	✓
PS3.3	✓	✓	✓	✓



## GCE English Literature A (2740) 2009 onwards

Qualification Accreditation Number: AS 500/2576/4 - A Level 500/2568/5

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**<http://events.aqa.org.uk/ebooking>**

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*Dr Michael Cresswell*, Director General.



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