



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

# General Certificate of Secondary Education

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## English Literature 3712 *Specification A* 2010

Material accompanying this Specification

- Specimen Assessment Materials
- A Teachers' Guide

# SPECIFICATION

This specification will be published annually on the AQA Website ([www.aqa.org.uk](http://www.aqa.org.uk)). If there are any changes to the specification centres will be notified in print as well as on the Website. The version on the Website is the definitive version of the specification.

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# Background Information

## 1

# The Revised General Certificate of Secondary Education

There have been changes to the subject specific criteria for GCSE English Literature for 2004 and beyond. These involve making the assessment objectives reflect the aims of current specifications more closely and the use of unannotated texts in examinations (this “clean texts” requirement came into force for first examination in 2005 and continues to apply in 2008).

### 1.1 Changes at GCSE

Key Skills  
(See Section 10)

All GCSE specifications must identify, as appropriate, opportunities for producing evidence on which candidates may be assessed in the “main” Key Skills of *Communication*, *Application of Number* and *Information Technology* at the appropriate level(s). Also, where appropriate, they must identify opportunities for producing evidence of attainment in the “wider” Key Skills of *Working with Others*, *Improving own Learning and Performance* and *Problem Solving*.

Spiritual, Moral, Ethical,  
Social, Cultural, European and  
Environmental, issues  
(See Section 11)

All specifications must identify ways in which the study of the subject can contribute to an awareness and understanding of these issues.

ICT

The national curriculum requires that students should be given opportunities to apply and develop their ICT capacity through the use of ICT tools to support their learning. In each specification candidates will be required to make effective use of ICT in ways appropriate to the needs of the subject.

Tiering

In most subjects the scheme of assessment must include question papers targeted at two tiers of grades, i.e. Grades A\* - D and Grades C - G.

A safety net of an allowed Grade E will be provided for candidates entered for the higher tier who just fail to achieve Grade D. The questions will still be targeted at Grades A\* - D.

Citizenship

From 2002, students in England will be required to study Citizenship as a national curriculum subject. Each GCSE specification must indicate, where appropriate, opportunities for developing citizenship knowledge, skills and understanding (see para.11.4).

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# Specification at a Glance

## GCSE English Literature Specification A

This is one of two specifications in English Literature offered by AQA. The other is Specification B.

There are two tiers of assessment: Foundation (Grades G – C) and Higher (Grades D – A\*).

English Literature Specification A							
Separate paper for Higher (Grades A* - D) and Foundation (Grades C - G)  <i>Minimum of six texts to be studied.</i>							
<b>Pre-1914</b>  Prose Poetry Drama	<b>Post-1914</b>  Prose Poetry Drama						
<b>Written Paper</b> <span style="float: right;">70% of total marks</span>  1¾ hours  Section A: One question based on post-1914 Prose. There will be a choice of questions.  Section B: One question based on pre- and post-1914 poetry from the <i>Anthology</i> . There will be a choice of questions.							
<b>Coursework</b> <span style="float: right;">30% of total marks</span>  <table style="width: 100%; border: none;"> <tr> <td style="padding-left: 20px;">Task 1: Pre-1914 Drama (Shakespeare *)</td> <td style="text-align: right; padding-right: 20px;">10%</td> </tr> <tr> <td style="padding-left: 20px;">Task 2: Pre-1914 Prose*</td> <td style="text-align: right; padding-right: 20px;">10%</td> </tr> <tr> <td style="padding-left: 20px;">Task 3: Post-1914 Drama</td> <td style="text-align: right; padding-right: 20px;">10%</td> </tr> </table>		Task 1: Pre-1914 Drama (Shakespeare *)	10%	Task 2: Pre-1914 Prose*	10%	Task 3: Post-1914 Drama	10%
Task 1: Pre-1914 Drama (Shakespeare *)	10%						
Task 2: Pre-1914 Prose*	10%						
Task 3: Post-1914 Drama	10%						
* indicates a ‘cross-over’ piece (i.e. can be used to meet the coursework requirements of both GCSE English Literature Specification A and English Specification A).							

Foundation Tier
3712
Higher Tier
3712



## 3

## Availability of Assessment And Entry Details

- 
- 3.1 Availability of Assessment** Examinations based on this specification are available in the June examination series only.
- 
- 3.2 Entry Codes** Normal entry requirements apply.  
The **Subject Code** for entry to the GCSE award is 3712.
- 
- 3.3 Private Candidates** This specification is available for private candidates only where they attend an AQA centre which will supervise and assess the coursework. Private candidates should write to AQA for a copy of *Supplementary Guidance for Private Candidates*.
- 
- 3.4 Access Arrangements and Special Consideration** AQA pays due regard to the provisions of the Disability Discrimination Act 1995 in its administration of this specification.  
Arrangements may be made to enable candidates with disabilities or other difficulties to access the assessment. An example of an access arrangement is the production of a Braille paper for a candidate with a visual impairment. Special consideration may be requested for candidates whose work has been affected by illness or other exceptional circumstances.  
Further details can be found 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, VCE, GCSE, GNVQ, Entry Level & Key Skills*  
This document can be viewed via the AQA web site ([www.aqa.org.uk](http://www.aqa.org.uk))  
Applications for access arrangements and special consideration should be submitted to AQA by the Examinations Officer at the centre.
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- 3.5 Language of Examinations** All components are provided in English only. They are not provided in Welsh or Gaelic.
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# Scheme of Assessment

## 4

## Introduction

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### 4.1 National Criteria

This GCSE specification for English Literature complies with the following:

- the GCSE Subject Criteria for English Literature;
- the *GCSE, GCE and AEA Code of Practice April 2008*;
- the GCSE Qualification Specific Criteria;
- the Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria.

A specification must offer opportunities for study in depth of substantial texts. The majority of the works studied must be literary texts originally written in English, but works in translation may also be included. The works studied must be of sufficient substance and quality to merit serious consideration.

A specification must ensure that each candidate is assessed on a substantial and diverse range of texts, which includes poetry, prose and drama published before and after **1914**. One work may be literary non-fiction provided that the balance of pre- and post-**1914** is maintained.

A specification must require considered responses to literature, including connections and comparison between texts. It must also require assessment of candidates' understanding of literary tradition, and appreciation of social and historical influences and cultural contexts.

### 4.2 Rationale

This course aims to promote in students a knowledge of and affection for English Literature, and to lead them to an understanding of the literary uses of language and the human and spiritual dimensions of literary works.

This specification is distinctive in its use of a comprehensive *Anthology* supporting integrated courses leading to GCSEs in both English and English Literature. The use of an *Anthology* in this way allows for questions which can be closely focussed, as well as questions which allow for contrasts and comparisons to be made across a number of texts.

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4.3	<b>An Integrated English and English Literature Course</b>	This specification provides a structure for the integration of courses based on this specification and the AQA GCSE English Specification A (see para.8.6).  AQA GCSE English Literature Specification A may, however, be taken as a separate qualification if desired.
4.4	<b>Prior level of attainment and recommended prior learning</b>	No prior learning or level of attainment is necessary for candidates to undertake a course of study based on this specification.
4.5	<b>Progression</b>	This qualification is a recognised part of the National Qualifications framework. As such, GCSE provides progression from Key Stage 3 to post-16 studies.  It lays an appropriate foundation for further study of the subject or related subjects.  In addition, it provides a worthwhile course for students of various ages and from diverse backgrounds in terms of general education and lifelong learning.

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## Aims

A course based on this specification should provide students with opportunities to explore their literary interests and encourage them to:

- a. develop the ability to read, understand and respond to a wide range of literary texts, appreciate the ways in which authors achieve their effects and develop the skills necessary for literary study;
- b. develop awareness of social, historical and cultural contexts and influences in the study of literature;
- c. develop the ability to construct and convey meaning in speech and writing, matching style to audience and purpose.

## 6

## Assessment Objectives

- 6.1 Candidates are required to demonstrate their ability to:
- A01 respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate;
  - A02 explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations;
  - A03 explore relationships and comparisons between texts, selecting and evaluating relevant material;
  - A04 relate texts to their social, cultural and historical contexts and literary traditions.
- 
- 6.2 **Quality of Written Communication**
- Where candidates are required to produce extended written material in English Literature, they will be assessed on their Quality of Written Communication.
- Candidates will be required to:
- present relevant information in a form that suits its purposes;
  - ensure that text is legible and that spelling, punctuation and grammar are accurate, so that meaning is clear.
  - use a suitable structure and style of writing.
- Quality of Written Communication will be assessed in all components, and in relation to all assessment objectives.
- Three** marks are available for coursework and **three** marks are available for the written paper awarded in accordance with the following criteria.
- 3 marks** The candidate presents relevant information coherently, employing structure and style to render meaning clear. The text produced is legible. Spelling, punctuation and grammar are sufficiently accurate to render meaning clear.
  - 2 marks** The candidate presents relevant information in a way which assists with communication of meaning. The text produced is legible. Spelling, punctuation and grammar are sufficiently accurate not to obscure meaning.
  - 1 mark** The candidate presents some relevant information in a simple form. The text produced is usually legible. Spelling, punctuation and grammar allow meaning to be derived, although errors are sometimes obstructive.
  - 0 marks** The candidate's presentation, spelling and grammar seriously obstruct understanding.

## 7

## Scheme of Assessment

## 7.1 Assessment

The Scheme of Assessment comprises two components:

- a written paper;
- coursework.

<b>Written Paper</b>	<b>1¾ hours</b>
<b>70% of the total marks</b>	

Section A	One question based on post-1914 prose. There will be a choice of questions.	30%
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Section B	One question based on pre- and post-1914 poetry from the <i>Anthology</i> . There will be a choice of questions.	40%
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(For details of set texts, see Section 9)

<b>Coursework</b>
<b>30% of the total marks</b>

**Three tasks**

Drama (pre-1914) (Shakespeare*)	10%
---------------------------------	-----

Prose (pre-1914)*	10%
-------------------	-----

Drama (post-1914)	10%
-------------------	-----

\* indicates a 'cross-over' piece i.e. can be used to meet the coursework requirements of both GCSE English Literature Specification A and English Specification A.

## 7.2 Coverage of Assessment Objectives

Assessment Objectives	Written Paper		Coursework		
	Section A	Section B	Pre-1914 Drama (Shakespeare)	Pre-1914 Prose	Post-1914 Drama
AO1	✓	✓	✓	✓	✓
AO2	✓	✓	✓	✓	✓
AO3		✓			
AO4			✓	✓	✓

(✓ is covered)

### 7.3 Weighting of the Assessment Objectives

The approximate relationship between the relative percentage weightings of the Assessment Objectives (AOs) and the overall Scheme of Assessment is shown in the following table.

Assessment Objectives	Component Weightings (%)				Overall Weighting of AOs (%)
	Written Paper	Pre-1914 Drama	Pre-1914 Prose	Post-1914 Drama	
AO1	25	2½	2½	2½	32½
AO2	25	2½	2½	2½	32½
AO3	20				20
AO4		5	5	5	15
Overall weighting of Units (%)	70	10	10	10	100

As 3 marks are available on the written paper and 3 marks are available in the coursework component for Quality of Written Communication, this element is worth approximately 5% of the total available marks, in exactly the same way as 5% of the marks were available for Spelling, Punctuation and Grammar in previous syllabuses.

Candidates' marks for each assessment unit are scaled to achieve the correct weightings.

### 7.4 Differentiation

#### Terminal Examination

In the terminal examination differentiation is achieved by tiered papers. Two tiers are offered

Foundation Tier (Tier F) targeting Grades C to G

Higher Tier (Tier H), targeting Grades A\* to D.

Candidates may be entered for a single tier only in English Literature in any sitting of the examination. However, candidates may be entered for a different tier for English.

Candidates achieving less than the minimum mark for Grade D on the Higher Tier (Tier H) will be recorded as 'unclassified'. Candidates entered for the Foundation Tier (Tier F) will not be awarded higher than a Grade C. The only exception to this is that candidates who just fail to achieve the minimum mark of Grade D on the Higher Tier paper will be awarded a Grade E. This is a 'safety net' for borderline candidates and should not influence centres' policies on tiers of entry.

While set texts are common on both Tier F and Tier H papers in the terminal examination, tasks are differentiated to allow appropriate access to all assessment objectives for all candidates. This differentiation is achieved both through the requirements of the tasks themselves and through the use of supporting prompts and structures for Tier F candidates.

Candidates appropriately entered for Tier H are likely to be those who will respond confidently to a range of texts using detailed references within and between them, and conveying an enthusiastic personal response in a variety of appropriate forms.

Candidates appropriately entered for Tier F are likely to be those who will respond more confidently to obvious key features of texts, but will be able to make inferences and will refer to details in comparing texts.

### **Coursework**

Coursework allows opportunities for the teacher to differentiate work by using different texts, by varying the tasks set, or sometimes by the outcomes of common tasks on common texts. The teacher must judge which method will enable individual candidates to demonstrate their best achievements.

Detailed guidance on setting appropriate coursework tasks in the different categories required is given in Section 13.

## 8

## Subject Content

## 8.1 Required Content

A course of study based on this specification must provide opportunity for the study of a substantial and diverse range of literary texts of sufficient substance and quality to merit serious consideration, most of which must be originally written in English (some works in translation may also be included).

Candidates must show evidence of assessment in the following six categories of literature:

- Prose published before 1914
- Prose published after 1914
- Poetry published before 1914
- Poetry published after 1914
- Drama published before 1914
- Drama published after 1914.

## 8.2 Content Grid

<i>Specification Content</i>	<b>Terminal Examination</b>		<b>Coursework</b>		
	<i>Section A</i>	<i>Section B</i>	<i>1. Drama (Pre-1914) Shakespeare</i>	<i>2. Prose (Pre-1914)</i>	<i>3. Drama (Post-1914)</i>
• Pre-1914 Prose				✓	
• Post-1914 Prose	✓				
• Pre-1914 Poetry		✓			
• Post-1914 Poetry		✓			
• Pre-1914 Drama			✓		
• Post-1914 Drama					✓

(✓ is covered)

**8.3**      **Written Paper**  
**1¾ hours**

There will be one examination paper weighted at 70% of the overall assessment. The paper will be divided into two sections. Section A (Post-1914 Prose) is weighted at 30% and Section B (Pre-1914 Poetry and Post-1914 Poetry) is weighted at 40% of the overall assessment.

**Section A** requires **one** response to a post-1914 prose set text, from the list in Section 9.

**Section B** requires **one** response to pre- and post-1914 poetry. The poems are included in the *Anthology* (see Appendix D). Candidates must study **either** Seamus Heaney and Gillian Clarke **or** Carol Ann Duffy and Simon Armitage. In addition, the bank of pre-1914 poems must be studied.

Candidates will be advised to spend 45 minutes on Section A and 1 hour on Section B.

The texts given for Section A and Section B above are set for the examinations to be held in 2004 onwards (See also Section 9).

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**8.4**      **The Anthology**

The *Anthology* is issued to centres, one for each candidate, at the start of the course. It is common to both tiers of entry.

**For GCSE English Specification A**, the *Anthology* contains:

**Part 1:**            poems drawn from different cultures and traditions.

**For GCSE English Literature Specification A**, the *Anthology* contains:

**Part 2:**            a selection of the work of four poets (Seamus Heaney, Gillian Clarke, Carol Ann Duffy and Simon Armitage), and a bank of pre-1914 poems to be used for purposes of contrast and comparison.

**Part 3:** a collection of short stories for optional use in Section A of the Written Paper.

The *Anthology* is common to both Tiers of entry.

Candidates **must** take copies of the *Anthology* with them into the examination room.

**For the 2009 examination, copies of the *Anthology* (and other set texts) taken into the examination room must not be annotated, i.e. contain handwritten or otherwise introduced annotations not present in the edition of the text as published. The copy used in class may be annotated. A further “clean” copy of the *Anthology* for each candidate for use in the examination will be circulated automatically, free of charge, to all centres entering candidates for the Summer examination. It is expected that these will be despatched in the April/May preceding the examination.**

A full list of the contents of the *Anthology* is provided in Appendix D.

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**8.5 Coursework****Coursework Folder**

Coursework submitted by candidates for assessment must contain:

Task 1: Pre-1914 Drama (this **must** be a Shakespeare play if the piece is used as a ‘cross-over’ piece)

Task 2: Pre-1914 Prose

Task 3: Post-1914 Drama.

Responses to Tasks 1 and 2 may be used as ‘cross-over’ pieces for GCSE English Specification A, so long as the requirements for both specifications are met.

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**8.6 Integrated English and English Literature course**

Where GCSE candidates are entered for AQA Specification A in both English and English Literature, an integrated course of teaching can be facilitated through:

- the use of ‘cross-over’ coursework responses (see paras 13.2 and 13.3);
- the opportunity to assess oral coursework for both English and English Literature, against the relevant assessment objectives;
- the provision for each candidate of an AQA *Anthology*, containing texts for both specifications (see para. 8.4).

When planning an integrated course, teachers must ensure that the overall content requirements of **both** specifications are satisfied fully.

## Prescribed Texts

### 9.1 Prose Set Texts

#### Prose Set Texts (For Written Paper Section A)

Candidates are required to answer **one** question, from a choice of two, on one of the texts listed below. Texts are common to both Foundation and Higher Tier. Candidates may take copies of the texts with them into the examination, subject to the notes on annotation in paragraph 8.4, above.

**For the 2009 examination, texts taken into the examination must not be annotated**, i.e. contain handwritten or otherwise introduced annotations not present in the edition of the text as published.

**For the 2009 examination, editions of texts taken into the examination have to be prescribed by AQA. The list of prescribed editions is published in the AQA Specification A *Teachers' Guide*.**

- |  |                  |
|--|------------------|
| 1. <i>To Kill a Mockingbird</i>                                      | Harper Lee       |
| 2. <i>Of Mice and Men</i>  | John Steinbeck   |
| 3. <i>Lord of the Flies</i>  | William Golding  |
| 4. <i>A Kestrel for a Knave</i>                                      | Barry Hines      |
| 5. <i>The Catcher in the Rye</i>                                     | J.D. Salinger    |
| 6. <i>I'm the King of the Castle</i>                                 | Susan Hill       |
| 7. <i>Green Days by the River</i>                                    | Michael Anthony  |
| 8. <i>Heroes</i>   | Robert Cormier   |
| 9. Short stories included in the <i>Anthology</i> (for optional use) |                  |
| 'Flight'   | Doris Lessing    |
| 'Superman'   | Sylvia Plath     |
| 'Your Shoes'   | Michèle Roberts  |
| 'Growing Up'   | Joyce Carey      |
| 'The End of Something'   | Ernest Hemingway |
| 'Chemistry'  | Graham Swift     |
| 'Snowdrops'  | Leslie Norris    |

A full list of the contents of the *Anthology* is provided in Appendix D.

# Key Skills and Other Issues

## 10

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

### 10.1 Introduction

The Key Skills Qualification requires candidates to demonstrate levels of achievement in the ‘main’ Key Skills of *Application of Number*, *Communication* 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 down loaded from the QCA web site (<http://www.qca.org.uk/keyskills>).

The units for each Key Skill comprise the following three sections:

- A What you need to know;
- B What you must do;
- C Guidance.

Candidates following a course of study based on this specification for English Literature can be offered opportunities to produce evidence of attainment in aspects of the Key Skills of *Communication*, *Information Technology*, *Improving own Learning and Performance*, *Working with Others* and *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 indicated below.

Opportunities for acquiring evidence in *Application of Number* are not readily available in this specification.

## 10.2 Key Skills Opportunities in English Literature A

## Communication Level 1

What you must do ...	Opportunities for Acquiring Evidence in Subject Content
C1.1 Take part in discussions.	✓
C1.2 Read and obtain information.	✓
C1.3 Write different types of documents.	✓

## Communication Level 2

What you must do ...	Opportunities for Acquiring Evidence in Subject Content
C2.1a Contribute to discussions.	✓
C2.1b Give a short talk.	✓
C2.2 Read and summarise information.	✓
C2.3 Write different types of documents.	✓

## Information Technology Level 1

What you must do ...	Opportunities for Acquiring Evidence in Subject Content
IT1.1 Find, explore and develop information.	✓
IT1.2 Present information, including text, numbers and images.	✓

## Information Technology Level 2

What you must do ...	Opportunities for Acquiring Evidence in Subject Content
IT2.1 Search for and select information.	✓
IT2.2 Explore and develop information and derive new information.	✓
IT2.3 Present combined information, including text, numbers and images.	✓

**Working with Others Level 1**

<b>What you must do ...</b>	<b>Opportunities for Acquiring Evidence in Subject Content</b>
<b>WO1.1</b> Confirm what needs to be done and who is to do it.	✓
<b>WO1.2</b> Work towards agreed objectives.	✓
<b>WO1.3</b> Identify progress and suggest improvements.	✓

**Working with Others Level 2**

<b>What you must do ...</b>	<b>Opportunities for Acquiring Evidence in Subject Content</b>
<b>WO2.1</b> Plan work and confirm working arrangements.	✓
<b>WO2.2</b> Work co-operatively towards achieving identified objectives.	✓
<b>WO2.3</b> Exchange information on progress and agree ways of improving work with others.	✓

**Improving own Learning and Performance Level 1**

<b>What you must do ...</b>	<b>Opportunities for Acquiring Evidence in Subject Content</b>
<b>LP1.1</b> Confirm short-term targets and plan how these will be met.	✓
<b>LP1.2</b> Follow plan to meet targets and improve performance.	✓
<b>LP1.3</b> Review progress and achievements.	✓

**Improving Own Learning and Performance Level 2**

<b>What you must do ...</b>	<b>Opportunities for Acquiring Evidence in Subject Content</b>
<b>LP2.1</b> Help set short-term targets and plan how these will be met.	✓
<b>LP2.2</b> Use plan and support from others, to meet targets.	✓
<b>LP2.3</b> Review progress and identify evidence of achievements.	✓

**Problem Solving Level 1**

<b>What you must do ...</b>	<b>Opportunities for Acquiring Evidence in Subject Content</b>
<b>PS1.1</b> Confirm understanding of given problems.	✓
<b>PS1.2</b> Plan and try out ways of solving problems.	✓
<b>PS1.3</b> Check if problems have been solved and describe the results.	✓

**Problem Solving Level 2**

<b>What you must do ...</b>	<b>Opportunities for Acquiring Evidence in Subject Content</b>
<b>PS2.1</b> Identify problems and come up with ways of solving them.	✓
<b>PS2.2</b> Plan and try out options.	✓
<b>PS2.3</b> Apply given methods to check if problems have been solved and describe the results.	✓

**10.3 Further Guidance**

More specific guidance and examples of tasks that can provide evidence of attainment in single Key Skills, or composite tasks that can provide evidence of attainment in more than one Key Skill are given in the AQA specification support material, particularly the *Teacher's Guide*.

**10.4 Exemptions from Key Skills External Tests**

GCSE A\*-C examination performance on this specification provides exemption for the external test in *Communication* at Level 2.

GCSE D-G examination performance on this specification provides exception for the external test in *Communication* at Level 1.

## 11

## Spiritual, Moral, Ethical, Social, Cultural and Other Issues

<b>11.1 Spiritual, Moral, Ethical, Social, Cultural and Other Issues</b>	<p>The study of English Literature can provide many opportunities which contribute to candidates' understanding of spiritual, moral, ethical, social and cultural issues.</p>
<b>Spiritual Issues</b>	<p>Through the study of English Literature, candidates are able to explore the human condition and evaluate their own existence and values in relation to society. Literature addresses a wide range of psychological and sociological human issues; most texts deal with issues of conflict or concern which face individuals or groups, and candidates will explore a wide range of human desires, motivation, interaction and behaviour through their reading.</p>
<b>Moral and Ethical Issues</b>	<p>The analysis and appreciation of the subject matter of English Literature similarly encourages understanding of moral and ethical issues. Throughout the course of study candidates will face challenge in debate and study which will foster recognition and sympathetic awareness of others' values and beliefs.</p>
<b>Social and Cultural Issues</b>	<p>The study of Literature both in a pre- and post-1914 context promotes an awareness of the factors which influence people. The fundamental link between ideas and emotions which Literature often explores enables a rational interpretation of the values and patterns of humanity which form the basis of a society's cultural identity.</p>
<b>11.2 European Dimension</b>	<p>AQA has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen papers.</p>
<b>11.3 Environmental Issues</b>	<p>AQA has taken account of the 1988 Resolution of the Council of the European Community and the Report <i>Environmental Responsibility: An Agenda for Further and Higher Education</i> 1993 in preparing this specification and associated specimen papers.</p>
<b>11.4 Citizenship</b>	<p>Knowledge, skills and understanding about becoming informed citizens can be acquired through a course of study based on this specification. Candidates have the opportunity to develop skills of enquiry and communication throughout the course in class, home or coursework.</p> <p>Through the study of literature candidates will also have opportunities to reflect upon and evaluate their personal roles within the wider community, and become aware of contemporary political, moral, social and cultural issues. They will be able to develop the skills of expressing, justifying and defending orally and in writing a personal viewpoint on such issues.</p>
<b>11.5 Avoidance of Bias</b>	<p>AQA has taken great care in the preparation of this specification and associated specimen papers to avoid bias of any kind.</p>

11.6 Health and Safety

In studying English candidates should be encouraged to develop a sense of responsibility for the health and safety of the self and others.

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11.7 ICT

Opportunities should be exploited to develop skills in ICT as they arise. For example, PC-based presentation packages can be used to provide visual aids within oral assignments. Similarly, research on authors within, for example, the Specification A *Anthology*, for class work or coursework, would be enhanced by utilising the internet to access relevant web sites, or using, for example, a CD-Rom based encyclopedia. ICT can form the basis of attractive tasks designed to assist with the assimilation of and familiarisation with aspects of the subject content. For example, candidates might be encouraged to devise an intranet web page, designed for younger members of the school, based on a poem, play, issue or theme.

Candidates might also be encouraged to develop their own facility in the subject by creating ICT-based resources useful for others, such as an intranet-based resource bank based on an author, poem, group of poems, a theme, or an issue, or a media text. Another application might be the construction of an intranet chat room, to be used for exploration and discussion of any of the issues or themes identified during the course of studying the specification.

Candidates might also make use of, for example, email to survey views on a particular issue identified during the course. Electronic presentation packages might be employed to enhance presentations of the findings of such research.

Equally, word processing of coursework, incorporating scanned images and integrated statistical data, where appropriate, might enhance the effectiveness of class work and coursework and could provide evidence for the attainment of the Key Skill of IT at Level 2.

## Centre-Assessed Component

### 12

## Nature of the Centre-Assessed Component

### 12.1 Coursework Folder

Each candidate's coursework submission must contain a response to each of the following **three** categories of Literature:

Drama pre-1914 (Shakespeare, if a 'cross-over' piece)\*

Prose pre-1914\*

- Drama post-1914.

\* One or both of these responses may also be submitted as a coursework assignment for AQA GCSE English Specification A, in which case only **one** coursework folder is required. 'Cross-over' responses must be assessed against the separate assessment objectives and mark schemes for each subject. The separate content requirements for each specification must be met.

### 12.2 Oral Response to Literature

**One** piece of coursework may be an oral response. Details of this response must be recorded on the *En2/Literature Oral Record Form* (see *Appendix B*). A brief written description of the activity, by the candidate, must be attached to this form and must be sufficiently detailed to explain what the candidate did. It is **not**, however, assessed.

An oral response may count towards only **two** coursework components in a joint English/English Literature Specification A submission, i.e. any **two** from En1, En2 and English Literature, but **not** all three.

### 12.3 Drafting and presentation of Coursework

Where work is drafted and re-drafted, the role of the teacher is to give general advice, thus enabling the candidate to make specific amendments on her/his own initiative. This level of advice is acceptable, whereas proof reading, where the teacher points out detailed errors, omissions and amendments for the candidate to correct in a subsequent draft, is inadmissible. 'Fair copies' of previously marked work must not be submitted for assessment. Early drafts of work are not required.

## Guidance on Setting the Centre-Assessed Component

### 13.1 Introduction

Candidates will be assessed on **three** pieces of coursework:

- Pre-1914 Drama ('Shakespeare' if crossover)
- Pre-1914 Prose
- Post-1914 Drama.

Between them, the three pieces of coursework must meet the appropriate assessment objectives for English Literature as indicated in para 6.1. The Content Grid (para 8.2) indicates which pieces should meet particular content requirements.

There is no prescribed length for English Literature responses: fitness for purpose is the guide. For instance, while a concentrated piece of work might be particularly appropriate for a piece of close analysis, other written responses are likely to be more sustained. Excessive length should, however, be avoided.

Each response must state clearly the title of the task and details of the text(s) or other stimulus material(s) used.

Texts chosen must be of sufficient substance and quality to merit serious consideration, and tasks must conform to the specific requirements set out below. At least two of the texts studied should have been written originally in English, but some works in translation may be included.

The range of coursework tasks should enable candidates to show their understanding of literary tradition, and to show their appreciation of social and historical influences and cultural contexts.

### 13.2 Task 1: Pre-1914 Drama ('Shakespeare' if cross-over)

This task should enable candidates to demonstrate their response to at least one play published before 1914. Candidates may 'cross-over' the Shakespeare response from a GCSE English Specification A submission, provided that it meets the assessment objectives for English Literature. Alternatively, work on any other drama text published before 1914 may be submitted specifically for English Literature.

The form or genre of response is not restricted. Appropriate tasks might include the following.

- An analysis of the dramatic qualities of one or more scenes, related to performance issues and/or alternative interpretations and related to the text as a whole, showing how these may be influenced by social or historical factors, or by different cultural contexts.
- A character study, involving a response to dramatic features of the text and showing understanding of the author's language, i.e. explaining how character may be presented to an audience through interpretation of action and language, thereby showing an understanding of literary and theatrical contexts.

- An analysis of the dramatic effects of imagery and/or other linguistic features showing some understanding of social, historical and cultural influences on and changes in the English Language, and of relevant literary traditions.
- A commentary on the dramatic structure of a scene, or sequence of scenes, showing an understanding of literary and theatrical context, showing how they affect the audience’s response to one or more of the themes of the play as shown in the whole text.
- Reflections on theatre, film or television performances of a play in relation to the published text and the medium’s cultural context.

Note that although responses may be performance-based, or may relate to representations of a text in different media, there must be sufficient evidence of textual knowledge to allow a candidate’s response to be assessed against the appropriate criteria.

### 13.3 Pre-1914 Prose

This task should enable candidates to demonstrate their response to a substantial work of prose fiction written before 1914. For the purposes of this specification, ‘substantial’ means **either** a novel **or** a minimum of five or six short stories. Where a collection of short stories is chosen, the reading should be seen to have a similar demand to that of a novel in terms of complexity, range and sustained reading.

- (a) If this task is to be used as a “cross-over” assignment, i.e. is to be submitted as a coursework assignment for GCSE English Specification A as well as GCSE English Literature Specification A, then the text has to be by an author listed in the “English Literary Heritage”. (See page 36 of *English in the National Curriculum*. The list is reproduced in Appendix E of this Specification).

Appropriate ‘cross-over’ assignments might include the following:

- An analysis of the significance of a chapter of a novel to the text as a whole which will show awareness of particular historical or social influences, for example in a novel by Dickens.
- Exploring the author’s approach to a particular theme or character in a novel or across a range of short stories noting the effects of social, historical or cultural influences on the text.
- An examination of a genre such as the detective story in a range of stories by Arthur Conan Doyle showing knowledge of literary tradition and of a social or historical or cultural context.
- A comparison of the approach to a particular issue or theme, such as relationships between men and women showing awareness of cultural contexts, across a range of short stories.
- A study of the author’s use of settings in the novel or in a range of short stories showing knowledge of literary contexts.

- A structured interview with the teacher concerning the candidate's response to and understanding of key features of the text, to the author's choices of language and structure, and to the social, historical and cultural context of the text.
- (b) If the assignment is to be submitted for GCSE English Literature Specification A only, work on any prose text published before 1914 may be submitted. The work need not be written by an author on the National Curriculum list. However, it must be a work of sufficient merit to warrant study. It may be a text not originally written in English. In the response to the assignment, the candidate must demonstrate awareness of the social and historical influences on texts, understanding of literary tradition, and the cultural contexts within which they were written or set.

Suitable **Literature only** assignments in addition to those exemplified above might include:

- a genre-based comparative study of five or six short stories written by different authors such as E.A. Poe and Maupassant, and published before 1914, showing awareness of social, historical and cultural contexts.
- an analysis of the author's technique in a novel written by an author not included on the list in the National Curriculum such as Bram Stoker's *Dracula*, showing awareness of literary tradition and of social, historical and cultural contexts.

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#### 13.4 Post-1914 Drama

This task should enable the candidate to demonstrate their response to the study of at least one play published after 1914. Candidates should respond to plays as drama as well as published texts.

Appropriate assignments might include the following:

- An analysis of how character, language, setting or structure contribute to the dramatic effect of a text and how these aspects relate to literary conventions or traditions, such as the device of the Common Man in *A Man For All Seasons*.
- A study of the significance of a particular scene to the play as a whole in a play such as *The Crucible* which will explore how it relates to its social and historical context.
- A study of the importance of stage directions and effects in a play such as *Equus* which will show the candidate's awareness of dramatic conventions and the cultural context.
- An exploration of the dramatic effectiveness of one or more scenes in *The Madness of George III* which will show the candidate's awareness of the historical context and the ability to relate these scenes to the whole text.

- A study of a key scene from *An Inspector Calls* which will explore Priestley’s dramatic methods and explain how an understanding of the historical and social context of the play might help shape audience response to the key scene and to the play as a whole.

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### 13.5 Coursework Advisers

Coursework Advisers will be available to assist centres with any matters relating to coursework. Details will be provided once AQA knows which centres are following the specification.

# 14

## Assessment Criteria

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### 14.1 Introduction

Teachers should use their judgement to select and apply the criteria appropriately and fairly to the work of candidates. Each successive grade description assumes the continued demonstration of the qualities described in the lower grades.

Candidates should be awarded the appropriate mark within any range on a 'best fit' basis, making allowance for balancing strengths and weaknesses within each response. When assessing coursework assignments teachers should follow the procedure set out below:

- Teachers should make a broad judgement using the general criteria.
- This initial judgement should then be further refined using the specific criteria.
- A mark for Quality of Written Communication must be applied to the candidate's work using the criteria in Appendix C.

GCSE grade to mark equivalents are given for general guidance only.

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### 14.2 Criteria

Detailed guidance is given in Appendix C.

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### 14.3 Evidence to Support the Award of Marks

Teachers should keep records of their assessments during the course, in a form which facilitates the complete and accurate submission of the final assessments at the end of the course.

When the assessments are complete, the marks awarded under each of the assessment criteria must be entered on the *Candidate Record Form*, with supporting information given in the spaces provided. A specimen *Candidate Record Form* appears in *Appendix B*; the exact design may be modified before the operational version is issued.

## 15

## Supervision and Authentication

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- 15.1 Supervision of Candidates' Work** Candidates' work for assessment must be undertaken under conditions which allow the teacher to supervise the work and enable the work to be authenticated. If it is necessary for some assessed work to be done outside the centre, sufficient work must take place under direct supervision to enable the teacher to authenticate with confidence the work of each candidate.
- Oral coursework (if applicable) must be undertaken in the presence of the teacher, normally on school or college premises, but occasionally elsewhere. The individual performance of the candidate must be identified clearly as part of the teacher's record-keeping procedure.
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- 15.2 Guidance by the Teacher** The work assessed must be solely that of the candidate concerned. Any assistance given to an individual candidate which is beyond that given to the group as a whole must be recorded on the *Candidate Record Form* and taken into account in the assessment.
- Completed coursework should be kept safely and securely on school or college premises and may be returned to candidates after the issue of results providing it is not required for re-marking as part of an Enquiry about Results.
- 
- 15.3 Unfair Practice** At the start of the course, the supervising teacher is responsible for informing candidates of the *AQA Regulations* concerning malpractice. Candidates must not take part in any unfair practice in the preparation of coursework to be submitted for assessment, and must understand that to present material copied directly from books or other sources without acknowledgement will be regarded as deliberate deception. Centres must report suspected malpractice to AQA. The penalties for malpractice are set out in the *AQA Regulations*.
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- 15.4 Authentication of Candidates' Work** Both the candidate and the teacher are required to sign declarations confirming that the work submitted for assessment is the candidate's own. The teacher declares that the work was conducted under the specified conditions, and records details of any additional assistance.
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# 16

## Standardisation

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### 16.1 Standardisation Meetings

To assist teachers in coursework assessment, a full day's local Standardisation Meeting is held annually in the Autumn term. Attendance at the Standardisation Meeting is compulsory for centres entering candidates. At least one teacher per centre must attend. Any centre which fails to be represented must notify the AQA of the reasons for that failure. The standardisation of English Literature Specification A takes place at the same meeting as the standardisation of English Specification A. The meeting will be led by an AQA Coursework Adviser.

The meeting provides both a standardising and an in-service support function, allowing teachers to discuss aspects of the examination and its administration.

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### 16.2 Standardisation Materials

Centres will receive, in advance of the Standardisation Meeting, a set of printed materials to make possible the standardisation of Literature coursework. Additional materials may also be sent.

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### 16.3 Internal Standardisation of Marking

The centre is required to standardise the assessments across different teachers and teaching groups to ensure that all candidates at the centre have been judged against the same standards. If two or more teachers are involved in marking a component, one teacher must be designated as responsible for internal standardisation. Common pieces of work must be marked on a trial basis and differences between assessments discussed at a training session in which all teachers involved must participate. The teacher responsible for standardising the marking must ensure that the training includes the use of reference and archive materials such as work from a previous year or examples provided by AQA.

The centre is required to submit a *Centre Declaration Sheet* to confirm that the marking of centre-assessed work at the centre has been standardised. If only one teacher has undertaken the marking, that person must sign this form.

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## 17

## Administrative Procedures

17.1 Ordering <i>Anthologies</i>	In the Spring/early Summer term prior to the September in which candidates commence their course, centres will receive a form to use for ordering copies of the <i>Anthology</i> .
17.2 Recording Assessments	The candidates' work must be marked according to the assessment criteria set out in Appendix C. The marks and supporting information must be recorded in accordance with the instructions in Section 14.3
17.3 Submitting Marks	The total component mark for each candidate must be submitted to the AQA on the mark sheets provided or by Electronic Data Interchange (EDI) by the specified date.
17.4 Sample of Work for Moderation	<p>Centres will be informed of candidates whose work is required for moderation, details of the Moderator to whom the work must be sent, and the date by which it must be despatched. The sample must consist of complete folders of candidates' work including:</p> <ul style="list-style-type: none"> <li>• all of the assessed pieces;</li> <li>• a completed <i>Centre Declaration Sheet</i> (one only)</li> <li>• the <i>Candidate Record Form</i>;</li> <li>• the <i>En2/Literature Oral Record Form</i> (if applicable);</li> <li>• (where appropriate) the <i>Mark Reductions for Incomplete Folder Form</i> (See para. 17.6).</li> </ul> <p>Each piece of work must state clearly the title of the task and the details of any texts or other stimulus used. It should show the candidate's name and centre details. Work should be suitably packaged to ensure safe transit through the post, but should not be enclosed in plastic wallets or ring binders; the use of treasury tags to secure work is recommended.</p> <p>AQA reserves the right to call for additional samples of candidates' work to confirm a centre's standard of marking. In cases where a centre's standards of marking or consistency of internal standardisation are seriously in question, the work of all candidates will be called for moderation.</p>
17.5 Factors Affecting Individual Candidates	<p><b>Absence</b></p> <p>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. Attention is drawn to the regulations on incomplete folders in paragraph 17.6. Where it is not possible to award a coursework mark for a candidate, 'ABS' must be recorded on the mark sheet.</p>

### **Illness or other exceptional circumstances**

Special consideration should be requested for candidates whose work has been affected by illness or other exceptional circumstances. Information about the procedure is issued separately.

### **Lost work**

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. AQA will advise on the procedures to be followed in such cases.

### **Special help**

Where special help which goes beyond normal learning support is given, AQA must be informed so that such help can be taken into account when assessment and moderation take place.

### **Centre transfer**

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 accept the assessments made at the previous centre. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.

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## **17.6 Incomplete Folders**

Where a candidate fails to present a complete Literature submission for assessment, an initial mark should be awarded (using the criteria in Appendix C) which reflects the overall achievement of the candidate irrespective of the number of responses submitted.

The mark must then be reduced *pro-rata* to the nearest whole number i.e. by one third for each missing response. Where appropriate a completed *Mark Reductions for Incomplete Folder Form* (see Appendix B) should be attached to each incomplete folder, showing how the mark for English Literature has been reduced. The mark applied for Quality of Written Communication will be unaffected.

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## **17.7 Retaining Evidence and Re-using Marks**

Completed coursework should be kept safely and securely on school or college premises and may be returned to candidates after the issue of results providing it is not required for re-marking as part of an Enquiry about Results.

Candidates re-taking the examination may carry forward their moderated coursework marks. These marks have a shelf-life which is limited only by the shelf-life of the specification, and they may be carried forward an unlimited number of times within this shelf-life.

## Moderation

### 18.1 Moderation Procedures

Moderation of the coursework is by inspection of a sample of candidates' work, sent by post from the centre to a Moderator appointed by AQA. The centre marks must be submitted to AQA and the sample of work must reach the Moderator by the specified date in the year in which the qualification is awarded.

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 cases where a centre's standards are seriously in question, the work of all candidates will be called for moderation. Mark adjustments will normally preserve the centre's order of merit, but where major discrepancies are found, AQA reserves the right to alter the order or merit.

### 18.2 Moderation of Oral Coursework (if submitted)

#### *Training Videotape*

In the first two years of the examination, and then not more than once every two years, centres will receive a training videotape showing a range of Speaking and Listening/Oral activities undertaken by several candidates. It is a requirement of the specification that, where there is more than one teacher responsible for the internal assessment of oral coursework, staff meet to discuss the training tape.

A sample of each teacher's candidates must be re-assessed by another teacher for internal standardisation purposes.

Annual teacher standardisation meetings will be held by AQA. The meeting will deal with the standardisation of En1/oral assessments and written coursework assessments for both English and English Literature Specification A. A representative from each centre will be expected to attend each year's meeting.

#### *Moderator's Visits*

Where the marks submitted show that a centre's accuracy in oral assessment is in doubt, and/or where the written records for En1 or an oral En2 or literature coursework response are inadequate, the following possible actions will be prompted:

- report to centre;
- advisory visit in the following year (in more serious cases);
- moderation visit the following year (in the most serious cases).

There will be a regular cycle of advisory visits. The purpose of these is to satisfy AQA that the appropriate arrangements for the assessment and standardisation of oral coursework are in place.

### ***Adjustment of Marks***

Where there is evidence that the centre's marking differs significantly from the AQA standard, taking other evidence into account where applicable (e.g. pattern of marks, centre history, reports on previous visits), an adjustment will be applied to the centre to bring its marking into line with the AQA standard.

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### **18.3 Joint English/English Literature Folders**

Where candidates are entered for both English and English Literature, only **one** folder is required. All relevant information for both subjects must appear on **one** *Candidate Record Form*.

Centres must send to the Moderator with the sample of candidates' work, copies of texts or other stimulus materials which may not be widely familiar.

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### **18.4 Post-Moderation Procedures**

On publication of the GCSE results, the centre is supplied with details of the final marks for the coursework component.

The majority of coursework samples will be returned to centres immediately following moderation. Some samples will, however, be retained for the purposes of awarding and/or for use as standardising, exemplification or archive material.

After results have been issued, all centres will receive a report from the Moderator giving feedback to the centre on the appropriateness of the tasks set, the accuracy of the assessments made, and the reasons for any adjustments to the marks.

## Awarding and Reporting

### 19

## Grading and Re-Sits

19.1	Qualification Titles	The qualification based on this specification has the following title: AQA GCSE in English Literature.
19.2	Grading System	The qualification will be graded on an 8 point grade Scale A*, A, B, C, D, E, F, G. Candidates who fail to reach the minimum standard for Grade G will be reported as U (unclassified) and will not receive a qualification certificate.
19.3	Minimum Requirements	Candidates will be graded on the basis of work submitted for assessment.
19.4	Re-Sits	Individual components may not be retaken, but candidates may retake the whole qualification more than once.
19.5	Supplementary Examinations	There is <b>no</b> supplementary November examination in English Literature. Entries are accepted for the summer examination only.
19.6	Carrying Forward of Centre-Assessed Marks	Candidates re-taking the examination may carry forward their moderated coursework marks. These marks have a shelf-life which is limited only by the shelf-life of the specification, and they may be carried forward an unlimited number of times within this shelf-life.
19.7	Awarding and Reporting	The regulatory authorities, in consultation with GCSE Awarding bodies, have developed a <i>Code of Practice</i> for GCSE qualifications introduced in September 2000. This specification complies with the grading, awarding and certification requirements of the <i>GCSE, GCE and AEA Code of Practice April 2008</i> .

## Appendices

### A

## Grade Descriptions

The following grade descriptions indicate the level of attainment characteristic of the given grade at GCSE. They give a general indication of the required learning outcomes at each specific grade. The descriptors 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 (as in Section 6) overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

- Grade A** Candidates respond critically and sensitively to a range of texts, taking into account alternative approaches and interpretations. They explore and evaluate the ways meanings, ideas and feelings are conveyed through language, structure and form, making connections and comparisons between texts. They identify and comment on social, historical and cultural contexts of texts, and show awareness of literary tradition. They select forms appropriately and convey their ideas coherently.
- Grade C** In responding to a range of texts, candidates show understanding of how meanings and ideas are conveyed through language, structure and form. They explore connections and comparisons between texts, referring to details to support their views. They show awareness of some of the cultural and social contexts of texts. They convey their ideas appropriately in a range of forms.
- Grade F** In giving personal responses to texts, candidates show understanding of key features, including themes, characters and language. They make straightforward connections between texts, and show some understanding of influences on texts and readers. They refer to aspects of texts when explaining their views. They convey their response in appropriate ways.

**B**

## Record Forms

Candidate Record Forms and Centre Declaration Sheets are available on the AQA website in the Administration area. They can be accessed via the following link  
[http://www.aqa.org.uk/admin/p\\_course.php](http://www.aqa.org.uk/admin/p_course.php)

**C**

## Coursework Mark Scheme

1. Teachers should use their professional judgement to select and apply the criteria appropriately and fairly to the work of candidates. Each successive grade description assumes the continued demonstration of the qualities described in the lower grades.
2. Candidates should be awarded the appropriate mark within any range on a ‘best fit’ basis, making allowance for balancing strengths and weaknesses within each response. When assessing coursework assignments teachers should follow the procedure set out below.  
  
Teachers should make a broad judgement using the general criteria.  
  
This initial judgement should then be refined using the specific criteria.
3. GCSE grade to mark equivalents are given for general guidance only.

	General Criteria	Specific Criteria	
		Drama (pre-1914 ) and Drama (post-1914)	Prose (pre-1914)
Unclassified (1-6 marks)	Candidates refer to the basic content of texts simply but with some understanding	<ul style="list-style-type: none"> <li>◆ refer to characters and their actions</li> </ul>	<ul style="list-style-type: none"> <li>◆ refer to character, setting and incidents</li> </ul>
Grade G (7-12 marks)	Candidates show familiarity with identifiable parts of texts, to which they make a personal response. They express straightforward preferences and respond to the social and historical settings of texts, their cultural contexts or the literary traditions on which they draw.	<ul style="list-style-type: none"> <li>◆ respond to:                             <ul style="list-style-type: none"> <li>● details of characters and their actions</li> <li>● some obvious dramatic devices or structures</li> <li>● simple aspects of language</li> <li>● the text’s setting or context</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>◆ respond to:                             <ul style="list-style-type: none"> <li>● details of narrative sequence</li> <li>● details of characters, settings and theme</li> <li>● the text’s setting or context</li> </ul> </li> </ul>

General Criteria		Specific Criteria	
		Drama (pre-1914 and post-1914)	Prose (pre-1914)
Grade F (13-18 marks)	Candidates respond personally to texts and show understanding of their key features. They select and present material from texts when explaining their views and demonstrate simple inference and deduction. They convey their responses in appropriate ways and show awareness when describing the social and historical settings of texts, their cultural contexts or the literary traditions on which they draw.	<ul style="list-style-type: none"> <li>◆ show awareness of:                             <ul style="list-style-type: none"> <li>● characters and their actions</li> <li>● effects of dramatic devices or structures</li> <li>● areas of language interest</li> <li>● the text's setting or context</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>◆ show awareness of:                             <ul style="list-style-type: none"> <li>● key features of a text</li> <li>● characters, events, situations to explain views</li> <li>● the text's setting or context</li> </ul> </li> </ul>
Grade E (19-24 marks)	Candidates explain and justify preferences and judgements through reference to general features and some specific details in texts. They comment on some of the effects texts have on the reader. Alternative interpretations will be suggested and different forms of response will be used as appropriate. They show familiarity when discussing the social and historical settings of texts, their cultural contexts or the literary traditions on which they draw.	<ul style="list-style-type: none"> <li>◆ show familiarity when describing:                             <ul style="list-style-type: none"> <li>● how character is revealed in dialogue and action</li> <li>● effects of dramatic devices or structures</li> <li>● areas of language interest</li> <li>● the text's setting or context or tradition</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>◆ show familiarity when describing:                             <ul style="list-style-type: none"> <li>● key features of a text</li> <li>● the significance of characters, events and situations</li> <li>● the text's setting or context or tradition</li> </ul> </li> </ul>
Grade D (25-30 marks)	Candidates show understanding of different layers of meaning. They make appropriate connections between texts and compare the effects achieved by different writers. They support comments with references both to textual detail and relevant personal experience, sometimes using imaginative forms of response. They show understanding when discussing the social and historical settings of texts, their cultural contexts, or the literary traditions on which they draw.	<ul style="list-style-type: none"> <li>◆ show understanding when discussing:                             <ul style="list-style-type: none"> <li>● the dramatic effects of character and action:</li> <li>● the effects of dramatic devices or structures</li> <li>● language, ideas and themes</li> <li>● the text's setting or cultural context or tradition</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>◆ show understanding when discussing:                             <ul style="list-style-type: none"> <li>● the effects achieved by the writer</li> <li>● the effects of the writer's choice of language and form</li> <li>● the text's setting or cultural context or tradition.</li> </ul> </li> </ul>

		Specific Criteria	
General Criteria		Drama (pre-1914 and post-1914)	Prose (pre-1914)
Grade C (31-36 marks)	Candidates demonstrate insight into how different meanings and ideas are conveyed through language, structure and form. They explore connections and comparisons between texts, referring to details to support their views. They convey their ideas and responses in an appropriate range of exploratory forms. They show insight when discussing the social and historical settings of the texts, their cultural contexts or the literary traditions on which they draw.	<ul style="list-style-type: none"> <li>◆ show insight when discussing:                             <ul style="list-style-type: none"> <li>● character and action</li> <li>● the effects of dramatic devices or structures</li> <li>● language, ideas and themes</li> <li>● the text's setting or cultural context or tradition</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>◆ show insight when discussing:                             <ul style="list-style-type: none"> <li>● the effects achieved by the writer</li> <li>● the effects of the writer's choice of language and form</li> <li>● the text's setting or cultural context or tradition</li> </ul> </li> </ul>
Grade B (37-42 marks)	Candidates show independent understanding and appreciation of layers of meaning in texts through the identification and discussion of appropriate detail. They make relevant comparisons between writers' concerns, attitudes and ideas, responding personally to the ways in which they affect the readers' responses. They successfully communicate insight and exploratory thought in various forms. They show analytical skill when exploring the social and historical settings of texts, their cultural contexts or the literary traditions on which they draw.	<ul style="list-style-type: none"> <li>◆ show analytical skill when exploring:                             <ul style="list-style-type: none"> <li>● the effects of character and action</li> <li>● the effects of dramatic devices or structures</li> <li>● the layers of meaning in language, ideas and themes</li> <li>● the social and historical setting or cultural context or literary tradition</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>◆ show analytical skill when exploring:                             <ul style="list-style-type: none"> <li>● the effects achieved by the writer</li> <li>● the effects of the writer's choice of language and form</li> <li>● the social and historical setting or cultural context or literary tradition</li> </ul> </li> </ul>
Grade A (43-48 marks)	Candidates respond critically and sensitively to texts, exploring alternative approaches and interpretations. They consider and evaluate the ways meaning, ideas and feelings are conveyed through language, structure and form. They respond in appropriate forms, conveying their ideas coherently, vigorously and persuasively. They show analytical and interpretative skills when evaluating the social and historical settings of texts, their cultural contexts or the literary traditions on which they draw	<ul style="list-style-type: none"> <li>◆ show analytical and interpretative skills when evaluating:                             <ul style="list-style-type: none"> <li>● the effects of character and action</li> <li>● the effects of dramatic devices or structures</li> <li>● the layers of meaning in language, ideas and themes</li> <li>● the social and historical setting or cultural context or literary tradition</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>◆ show analytical and interpretative skills when evaluating:                             <ul style="list-style-type: none"> <li>● the range of effects achieved by the writer</li> <li>● the effects of writers' choice of language and form</li> <li>● the social and historical setting or cultural context or literary tradition</li> </ul> </li> </ul>

General Criteria		Specific Criteria	
		Drama (pre-1914 and post 1914)	Prose (pre-1914)
Grade A* (49-54 marks)	Candidates respond cogently to texts, giving sustained evidence of enthusiastic personal response and insight through the range of sophisticated interpretations supported by concise textual analysis and empathic understanding. Responses show flair and originality in communicating ideas through a range of appropriate forms. They show originality of analysis and interpretation when evaluating the social and historical settings of texts, their cultural contexts or the literary traditions on which they draw.	<ul style="list-style-type: none"> <li>◆ show originality of analysis and interpretation when evaluating:                             <ul style="list-style-type: none"> <li>● the effects of character and action</li> <li>● the effects of dramatic devices or structures</li> <li>● the layers of meaning in language, ideas and themes</li> <li>● the social and historical setting or cultural context or literary tradition</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>◆ show originality of analysis and interpretation when evaluating:                             <ul style="list-style-type: none"> <li>● the range of effects achieved by the writer</li> <li>● the effects of writers' choice of language and form</li> <li>● the social and historical setting or cultural context or literary tradition</li> </ul> </li> </ul>

**Quality of Written Communication**

When a candidate's coursework has been assessed against the criteria, an overall judgement of the candidate's Quality of Written Communication should be made out of a total of 3 against the following criteria.

Candidates are required to:

present relevant information in a form that suits its purposes; ensure that text is legible and that spelling, punctuation and grammar are accurate, so that meaning is clear. use a suitable structure and style of writing.

**Three** marks are available for coursework in accordance with the following criteria:

The candidate presents relevant information coherently, employing structure and style to render meaning clear.

The text produced is legible. Spelling, punctuation and grammar are sufficiently accurate to render meaning clear.

The candidate presents relevant information in a way which assists with communication of meaning. The text produced is legible. Spelling, punctuation and grammar are sufficiently accurate not to obscure meaning.

The candidate presents some relevant information in a simple form. The text produced is usually legible. Spelling, punctuation and grammar allow meaning to be derived, although errors are sometimes obstructive.

The candidate's presentation, spelling, punctuation and grammar seriously obstruct understanding.

**3 marks**

**2 marks**

**1 mark**

**0 marks**

For GCSE English Literature the mark out of 3 for Quality of Written Communication must be added to the mark out of 54 to give a final total out of 57 for each candidate.

# D

## Contents of the AQA Anthology

General Certification of Secondary Education

**AQA ENGLISH SPECIFICATION A**

**AQA ENGLISH LITERATURE SPECIFICATION A**

# *ANTHOLOGY*

- **Section 1** is for use in Section A of *English Paper 2, Poems from Different Cultures and Traditions*
- **Section 2** is for use in Section B of the *English Literature* Written Paper, Pre- and Post-1914 Poetry. Candidates will be expected to have studied either Seamus Heaney and Gillian Clarke or Carol Ann Duffy and Simon Armitage. The bank of pre-1914 poems must also be studied.
- **Section 3** is for optional use in Section A of the *English Literature* Written Paper, *Prose*

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#### Section 1 English

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Imtiaz Dharker
- 8 Lawrence Ferlinghetti
- 9 Nissim Ezekiel
- 10 Chinua Achebe
- 11 Denise Levertov

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**Nothing's Changed**

**Island Man**

**Blessing**

**Two Scavengers in a Truck**

**Night of the Scorpion**

**Vultures**

**What Were They Like?**

##### Cluster 2

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*from* Search For My Tongue

*from* Unrelated Incidents

**Half-Caste**

**Love After Love**

**This Room**

**Not My Business**

**Presents from my Aunts in  
Pakistan**

**Hurricane Hits England**

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**Section 2 English Literature Poetry****Seamus Heaney**

- 19 **Storm on the Island**
- 20 **Perch**  
**Blackberry-Picking**
- 21 **Death of a Naturalist**
- 22 **Digging**
- 23 **Mid-Term Break**
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- 25 **At a Potato Digging**

**Gillian Clarke**

- 27 **Catrin**  
**Baby-sitting**
- 28 **Mali**
- 29 **A Difficult Birth, Easter 1998**
- 30 **The Field Mouse**  
**October**
- 31 **On The Train**  
**Cold Knap Lake**

**Carol Ann Duffy**

- 32 **Havisham**
- 33 **Elvis's Twin Sister**  
**Anne Hathaway**
- 34 **Salome**
- 35 **Before You Were Mine**
- 36 **We Remember Your Childhood Well**
- 37 **Education for Leisure**
- 38 **Stealing**

**Simon Armitage**

- 39 *from* **Book of Matches, 'Mother, any distance greater than a single span'**
- 40 *from* **Book of Matches, 'My father thought it...'**
- 41 **Homecoming**
- 42 **November**
- 43 **Kid**
- 44 *from* **Book of Matches, 'Those bastards in their mansions'**  
*from* **Book of Matches, 'I've made out a will; I'm leaving myself'**
- 45 **Hitcher**

**Pre-1914 Poetry Bank**

46	Ben Jonson	<b>On my first Sonnet</b>
	William Butler Yeats	<b>The Song of the Old Mother</b>
47	William Wordsworth	<b>The Affliction of Margaret</b>
48	William Blake	<b>The Little Boy Lost and The Little Boy Found</b>
	Charles Tichborne	<b>Tichborne's Elegy</b>
49	Thomas Hardy	<b>The Man He Killed</b>
	Walt Whitman	<b>Patrolling Barnegat</b>
50	William Shakespeare	<b>Sonnet 130</b>
51	Robert Browning	<b>My Last Duchess</b>
52	Robert Browning	<b>The Laboratory</b>
54	Alfred Tennyson	<b>Ulysses</b>
56	Oliver Goldsmith	<b>The Village Schoolmaster</b>
57	Alfred Tennyson	<b>The Eagle</b>
	Gerard Manley Hopkins	<b>Inversnaid</b>
58	John Clare	<b>Sonnet</b>

**Section 3 English Literature Prose**

59	Doris Lessing	<b>Flight</b>
63	Sylvia Plath	<b>Superman and Paula Brown's New Snowsuit</b>
68	Michèle Roberts	<b>Your Shoes</b>
73	Joyce Cary	<b>Growing Up</b>
78	Ernest Hemingway	<b>The End of Something</b>
82	Graham Swift	<b>Chemistry</b>
89	Leslie Norris	<b>Snowdrops</b>

## E

## List of Prescribed Authors

List of major writers  
published before 1914

N.B. This list is only applicable to AQA GCSE English Literature Specification A if Coursework Task 2 is being “crossed over” with GCSE English A, in which case the work must be based on a choice from this list.

Jane Austen  
Charlotte Brontë  
Emily Brontë  
John Bunyan  
Wilkie Collins  
Joseph Conrad  
Daniel Defoe  
Charles Dickens  
Arthur Conan Doyle  
George Eliot  
Henry Fielding  
Elizabeth Gaskell  
Thomas Hardy  
Henry James  
Mary Shelley  
Robert Louis Stevenson  
Jonathan Swift  
Anthony Trollope  
H G Wells

F

## Overlaps with other Qualifications

The reading involved for this specification may overlap with that for AQA GCSE English Specification A, but there are otherwise no explicit overlaps with other qualifications.