

# SUMMARY OF AMENDMENTS

Version	Description	Page number
2	'Making entries' section has been amended to clarify resit rules and carry forward of NEA marks.	15

# WJEC Eduqas GCE A LEVEL in ENGLISH LANGUAGE and LITERATURE

For teaching from 2015  
For award from 2017

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# A LEVEL ENGLISH LANGUAGE and LITERATURE

## SUMMARY OF ASSESSMENT

### Component 1: Poetry and Prose

Written examination: 2 hours

30% of qualification

#### **Section A: Poetry (open-book, clean copy)**

One question from a choice of two based on the WJEC *English Language and Literature Pre -1914 Poetry Anthology* plus an unseen text published post-1914

#### **Section B: Prose (open-book, clean copy)**

One question from a choice of two, presented in two parts, based on the reading of a prose fiction text from a prescribed list

### Component 2: Drama

Written examination: 2 hours

30% of qualification

#### **Section A: Shakespeare (closed-book)**

One compulsory extract-based task and one essay question from a choice of two based on the reading of a Shakespeare play from a prescribed list

#### **Section B: Post-1900 Drama (closed-book)**

One question from a choice of two based on the reading of one play from a prescribed list.

### Component 3: Non-Literary Texts

Written examination: 2 hours

20% of qualification

#### **Section A: Comparative analysis of spoken non-literary texts**

Comparative analysis of three unseen spoken language non-literary texts

#### **Section B: Non-literary text study (closed-book)**

One two-part question based on the reading of a non-literary text selected from a prescribed list

### Component 4: Critical and Creative Genre Study

Non-exam assessment: 3200-3500 words

20% of qualification

#### **Section A: Genre Study**

A critical and sustained study of a prose genre

#### **Section B: Related Creative Writing**

Two writing assignments (one literary/one non-literary)

This linear qualification will be available in the summer series each year. It will be awarded for the first time in summer 2017.

**Qualification Accreditation Number: 601/5022/1**

# A LEVEL ENGLISH LANGUAGE AND LITERATURE

## 1 INTRODUCTION

### 1.1 Aims and objectives

The WJEC Eduqas A level in English language and literature encourages learners to develop their interest and enjoyment of English as they:

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

This specification is designed to promote the integrated study of English language and English literature. It enables learners to develop intellectual maturity through exploring a range of literary and non-literary texts, including the *WJEC English Language and Literature Poetry Pre-1914 Anthology*. Through their reading, learners are able to develop the skills required to interrogate texts, be critically reflective, consider other viewpoints, be independent, make connections across a range of texts and to understand and evaluate the effects of a variety of contexts. This specification also gives learners opportunities to deepen their enjoyment of English language and literature both through reading and through creating their own texts.

Fundamental to the course as a whole, learners will demonstrate knowledge and understanding of how to apply linguistic and literary methodologies and concepts to inform their responses to and interpretations of texts.

### 1.2 Prior learning and progression

There are no prior learning requirements. Any requirements set for entry to a course following this specification are at the discretion of centres. It is reasonable to assume that many learners will have achieved qualifications equivalent to Level 2 at KS4. Skills in Numeracy/Mathematics, Literacy/English and Information Communication Technology will provide a good basis for progression to this Level 3 qualification.

Some learners will have already gained knowledge, understanding and skills through their study of English language and literature at AS.

This specification builds on the knowledge, understanding and skills established at GCSE, by developing learners' ability to apply and integrate linguistic and literary approaches. This specification extends these studies in breadth and depth, further developing students' techniques of analysis, evaluation and production of texts. In doing so, this specification provides a suitable foundation for the study of English language and literature or a related area through a range of higher education courses, progression to the next level of vocational qualifications or employment. In addition, the specification provides a coherent, satisfying and worthwhile course of study for learners who do not progress to further study in this subject.

This specification is not age specific and, as such, provides opportunities for learners to extend their life-long learning.

## 1.3 Equality and fair assessment

This specification may be followed by any learner, irrespective of gender, ethnic, religious or cultural background. It has been designed to avoid, where possible, features that could, without justification, make it more difficult for a learner to achieve because they have a particular protected characteristic.

The protected characteristics under the Equality Act 2010 are age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex and sexual orientation.

The specification has been discussed with groups who represent the interests of a diverse range of learners, and the specification will be kept under review.

Reasonable adjustments are made for certain learners in order to enable them to access the assessments (e.g. candidates are allowed access to a Sign Language Interpreter, using British Sign Language). Information on reasonable adjustments is found in the following document from the Joint Council for Qualifications (JCQ): *Access Arrangements, Reasonable Adjustments and Special Consideration: General and Vocational Qualifications*.

This document is available on the JCQ website ([www.jcq.org.uk](http://www.jcq.org.uk)). As a consequence of provision for reasonable adjustments, very few learners will have a complete barrier to any part of the assessment.

## 2 SUBJECT CONTENT

This specification requires learners to show knowledge and understanding of a wide range of spoken and written texts from different times including six substantial texts drawn from poetry, prose fiction, Shakespeare, modern drama, and non-literary texts. Each component offers a choice of texts for study. Set texts will be reviewed on a rolling programme after every third examination series. There will be a staggered approach to updating texts following the review, with the first phase of text refreshment beginning after five years.

In addition to the six substantial set texts for study, in this specification the term ‘text’ can refer to short complete texts, such as articles, single poems, transcriptions, or extracts from larger complete works, such as novels, plays, non-literary prose, etc. Learners will be given opportunities to read widely and to relate their wider reading to their study of both set texts and unseen material.

Learners are required to show knowledge of some of the different language levels below:

- phonetics, phonology, prosody
- lexis and semantics
- grammar including morphology
- pragmatics
- discourse.

Through learning linguistic terminology, learners will be able to articulate more precisely their perceptions about literary and non-literary texts. This will not only enhance their appreciation of other people’s writing but will also help them to write more effectively and accurately for a wide variety of purposes. Knowledge of the different language levels will enable learners to demonstrate understanding of:

- how language choices shape meanings in texts
- ways in which individual texts are interpreted by different readers or listeners
- how linguistic and literary approaches can inform interpretations of texts
- ways in which texts relate to each other and to the contexts in which they are produced and received
- the significance of contextual factors in the production and reception of texts.

Fundamental to the course as a whole, learners will demonstrate knowledge and understanding of how to apply linguistic and literacy methodologies and concepts to inform their responses to and interpretations of texts.

### 2.1 Component 1

#### **Poetry and Prose (open-book)**

Written examination: 2 hours (120 marks)

30% of qualification

**Clean copies (no annotation) of the texts studied for both sections must be taken into the examination. For Section A, a clean copy of the *WJEC A Level English Language and Literature Pre-1914 Poetry Anthology* must be taken into the examination. For Section B, only the prescribed editions of the prose fiction texts may be taken into the examination.**

This component encourages learners to develop their ability to read widely and engage critically with a range of texts whilst developing further learners’ techniques of analysis and evaluation. There are two sections of equal weight. Candidates must answer **one** question from Section A and **one** question from Section B.

In both Section A and Section B, candidates are required to:

- use integrated linguistic and literary approaches
- show knowledge and understanding of the different language levels
- use accurately a range of linguistic and literary terminology
- organise responses in a clear and effective style and register with coherent written expression.

### Section A: Poetry

Section A is based on the study of the *WJEC English Language and Literature Pre-1914 Poetry Anthology*. The anthology covers a range of poetry from the late-sixteenth century to 1914. It is designed to introduce learners to the historical development of the English language, the rich heritage of writing poetry, as well as illustrating the variation in poetic content and style over time.

Section A requires candidates to respond to **one** question from a choice of two. The question requires candidates to select poetry from the anthology, and make connections between their selected poetry and a previously unseen text printed on the examination paper. In preparation for the unseen text in this examination, learners will need to read a range of texts published post-1914, including post-1914 poetry, prose fiction, drama and non-literary texts.

In Section A, candidates will need to demonstrate that they can:

- independently select poetry relevant to the question
- analyse how meanings are shaped in texts, including how variations in language, form and context shape and change meanings
- explore connections between poems, and between poems and an unseen text.

### Section B: Prose

Section B is based on the study of **one** prose fiction text from the list below:

<b>Charlotte Brontë: <i>Jane Eyre</i></b> (Penguin Classics)
<b>Charles Dickens: <i>Great Expectations</i></b> (Penguin Classics)
<b>Ian McEwan: <i>Atonement</i></b> (Vintage)
<b>Kazuo Ishiguro: <i>The Remains of the Day</i></b> (Faber )
<b>Alice Walker: <i>The Color Purple</i></b> (W&N)

Section B requires candidates to answer **one** question. Each question will be presented in two separate but linked parts: part (i) is extract-based and focuses on close language study; part (ii) requires an extended response relating to the rest of the text.

Candidates must use appropriate literary and linguistic methods of analysis, adopting accurate and precise use of related terminology to:

- analyse concepts related to the writer's craft in presenting plot, setting, characterisation, relationships, themes and style
- demonstrate sound knowledge of the text in selecting particular episodes, conversations, images, for example, to support a coherent and detailed account of the methods a writer uses
- show understanding of the significance and influence of the contexts in which the text was written and received
- make accurate reference to texts and sources.

## 2.2 Component 2

### Drama (closed-book)

Written examination: 2 hours (120 marks)

30% of qualification

This component is designed to introduce learners to drama texts from different times. While learners will engage critically with the texts as works of literature, this component also offers opportunities for exploring the richness of the English language and its historical development set within the context of when the texts were produced and received. Learners will need to develop their knowledge of dramatic techniques, their skills as interpreters of performance texts and their understanding of significant contextual factors throughout their studies for this component. Section A accounts for 60% of the available marks for this component and Section B accounts for 40% of the marks for this component.

Candidates must answer **one** question from Section A and **one** question from Section B.

In both Section A and Section B, candidates will need to demonstrate that they can:

- use integrated linguistic and literary approaches
- analyse how meanings are shaped in their set text
- show knowledge and understanding of relevant language levels
- use accurately a range of linguistic and literary terminology
- demonstrate an understanding of the significance and influence of the contexts in which texts are produced and received
- organise responses in a clear and effective academic style and register with coherent written expression.

### Section A: Shakespeare

Section A is based on the study of **one** Shakespeare play selected from the list below:

<i>Antony and Cleopatra</i>
<i>King Lear</i>
<i>Much Ado About Nothing</i>
<i>Othello</i>
<i>The Tempest</i>

As this is a closed-book examination, centres may select any edition of these plays by Shakespeare for study but it is important to remember that there may be variations between editions. For the purpose of the examination, the **Collins Alexander Complete Works of William Shakespeare** will be used for extract-based questions.

Section A requires candidates to respond to **one** compulsory extract-based task and **one** extended essay from a choice of two. In the first extract-based task, they will need to demonstrate their ability to read closely a key passage from the set text. The essay will require candidates to demonstrate knowledge of the wider play and to select appropriate supporting evidence in their response.



### Section B: Post-1900 Drama

Section B is based on the study of **one** post-1900 drama text from the list below:

<b>Edward Albee: <i>Who's Afraid of Virginia Woolf?</i></b> (Vintage Classics)
<b>Alan Bennett: <i>The History Boys</i></b> (Faber)
<b>Brian Friel: <i>Translations</i></b> (Faber)
<b>Diane Samuels: <i>Kindertransport</i></b> (Nick Hern Books)
<b>Tennessee Williams: <i>Cat on a Hot Tin Roof</i></b> (Penguin Modern Classics)

Section B requires candidates to answer **one** question from a choice of two.

## 2.3 Component 3

### Non-Literary Texts

Written examination: 2 hours (80 marks)

20% of qualification

This component examines learners' abilities to explore connections across a wide range of texts. This component encourages extensive wider reading of spoken and written texts from different times and provides opportunities for learners to select appropriate methods of analysis when exploring non-literary texts such as: spoken transcriptions, advertisements, autobiographies, biographies, travel writing, journalism, information texts, instructional texts, letters, reports, speeches, specialist publications.

In responding to non-literary texts, learners should be able to recognise the bias, the moral outlook, the prejudices, attitudes and values of speakers and writers and to be able to analyse how these are conveyed through the use of language. Both sections are of equal weight. Candidates must answer the compulsory question from Section A and **one** question from Section B.

### Section A: Comparative analysis of spoken non-literary texts

Candidates are required to answer the compulsory question. The question requires candidates to produce a detailed comparative analysis of three unseen spoken language non-literary texts of different genres, chosen from a range of types and periods. The texts will be linked in terms of content, theme or style and the focus of analysis will be provided in the question. At least one of the texts will be presented as a transcription. Candidates will be required to compare and contrast the three texts, using knowledge and skills gained from the integrated study of language and literature.

In Section A, candidates are required to demonstrate that they can:

- use integrated linguistic and literary approaches as appropriate
- explore connections between the three unseen texts
- analyse how meanings are shaped in texts, including how variations in language, form and context shape and change meanings
- show knowledge and understanding of relevant language levels, including knowledge of spoken forms
- use accurately a range of linguistic and literary terminology
- organise responses in a clear and effective academic style and register with coherent written expression.

**Section B: Non-literary text study (closed-book)**

Section B is based on the study of one non-literary prose text from the list below:

<b>Andrea Ashworth: <i>Once in a House on Fire</i></b> (Picador)
<b>Truman Capote: <i>In Cold Blood</i></b> (Penguin Classics)
<b>Jenny Diski: <i>Skating to Antarctica</i></b> (Virago)
<b>David Eggers: <i>A Heartbreaking Work of Staggering Genius</i></b> (Picador)
<b>George Orwell: <i>Homage to Catalonia</i></b> (Penguin Classics)

Candidates are required to answer **one** compulsory question on the set text they have prepared for this component. Each question will be presented in two parts: part (i) is extract-based and focuses on close language study; part (ii) requires an extended response relating to the rest of the text.

Candidates must use appropriate literary and linguistic methods of analysis, adopting accurate and precise use of related terminology to:

- analyse closely the language of the extract
- analyse concepts related to the writer's craft, in particular with regard to exploring the presentation of viewpoint
- demonstrate sound knowledge of the text through selecting supporting evidence
- show understanding of the significance and influence of the contexts in which the text was written and received.

## 2.4 Component 4

### Critical and Creative Genre Study

Non-exam assessment: 3200-3500 word folder (80 marks)  
20% of qualification

This component is internally assessed and externally moderated. It gives opportunities for learners to independently select an aspect of prose study that interests them and to study **one** text chosen from a list provided by WJEC Eduqas within that genre. In addition, learners are given the opportunity to select wider reading to inform their studies in this component and to reflect on the learning that has taken place. In reflecting on their studies, learners will then be required to produce original writing related to their chosen genre.

Guidance on the word count for each task can be found in Section 3.2.

### Section A: Genre Study

Learners are required to submit a 1500-word study based on the reading of a prose text (selected from the approved list in Appendix A) and related wider reading from **one** of the following literary/non-literary prose genres:

- gothic
- science fiction
- romance
- dystopia
- crime
- satire/comedy
- historical fiction
- war/conflict
- adventure/journeys
- life-writing
- journalism
- travel
- identity/the outsider.

Learners must choose **one genre** and **one text** from the prescribed list in Appendix A of this specification. In addition learners must select **at least one other text** within the same genre for wider reading. Texts for wider reading may be drawn from this list but are not restricted to this list. The texts provided in Appendix A have been carefully selected to reflect the richness of literary and linguistic features within the named genre.

Learners are required to evidence their wider reading within this study. Evidence of wider reading can be demonstrated through the connections made with the detailed study of the selected prose text from Appendix A and through inclusion in the bibliography. Wider reading texts do not need to be nominated, though they must be of appropriate substance and challenge for A level study.

In Section A, learners are required to demonstrate that they can:

- apply concepts and methods from integrated linguistic and literary study, using associated terminology and coherent written expression
- show understanding of the ways in which texts relate to each other and to the contexts in which they are produced and received
- analyse the ways in which meanings are shaped
- synthesise and reflect on their knowledge and understanding of linguistic and literary concepts in the study of their genre texts
- use English appropriately and accurately and engage in a clear academic style and register
- make accurate references to texts and sources.

### **Section B: Related Creative Writing**

Learners will produce **two** pieces of writing: one must be literary in style and the other non-literary. **One** of the pieces of writing must be in the **same genre** as that studied in Section A. Both pieces of writing must be informed by the research and study completed for Section A.

In producing each piece of writing, learners will need to demonstrate their expertise as producers of language in relation to their accuracy and control of style for audience, form and purpose. In completing the two writing assignments, learners will need to demonstrate that they can use language to communicate in different ways. For these tasks, 'creativity' will be demonstrated through the production of original and engaging writing.

In Section B, learners are required to demonstrate that they can:

- use a range of techniques to produce texts informed by wider reading
- use English appropriately, accurately and creatively to communicate in different ways
- synthesise and reflect on their knowledge and understanding of linguistic and literary concepts in the study of their genre texts.

## 3 ASSESSMENT

### 3.1 Assessment objectives and weightings

Below are the assessment objectives for this specification. Learners must demonstrate their ability to:

**AO1**

Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression

**AO2**

Analyse ways in which meanings are shaped in texts

**AO3**

Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received

**AO4**

Explore connections across texts, informed by linguistic and literary concepts and methods

**AO5**

Demonstrate expertise and creativity in the use of English to communicate in different ways

The table below shows the weighting of each assessment objective for each component and for the qualification as a whole.

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>	<b>AO5</b>	<b>Total</b>
<b>Component 1</b>	10%	10%	7.5%	2.5%	–	30%
<b>Component 2</b>	10%	10%	10%	–	–	30%
<b>Component 3</b>	5.5%	7.5%	2%	5%	–	20%
<b>Component 4</b>	2.5%	2.5%	2.5%	2.5%	10%	20%
<b>Overall Weighting</b>	<b>28%</b>	<b>30%</b>	<b>22%</b>	<b>10%</b>	<b>10%</b>	<b>100%</b>

## 3.2 Arrangements for non-exam assessment

Non-exam assessment accounts for 20% of this A level. Please refer to the Joint Council for Qualifications (JCQ) Instructions for Conducting Coursework on the JCQ website, [www.jcq.org.uk](http://www.jcq.org.uk), for further information.

In this specification, non-exam assessment:

- enables learners to undertake independent and sustained studies to develop their skills as producers and interpreters of language
- develops creative skills related to planning, drafting, editing and presenting original writing and in the analysis of a range of texts
- offers the chance to develop competence in written expression in a range of genres
- enables learners to undertake research in exploring contextual factors that have helped shaped the production and reception of texts
- allows centres and candidates to select material that is culturally, personally and academically relevant
- encourages integration of knowledge, understanding and skills in extended pieces of work
- promotes both synthesis and reflection when reading and producing texts.

### Task-setting

It is important that centres give due consideration to the setting of non-exam assessment assignments to ensure that they make full use of the opportunity to allow candidates to display independence and those skills necessary for attainment at the highest levels of performance.

Candidates' assignments should be devised to enable them to fully engage with the assessment objectives relevant to this component.

If in doubt about a non-exam assessment task, then it is always possible to consult the Subject Officer at WJEC.

Refer to Section 2.4 for the full requirements of the non-exam assessment component.

### Word count

It is the centre's responsibility to inform candidates of the guidance relating to word count for each task in Component 4:

Component 4	Advisory Word Count
Section A	1500 words
Section B per task	850-1000 words per task

The advisory word count includes quotations used within a candidate's assignment. References made through footnotes and bibliographies are excluded from the word count.

Candidates are expected to follow the guidelines on the length of folders as stated in this specification. Candidates who offer work that is too short are penalising themselves by not allowing appropriate coverage of the required assessment objectives. Candidates who significantly exceed the word count are penalising themselves through a lack of precision and focus.

For **each task** within the non-exam assessment component, candidates are required to record the total word counts for each task on the coversheet.

## Authentication

It is important that **non-exam assessment is rigorously monitored by centres to ensure that candidates' work is their own.**

Centres could monitor in a number of ways, for example:

- careful record-keeping of the progress of learners' work, particularly the submission of drafts
- careful consideration of whether the work submitted is characteristic of the learner's ability/attainment
- keeping the work that students have submitted secure in a securely locked cabinet or cupboard.

**All** candidates are required to sign a statement endorsing the originality of their assignment(s) and centres must countersign that they have taken all reasonable steps to validate this. The **Non-exam Assessment Folder coversheet** should be completed for **all candidates**, not just for those candidates selected for the sample to be sent to the moderator. The forms can be downloaded from the subject page at [www.eduqas.co.uk](http://www.eduqas.co.uk). Validity can be further enhanced by careful attention to the following points:

## Acknowledgements

References to particular critics' work or other sources must always be clearly acknowledged: by direct reference if a quotation is used; and **by an appended bibliography.**

## Drafting

Guidance may be given by teachers in the re-drafting of assignments but this must only consist of general observations. Once an assignment is finally submitted and marked, the work may not be further revised. In no cases are fair copies of marked work acceptable. Drafts must be included for the external moderator where they are likely to be important for a fair assessment of the final version.

## Plagiarism

Centres are required to be vigilant and to refuse to award marks or submit for moderation any work which they consider to be not the candidate's own. Candidates will be penalised for any attempt to plagiarise. General advice and guidance on how to proceed if plagiarism is suspected can be found on the JCQ website.

## Assessment grids

When assessing folders of non-exam assessment, teachers should study the assessment grids, which are designed to present a system that links the assessment objectives to marks, and which helps to discriminate clearly between the varying levels of achievement.

The grids will be of most value when used in conjunction with examples of non-exam assessment which will be issued annually to help centres identify the quality of work associated with the various mark bands.

Teachers must make specific reference to the assessment objectives in the comments that they write on the work and on the coversheets. Teachers are required to record separate marks for each assessment objective in the spaces provided on the coversheet and to total the overall mark in the box provided. A summative comment and individual assessment objective comments for each task must be included on each candidate's coversheet showing clearly how marks have been awarded by the centre.

Copies of the assessment grids can be located in Appendix B.

### **Submissions of marks and administration**

Centres need to submit marks for internally assessed work online during the summer term of the year when the work is to be submitted for moderation. When the marks have been submitted to WJEC, the online system will apply the sample formula based on the overall rank order for the total entry and immediately identify the sample of candidates whose work is selected for moderation.

- Only the candidates **selected for the sample** should be sent to the moderator **in rank order**.
- Each selected candidate's non-exam assessment folder must be accompanied by an **Non-exam Assessment Folder coversheet** on which the candidate must supply brief titles and/or explanations of each piece, and the teacher must provide an overall comment for the moderator.
- **The coversheet must be signed by both the candidate and the teacher.**

**N.B.** Please remember that **all** candidates' work, not just the sample, must be authenticated internally by signing a coversheet.

The moderation sample of candidates' work should be sent to the external moderator by an agreed date in the final summer term of the A level course.

### **Standardisation and moderation**

It is essential that where there is more than one teacher in a centre, work from all teaching groups is standardised internally. This is designed to ensure that the final assessment reflects a single agreed standard for all teaching groups involved. Standardising material will be issued by WJEC to assist with this process.

In order that assessments may be standardised fairly, each centre is assigned an external moderator by WJEC. It is essential that the moderator is aware of the aims of the assignments and the way that criteria have been used to make a final assessment. All centres will receive detailed feedback from the moderation.

## 4 TECHNICAL INFORMATION

### 4.1 Making entries

This is a linear qualification in which all assessments must be taken at the end of the course. Assessment opportunities will be available in the summer series each year, until the end of the life of this specification. Summer 2017 will be the first assessment opportunity.

A qualification may be taken more than once. Candidates must resit all examination components in the same series.

Marks for NEA may be carried forward for the life of the specification. If a candidate resits an NEA component (rather than carrying forward the previous NEA mark), it is the new mark that will count towards the overall grade, even if it is lower than a previous attempt.

Where a candidate has certificated on two or more previous occasions, the most recent NEA mark is carried forward, regardless of whether that mark is higher or lower (unless that mark is absent)

The entry code appears below.

WJEC Eduqas A level English Language and Literature: A710QS

The current edition of our *Entry Procedures and Coding Information* gives up-to-date entry procedures.

### 4.2 Grading, awarding and reporting

A level qualifications are reported as a grade from A\* to E. Results not attaining the minimum standard for the award will be reported as U (unclassified).



# APPENDIX A

## Genre Study Texts for Component 4

Learners must choose **one** genre and **one** text from the list below for detailed study. In addition to the texts selected for detailed study, learners must also select **at least one** text within the same genre for wider reading. Texts for wider reading may be drawn from this list but are not restricted to those listed below.

### Genre: Gothic

Bram Stoker: *Dracula*  
Mary Shelley: *Frankenstein*  
Jane Austen: *Northanger Abbey*  
Angela Carter: *The Bloody Chamber and other stories*  
Daphne Du Maurier: *Rebecca*  
Susan Hill: *The Woman in Black*  
Sarah Waters: *The Little Stranger*  
Shirley Jackson: *The Haunting of Hill House*  
Wilkie Collins: *The Woman in White*  
Elizabeth Gaskell : *Gothic Tales*  
Horace Walpole: *The Castle of Otranto*  
Ann Radcliffe: *The Mysteries of Udolpho*

### Genre: Science Fiction

Ray Bradbury: *The Illustrated Man and other short stories*  
H.G. Wells: *The War of the Worlds*  
Kurt Vonnegut: *The Sirens of Titans*  
Isaac Asimov: *Foundation*  
JG Ballard: *The Drowned World*  
Aldous Huxley: *Brave New World*  
Iain M Banks: *Consider Phlebas*  
China Mieville: *Embassytown*  
John Fowles: *The Magus*  
Doris Lessing: *Shikasta*  
Don DeLillo: *Ratner's Star*

### Genre: Romance

Jane Austen: *Pride and Prejudice, Emma, Persuasion, Sense and Sensibility*  
Emily Brontë: *Wuthering Heights*  
Charlotte Brontë: *Villette*  
Thomas Hardy: *Tess of the D'Urbervilles, Jude the Obscure*  
Audrey Niffenegger: *The Time Traveler's Wife*  
Truman Capote: *Breakfast At Tiffany's*  
A.S. Byatt: *Possession*  
F. Scott Fitzgerald: *The Great Gatsby, Tender is the Night*  
George Eliot: *Mill on the Floss*  
Michael Ondaatje: *The English Patient*  
E. M. Forster: *A Room with a View*  
Ian McEwan: *Enduring Love, On Chesil Beach*

**Genre: Dystopia**

Margaret Atwood: *The Handmaid's Tale*, *Oryx and Crake*  
Ray Bradbury: *Fahrenheit 451*  
George Orwell: *1984*  
Aldous Huxley: *Brave New World*  
Anthony Burgess: *A Clockwork Orange*  
Cormac McCarthy: *The Road*  
Kazuo Ishiguro: *Never Let Me Go*  
Phillip K Dick: *Do Androids Dream of Electric Sheep?*  
William Gibson: *Neuromancer*  
Jack London: *Iron Heel*  
David Mitchell: *Cloud Atlas*  
H.G. Wells: *The Time Machine*

**Genre: Crime**

Arthur Conan Doyle: *Short Stories*  
Donna Tartt: *The Secret History*  
John Buchan: *The Thirty-Nine Steps*  
Raymond Chandler: *Farewell, My Lovely*  
Joseph Conrad: *The Secret Agent*  
Graham Greene: *Brighton Rock*  
Kate Summerscale: *The Suspicions of Mr Whicher*  
David Guterson: *Snow Falling on Cedars*  
Iain Banks: *The Crow Road*  
Wilkie Collins: *The Moonstone*  
John Le Carre: *The Spy Who Came in from the Cold*  
Patricia Highsmith: *The Talented Mr Ripley*

**Genre: Satire/Comedy**

Jonathan Swift: *Gulliver's Travels*  
Henry Fielding: *Tom Jones*  
Stella Gibbons: *Cold Comfort Farm*  
Evelyn Waugh: *Scoop*, *Decline and Fall*  
David Lodge: *Small World*, *Changing Places*, *Therapy*  
Kingsley Amis: *Lucky Jim*  
Iris Murdoch: *The Sea, the Sea*  
Anthony Burgess: *Inside Mr Enderby*  
Charles Dickens: *David Copperfield*  
William Makepeace Thackeray: *Vanity Fair*

**Genre: Historical Fiction**

Charles Dickens: *A Tale of Two Cities*, *Bleak House*  
George Eliot: *Middlemarch*, *Daniel Deronda*, *Romola*  
William Makepeace Thackeray: *Vanity Fair*  
Hilary Mantel: *Wolf Hall*, *Bring up the Bodies*  
Elizabeth Gaskell: *North and South*  
John Fowles: *The French Lieutenant's Woman*  
Tracy Chevalier: *Fallen Angels*  
Margaret Forster: *Lady's Maid*  
Sir Walter Scott: *Ivanhoe*  
Tracy Chevalier: *Girl with a Pearl Earring*  
Margaret Atwood: *The Penelopiad*  
Jeffery Eugenides: *Middlesex*

**Genre: War/Conflict**

Pat Barker: *Regeneration, The Eye in the Door, The Ghost Road*  
Sebastian Faulks: *Birdsong*  
Joseph Heller: *Catch 22*  
JG Ballard: *Empire of the Sun*  
Khaled Hosseini: *The Kite Runner*  
Ernest Hemingway: *A Farewell to Arms, For Whom the Bell Tolls*  
Andrea Levy: *Small Island*  
Susan Hill: *Strange Meeting*  
Kurt Vonnegut: *Slaughterhouse 5*  
Vera Brittain: *Testament of Youth*  
James Fenimore Cooper: *The Last of the Mohicans*

**Genre: Adventure/Journeys**

Mark Twain: *The Adventures of Huckleberry Finn*  
Robert Louis Stevenson: *Kidnapped, Treasure Island*  
Jack Kerouac: *On The Road*  
Joseph Conrad: *Heart of Darkness*  
E.M. Forster: *A Passage to India*  
Daniel Defoe: *Robinson Crusoe*  
Jack London: *Call of the Wild*  
Jon Krakauer: *Into Thin Air, Into the Wild*  
Aron Ralston: *127 Hours: Between a Rock and a Hard Place*

**Genre: Life-writing**

Sylvia Plath: *The Bell Jar*  
Janet Frame: *An Angel at my Table*  
Malcolm X: *The Autobiography of Malcolm X*  
Gertrude Stein: *The Autobiography of Alice B Toklas*  
Winston Churchill: *My Early Life*  
Nelson Mandela: *Long Walk to Freedom*  
Francis Spufford: *The Child That Books Built*  
George Orwell: *Down and Out in Paris and London, The Road to Wigan Pier*  
Robert Graves: *Goodbye to All That*  
Alice Walker: *The Same River Twice*  
Siegfried Sassoon: *Memoirs of an Infantry Officer*  
Jeanette Winterson: *Why be Happy when You Could be Normal*  
Azar Nafisi: *Reading Lolita in Tehran*  
Michael Chabon: *Manhood for Amateurs*

**Genre: Journalism**

Introduction by Ian Jack: *The Granta Book of Reportage*  
Ryszard Kapuscinski: *The Soccer War*  
Martin Wainwright (ed.): *The Bedside Guardian 2013*  
Eleanor Mills with Kira Cochrane (ed.): *Cupcakes and Kalashnikovs: 100 Years of the Best Journalism by Women*  
John Pilger (ed.): *Tell Me No Lies*  
Ian Jack: *The Country Formerly Known as Great Britain*  
Andrew O'Hagan: *The Atlantic Ocean*  
Barbara Ehrenreich: *Going to Extremes*

**Genre: Travel**

Bill Bryson (any travel writing)  
Paul Theroux (any travel writing)  
Robert Minhinnick: *Watching the Fire-Eater*  
Mark Twain: *Innocents Abroad*  
Jonathan Raban: *Passage To Juneau*  
Ian Jack (ed.): *Granta 94: On the Road Again - Where Travel Writing Went Next*  
Charles Dickens: *On Travel*  
Elizabeth A. Bohls (Editor), Ian Duncan (Editor): *Travel Writing 1700-1830: An Anthology*  
P.J.O'Rourke: *Holidays in Heck*  
Salman Rushdie: *The Jaguar Smile: Nicaraguan Journey*  
Ernesto "Che" Guevara: *The Motorcycle Diaries*  
Tim Butcher: *Blood River*  
Heinrich Harrer: *Seven Years in Tibet*  
Katherine Boo: *Behind the Beautiful Forevers*

**Genre: Identity/The Outsider**

Margaret Atwood: *Surfacing*  
Iain Banks: *The Wasp Factory*  
J.D. Salinger: *The Catcher in the Rye*  
James Joyce : *Portrait of the Artist as a Young Man*  
Radclyffe Hall: *The Well of Loneliness*  
Hari Kunzru: *The Impressionist*  
Irvine Welsh: *Trainspotting*  
Anne Tyler: *The Accidental Tourist*  
Bruce Chatwin: *On The Black Hill*  
DBC Pierre: *Vernon God Little*  
William Golding: *Pincher Martin*  
Robert Louis Stevenson: *The Strange Case of Dr Jekyll and Mr Hyde*

APPENDIX B Assessment Grid for Component 4 Section A: Genre Study

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (10 marks)	AO2 Analyse ways in which meanings are shaped in texts (10 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (10 marks)	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (10 marks)
5	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>thorough knowledge, understanding and insights gained from integrated study</li> <li>sophisticated and purposeful application of concepts and methods; apt textual support</li> <li>accurate and precise use of terminology</li> <li>effectively organised response, utilising an academic style and register</li> <li>confident and fluent expression</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>perceptive analysis of how language choices, form and structure affect meaning</li> <li>mature and assured reading of texts</li> <li>convincing and perceptive sub-textual exploration within selected genre</li> <li>confident understanding of and appreciation of writers' techniques</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>confident evaluation of impact of contextual factors in shaping the production and reception of key text and wider reading</li> <li>confident grasp of overview</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>astute and illuminating connections between key text and wider reading including comments on style, attitudes etc.</li> <li>confident connections across selected genre</li> <li>purposeful and productive comparisons</li> </ul>
4	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>clear evidence of integrated study</li> <li>purposeful use of terminology</li> <li>clearly understands and applies relevant concepts and methods</li> <li>coherent written expression</li> <li>effectively organised and shaped response</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>sustained analysis of how language choices, form and structure affect meaning</li> <li>thoughtful reading of texts</li> <li>secure reading of implicit meaning</li> <li>sound understanding of literary/linguistic features</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>sound awareness of the influence of contextual factors on the production and reception of key text and wider reading</li> <li>secure grasp of overview</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>secure exploration of connections between key text and wider reading</li> <li>secure understanding of connections within selected genre</li> <li>well-selected points of comparison and/or contrast</li> </ul>
3	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>some evidence of integrated study</li> <li>reasonable use of terminology</li> <li>some understanding of literary/linguistic concepts and methods, not always relevant</li> <li>generally accurate and coherent written expression</li> <li>clearly organised</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>some analysis of how language choices, form and structure affect meaning, though may not always be sustained</li> <li>sensible reading of texts</li> <li>sensible reading of implicit meaning</li> <li>sensible understanding of literary/linguistic features</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>sensible awareness of the influence of contextual factors on the production and reception of key text and wider reading</li> <li>sensible grasp of overview</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>sensible exploration of connections between key text and wider reading</li> <li>sensible understanding of connections within selected genre</li> <li>reasonable selection of points for comparison and/or contrast</li> </ul>
2	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>basic evidence of integrated study</li> <li>basic use of key terminology, though may include some inaccuracy</li> <li>basic understanding of concepts and methods</li> <li>lapses in quality of written expression</li> <li>straightforward organisation</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>basic analysis of how language choices, form and structure affect meaning</li> <li>awareness of key linguistic/ literary features</li> <li>straightforward understanding of texts/genre with some generalisation and simplification</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>basic awareness of the influence of contextual factors on the production and reception of key text and wider reading</li> <li>basic overview</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>basic exploration of connections between key text and wider reading</li> <li>some understanding of connections within selected genre</li> <li>points of comparison and/or contrast may be tenuous at times, or a tendency to be superficial</li> </ul>
1	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>limited evidence of integrated study</li> <li>limited application of concepts and methods</li> <li>irregular use of terminology</li> <li>frequent lapses in clarity</li> <li>response may lack organisation</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning</li> <li>superficial analysis of texts</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>limited awareness of the influence of contextual factors on the production and reception of key text and wider reading</li> <li>limited overview</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>limited exploration of connections between key text and wider reading</li> <li>limited evidence of understanding of basic points of comparison and/or contrast; texts may be discussed individually and unevenly</li> <li>limited understanding of genre</li> </ul>
<b>0 marks:</b> Response not worthy of credit or not attempted				

**Assessment Grid for Component 4 Section B: Related Creative Writing**

<b>Band</b>	<p style="text-align: center;"><b>AO5</b>  <b>Demonstrate expertise and creativity in the use of English to communicate in different ways</b>  <b>(20 marks per task)</b></p>
<p style="text-align: center;"><b>5</b></p>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• style is confidently controlled for audience, form, genre and purpose</li> <li>• writing is original and engaging; individuality is most marked at the top of the band</li> <li>• language choices reveal detailed knowledge of linguistic and literary features and their impact</li> <li>• strong degree of technical accuracy and consciousness in vocabulary and punctuation choices</li> </ul>
<p style="text-align: center;"><b>4</b></p>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• register is engaged and clearly suited to audience, form, genre and purpose</li> <li>• evidence of thoughtful creativity and response will show some signs of originality</li> <li>• language choices are appropriate and increasingly purposeful at the top of the band</li> <li>• mostly secure levels of technical accuracy</li> </ul>
<p style="text-align: center;"><b>3</b></p>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• style and tone are appropriate for audience, form, genre and purpose</li> <li>• creates a personal voice and makes a conscious attempt to organise material for effect</li> <li>• language choices reveal sound knowledge of linguistic and literary features and their impact</li> <li>• generally sound levels of technical accuracy though there may be some lapses</li> </ul>
<p style="text-align: center;"><b>2</b></p>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• some variation in register for audience, form, genre and purpose, increasingly more successful at the top of the band</li> <li>• attempts to engage creatively with task and to match form and content to purpose</li> <li>• some language choices are appropriate but not always purposeful in relation to task</li> <li>• some technical errors</li> </ul>
<p style="text-align: center;"><b>1</b></p>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• style is not always successful and there may be limited attempts to vary register appropriately for audience, form, genre and purpose</li> <li>• limited engagement with the task and limited creativity</li> <li>• language choices frequently inappropriate in relation to task</li> <li>• frequent inaccuracies</li> </ul>
	<p style="text-align: center;"><b>0 marks:</b> Response not worthy of credit or not attempted</p>

## APPENDIX C

The full list of poems included in the *WJEC English Language and Literature Poetry Pre-1914 Anthology* and required for study in Section A of Component 1 is set out below.

### **THE PASSIONATE SHEPHERD TO HIS LOVE**

Christopher Marlowe (1564-1593)

### **SONNET 73/SONNET 130**

William Shakespeare (1564-1616)

### **THERE IS A GARDEN IN HER FACE**

Thomas Campion (1567-1620)

### **A VALEDICTION FORBIDDING MOURNING/THE FLEA**

John Donne (1572-1631)

### **TO VIRGINS, TO MAKE MUCH OF TIME**

Robert Herrick (1591-1634)

### **THE COLLAR**

George Herbert (1593-1633)

### **ON HIS BLINDNESS**

John Milton (1608-1674)

### **THE AUTHOR TO HER BOOK/TO MY DEAR AND LOVING HUSBAND**

Anne Bradstreet (1612-1672)

### **THE PICTURE OF LITTLE T.C. IN A PROSPECT OF FLOWERS**

Andrew Marvell (1621-1678)

### **A SATIRICAL ELEGY ON THE DEATH OF A LATE FAMOUS GENERAL**

Jonathan Swift (1667-1745)

### **LONDON/THE SCHOOLBOY**

William Blake (1757-1827)

### **EXTRACT FROM THE PRELUDE BOOK IV/UPON WESTMINSTER BRIDGE**

William Wordsworth (1770-1850)

### **KUBLA KHAN (EXTRACT)**

Samuel Taylor Coleridge

### **EPITAPH ON A WELL KNOWN POET**

Thomas Moore (1779-1852)

### **SHE WALKS IN BEAUTY**

Lord Byron (1788-1824)

### **OZYMANDIAS/ENGLAND IN 1819**

Percy Bysshe Shelley (1792-1822)

### **TO AUTUMN/ON FIRST LOOKING INTO CHAPMAN'S HOMER**

John Keats (1795-1821)

### **HOW DO I LOVE THEE?**

Elizabeth Barrett Browning (1806-1861)

### **THE KRAKEN**

Alfred Lord Tennyson (1809-1892)

### **MY LAST DUCHESS/NEVER THE TIME AND THE PLACE**

Robert Browning (1812-1889)

### **SPELLBOUND/REMEMBRANCE**

Emily Brontë (1818-1848)

### **THE LATEST DECALOGUE**

Arthur Hugh Clough (1819-1861)

**THERE'S A CERTAIN SLANT OF LIGHT**

Emily Dickinson (1830-1886)

**SONG/A BIRTHDAY**

Christina Georgina Rossetti (1830-1894)

**GOD'S GRANDEUR**

Gerard Manley Hopkins (1844-1889)

**THE DARKLING THRUSH/THE VOICE**

Thomas Hardy (1840-1928)

**TO A CHILD DANCING IN THE WIND/HE WISHES FOR THE CLOTHS OF HEAVEN**

W.B. Yeats (1865-1939)

**LEISURE**

William Henry Davies (1871-1940)