

GCE A LEVEL

WJEC Eduqas GCE A LEVEL in ENGLISH LITERATURE

ACCREDITED BY OFQUAL

SPECIFICATION

Teaching from 2015
For award from 2017

Version 3 March 2020



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
3	Component 1, Section A has been amended to show that William Blake: <i>Poems selected by Patti Smith</i> (Vintage) replaces John Keats: <i>Selected Poems</i> (Penguin Classics) for assessment from summer 2022 onwards.	6
	Component 1, Section B has been amended to show that W. B. Yeats: <i>Poems selected by Seamus Heaney</i> (Faber) & Dannie Abse: <i>Welsh Retrospective</i> (Seren) replaces D H Lawrence: <i>Selected Poems</i> (Penguin Classics, edited by James Fenton) & Gillian Clarke: <i>Making the Beds for the Dead</i> (Carcenet) for assessment from summer 2022 onwards.	7
	Appendix B has been amended to include the prescribed poems for William Blake: <i>Poems selected by Patti Smith</i> (Vintage)	18-19

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SUMMARY OF ASSESSMENT

Component 1: Poetry
Written examination: **2 hours**
30% of qualification

Section A: Poetry pre-1900 (open-book, clean copy)

One two-part question based on the reading of one pre-1900 poetry text from a prescribed list

Section B: Poetry post-1900 (open-book, clean copy)

One question from a choice of two based on the reading of two post-1900 poetry texts from a prescribed list

Component 2: Drama
Written examination: **2 hours**
30% of qualification

Section A: Shakespeare (closed-book)

One two-part question based on the reading of one Shakespeare play from a prescribed list

Section B: Drama (closed-book)

One question from a choice of two based on the reading of a pair of plays: one pre-1900 and one post-1900, from a prescribed list

Component 3: Unseen Texts
Written examination: **2 hours**
20% of qualification

Section A: Unseen prose

One question from a choice of two, analysing an unseen passage of prose, taken from one of two prescribed periods for study

Section B: Unseen poetry

One question from a choice of two, analysing an unseen poem or poetry extract

Component 4: Prose Study
Non-exam assessment: **2500-3500 words**
20% of qualification

One 2500-3500 word assignment based on the reading of two prose texts from different periods, one pre-2000 and one post-2000, nominated by the centre

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: 601/4870/6

A LEVEL ENGLISH LITERATURE

1 INTRODUCTION

1.1 Aims and objectives

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

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

This specification is based on a conviction that the study of literature should encourage enjoyment of literary studies based on an informed personal response to a range of texts. It provides learners with an introduction to the discipline of advanced literary studies and presents opportunities for reading widely and for making creative and informed responses to each of the major literary genres of poetry, prose and drama.

This specification offers three components in discrete genres of study: poetry, drama and prose to allow learners to focus on the conventions and traditions of each genre in turn. A further component offers unseen prose and poetry to allow learners to focus separately on applying the skills of literary analysis acquired during the course as a whole.

1.2 Prior learning and progression

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 literature at AS.

This specification builds on the knowledge, understanding and skills established at GCSE. It introduces learners to the discipline of advanced literary studies, and requires reading of the major literary genres of poetry, prose and drama.

This specification extends these studies in breadth and depth, further developing learners' ability to analyse, evaluate and make connections. In so doing, this specification provides a suitable foundation for the study of English 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). 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

As learners progress through the two year course, their studies will be extended in breadth and depth, developing and enhancing learners' techniques of analysis, evaluation and comparison of literary texts in the context of a wider range of texts of cultural and literary significance. The specification requires learners to show knowledge and understanding of the significance of:

- the ways in which writers use and adapt language, form and structure in texts
- the interpretation of texts by different readers, including over time
- how texts relate to one another and to literary traditions, movements and genres
- the cultural and contextual influences on readers and writers.

Each component, whether internally or externally assessed, offers a choice of texts for study. The texts set for study within this specification have been carefully selected for their richness and diversity. Where two texts are specified for study together, they have been selected to illuminate each other, and to enable learners to make connections between literary texts. Texts nominated for approval by WJEC for non-exam assessment must also be selected to enable learners to make connections between them, and must be of sufficient substance and quality to merit serious attention. 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. Either whole texts or prescribed sections of texts may be refreshed.

This specification gives opportunities for candidates to be examined in different ways. For Component 1, candidates are expected to have access to the texts studied, and thus be able to support their line of argument with a wider range of precise reference than would be possible from memory alone. Having access to the texts in the examination allows candidates the opportunity to display their close reading skills in response to the questions set. The texts must be clean copies, with no annotation. Component 2 within this specification will be examined without texts being available to candidates during the examination. Component 3 requires examination of unseen texts.

English literature is a subject that by its nature requires learners to consider individual, moral, ethical, social, cultural and contemporary issues. The specification provides a framework for exploration of such issues and includes specific content through which individual courses may address these issues. For example, in meeting the assessment objective AO3, learners are engaged in considering the significance and influence of contexts in which literary texts are written and received. Spiritual, moral, ethical, social and cultural aspects are pertinent to such contexts.

2.1 Component 1

Poetry

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. Only the prescribed editions may be taken into the examination.

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

This component encourages learners to develop their ability to read widely and engage critically with a range of poetry from different times whilst developing further their techniques of analysis and evaluation.

In both sections, candidates will need to demonstrate their ability to:

- analyse how meanings are shaped in poetry texts and the ways writers adapt structure, form and language in poetry for effect
- show understanding of the cultural and contextual influences on readers and writers
- use accurately a range of literary concepts and terminology
- reflect on different interpretations of literary texts, including, where relevant, critical interpretation; debate alternative ideas about a text and consider multiple readings
- identify and consider how attitudes and values are expressed in texts
- use accurately quotations from and references to texts and sources
- organise responses in a clear and effective academic style and register with coherent written expression.

Section A: Poetry pre-1900 (open-book, clean copy)

Section A is based on the study of **one** pre-1900 poetry text from the list below:

Geoffrey Chaucer: <i>The Merchant's Prologue and Tale</i> (Cambridge)
*John Donne: <i>Selected Poems</i> (Penguin Classics)
John Milton: <i>Paradise Lost Book IX</i> (Oxford)
*John Keats: <i>Selected Poems</i> (Penguin Classics) (for assessment in summer 2020 and 2021 only)
* William Blake: <i>Poems selected by Patti Smith</i> (Vintage) (for assessment from summer 2022 onwards)
*Christina Rossetti: <i>Selected Poems</i> (Penguin Classics)

*Prescribed poems for study of Donne, Keats (to 2021), Blake (from 2022) and Rossetti are listed in Appendix B.

Candidates are required to answer **one** question in **two separate but linked** parts: part (i) a question based on a poem or extract from the set text, assessing knowledge and understanding and close analysis of the poem or extract; part (ii) a question requiring candidates to show wider knowledge and understanding of the text as a whole.

Section B: Poetry post-1900 (open-book, clean copy)

Section B is based on the study of **two** post-1900 paired poetry texts from the list below:

Thomas Hardy: <i>Poems selected by Tom Paulin</i> (Faber) (Prescribed sections: <i>Poems of the Past and Present</i> , <i>Poems of 1912-13</i> , <i>Moments of Vision</i>) & T S Eliot: <i>Selected Poems</i> (Faber) (Prescribed sections: <i>Prufrock and Other Observations</i> , <i>The Waste Land</i> , <i>The Hollow Men</i> , <i>Ariel Poems</i>)
D H Lawrence: <i>Selected Poems</i> (Penguin Classics, edited by James Fenton) (Prescribed sections: <i>Love Poems and Others</i> , <i>Amores</i> , <i>New Poems</i> , <i>Birds</i> , <i>Beasts and Flowers</i> , <i>Last Poems</i>) & Gillian Clarke: <i>Making the Beds for the Dead</i> (Carcanet) (for assessment in summer 2020 and 2021 only)
W. B. Yeats: <i>Poems selected by Seamus Heaney</i> (Faber) (prescribed sections: In the Seven Woods, The Green Helmet and Other Poems, Responsibilities, The Wild Swans at Coole, Michael Robartes and the Dancer, The Tower) & Dannie Abse: <i>Welsh Retrospective</i> (Seren) (for assessment from summer 2022 onwards)
Ted Hughes: <i>Poems selected by Simon Armitage</i> (Faber) (Prescribed section: all poems up to and including 'Rain' on page 68) & Sylvia Plath: <i>Poems selected by Ted Hughes</i> (Faber)
Philip Larkin: <i>The Whitsun Weddings</i> (Faber) & Carol Ann Duffy: <i>Mean Time</i> (Picador)
Seamus Heaney: <i>Field Work</i> (Faber) & Owen Sheers: <i>Skirrid Hill</i> (Seren)

Where prescribed sections of the text are indicated, only poems from these sections are required for study and reference in the examination. Discussion of any poems outside these sections will not gain credit.

Section B requires candidates to respond to **one** question from a choice of two on each pair of texts.

In this section, candidates will need to demonstrate that in addition to the skills above, they can explore connections across their chosen set poetry texts.

2.2 Component 2

Drama

Written examination: 2 hours (120 marks)

30% of qualification

This is a closed-book examination. Candidates are not permitted to take copies of the texts into the examination.

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

This component encourages learners to explore the changing traditions of drama over time.

In both sections, learners will need to demonstrate their ability to:

- analyse how meanings are shaped in drama texts
- show understanding of the cultural and contextual influences on readers and writers
- use accurately a range of literary concepts and terminology, including knowledge of the principles and conventions of drama and dramatic verse

- reflect on different interpretations of literary texts, including, where relevant, critical interpretation; debate alternative ideas about a text and consider multiple readings
- identify and consider how attitudes and values are expressed in texts
- organise responses in a clear and effective academic style and register with coherent written expression
- use accurately quotations and references to texts and sources.

Section A: Shakespeare (closed-book)

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

<i>King Lear</i>
<i>Antony and Cleopatra</i>
<i>Hamlet</i>
<i>Henry IV Part 1</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.

Candidates are required to answer **one** question in **two separate but linked** parts: part (i) a question based on a printed extract from the set text, assessing knowledge and understanding and close analysis of the extract; part (ii) a question requiring candidates to show wider knowledge and understanding of the play as a whole.

Section B: Drama (closed-book)

Section B is based on the study of a pair of plays, one pre-1900 play and the other post-1900, from the list below:

Christopher Marlowe: <i>Doctor Faustus</i> (Longman) & Lucy Prebble: <i>Enron</i> (Methuen)
John Webster: <i>The Duchess of Malfi</i> (Methuen) & Tennessee Williams: <i>A Streetcar Named Desire</i> (Penguin Modern Classics)
Thomas Middleton: <i>The Revenger's Tragedy</i> (Methuen) & Joe Orton: <i>Loot</i> (Methuen)
Oscar Wilde: <i>Lady Windermere's Fan</i> (New Mermaids) & Harold Pinter: <i>Betrayal</i> (Faber)
William Shakespeare: <i>Measure for Measure</i> (any edition) & David Hare: <i>Murmuring Judges</i> (Faber)

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

In this section, candidates will need to demonstrate that in addition to the skills above, they can explore connections across two drama texts.

2.3 Component 3

Unseen Texts

Written examination: 2 hours (80 marks)

20% of qualification

This component gives learners the opportunity to synthesise and reflect upon the knowledge they have gained from the course as a whole and to apply their skills of literary analysis to the examination of unseen prose and unseen poetry texts. Here, learners have the opportunity to approach each section in a personal and engaged way, demonstrating their own critical skills as they encounter texts that have not been previously set for study as part of the course.

Section A: Unseen prose

Section A requires candidates to respond to **one** question from a choice of two. Each question will offer an unseen prose passage for analysis.

Question 1 will take a prose passage from the period 1880-1910.

Question 2 will take a prose passage from the period 1918-1939.

In their analysis of the unseen prose passage, candidates must focus their response on how meanings are shaped. In addition, they must give some consideration to relevant contexts and how texts may be read in more than one way. A set of brief supporting contextual and critical extracts will accompany each prose passage to help candidates consider the significance and influence of contexts and other readers' views.

In preparation for this section, learners should be given the opportunity to read a wide range of prose from the defined periods above.

Learners will need to show an understanding of the ways a variety of contexts can influence texts and also how texts may be read in more than one way.

Section B: Unseen poetry

Section B requires candidates to respond to **one** question from a choice of two. Each question will offer an unseen poem or poetry extract from any period. In their response to the unseen poem, candidates must focus on the ways in which meanings are shaped.

In preparation for this section, learners should be given the opportunity to read a wide range of poetry of different periods and forms.

2.4 Component 4

Prose Study

Non-exam assessment: 2500-3500 word assignment (80 marks)
20% of qualification

This component is internally assessed and externally moderated. It requires learners to submit a 2500-3500 word assignment based on the reading of two prose texts by different authors, one published **pre-2000** and one published **post-2000**. Both texts must be nominated and submitted via WJEC's secure website for approval by the end of September in the year prior to submission.

Texts must be substantial and of sufficient literary merit for A level study. For the purposes of this component, the term 'prose text' will be taken to include **the novel, a collection of short stories, autobiography and memoir, travel writing and essays**.

The task for this assignment must allow learners to show knowledge and understanding of ways in which texts relate to one another and to literary traditions, movements and genres. Learners are also required to consider the significance of different cultural and contextual influences in relation to their chosen texts for study.

Information regarding arrangements, task-setting and administration can be found in 3.2 of this specification. Further advice and guidance can be found on the relevant section of the website.

This component is designed to enable learners to pursue wider reading that is of interest to them and to undertake independent and sustained studies of literary texts. In selecting a text from post-2000, learners are given the opportunity to engage with, and reflect on, literature published within their own lifetime.

Learners are required to demonstrate the following skills:

- read texts in a variety of ways and respond critically and creatively
- communicate fluently, accurately and effectively their knowledge, understanding and judgement of texts
- use literary critical concepts and terminology with understanding and discrimination
- explore comparisons and contrasts between texts, establishing links and relationships
- identify and consider how attitudes and values are expressed in texts
- show understanding of the cultural and contextual influences on readers and writers
- draw on their understanding of different interpretations in responding to and evaluating texts
- adopt a clear and appropriate academic style and register
- use accurately quotations from and references to texts and sources.

3 ASSESSMENT

3.1 Assessment objectives and weightings

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

AO1

Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

AO2

Analyse ways in which meanings are shaped in literary texts

AO3

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

AO4

Explore connections across literary texts

AO5

Explore literary texts informed by different interpretations.

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

	AO1	AO2	AO3	AO4	AO5	Total
Component 1	7.5%	10%	5%	2.5%	5%	30%
Component 2	5%	7.5%	7.5%	5%	5%	30%
Component 3	7.5%	7.5%	2.5%	-	2.5%	20%
Component 4	5%	5%	5%	2.5%	2.5%	20%
Overall weighting	25%	30%	20%	10%	15%	100%

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, for further information.

In this specification, non-exam assessment enables learners to:

- pursue wider reading during the course
- undertake independent and sustained study of literary texts
- undertake research in exploring contextual factors that have helped shape the production and reception of texts, including literary traditions of texts
- select material that is culturally, personally and academically relevant
- research other interpretations of texts
- explore connections and comparisons between texts in greater depth and detail
- plan, draft and edit work.

It is not expected that complete critical works will be studied in preparation for this component, but learners should engage with literary sources.

It is important that learners give sufficient emphasis to their own reading of the texts and that they make clear how other readings have informed their response. Other readings should be engaged with, not simply explained or used as endorsement of the candidates' own views.

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.

Word count

It is the centre's responsibility to inform **learners** of the **guidance** relating to word count for Component 4:

Component 4	Advisory Word Count
Prose Study	2500-3500 words

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 exceed the advisory word count are penalising themselves through a lack of precision and focus.

Learners are required to record the total word count 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. 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 grid

When assessing folders of non-exam assessment, teachers should study the assessment grid in **Appendix A** of this specification, which is 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 grid 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.

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 a **Non-Exam Assessment Folder coversheet** on which the candidate must supply a brief title and/or explanation of their assignments, 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 Literature: A720QS

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 - Assessment Grid for Component 4: Prose Study

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 20 marks	AO2 Analyse ways in which meanings are shaped in literary texts 20 marks	AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received 20 marks	AO4 Explore connections across literary texts 10 marks	AO5 Explore literary texts informed by different interpretations 10 marks
5	17-20 marks <ul style="list-style-type: none"> sophisticated, creative and individual response to texts; ideas are thoughtful and response is fully engaged and relevant confident, perceptive application of literary concepts and terminology effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register 	17-20 marks <ul style="list-style-type: none"> perceptive, sophisticated analysis and evaluation of writers' use of language and prose techniques to create meaning confident and apt textual support confident discussion of implicit meaning 	17-20 marks <ul style="list-style-type: none"> perceptive, productive discussion of significance and influence of contexts confident analysis of connections between texts and contexts 	9-10 marks <ul style="list-style-type: none"> productive and illuminating connections/comparisons between texts 	9-10 marks <ul style="list-style-type: none"> mature and confident discussion of other relevant interpretations of texts autonomous, independent reader
4	13-16 marks <ul style="list-style-type: none"> clearly informed, engaged and well-structured response with clear knowledge of the texts sound and apt application of concepts and terminology expression is accurate and clear; response is organised and shows some evidence of an academic style and register 	13-16 marks <ul style="list-style-type: none"> sound, accurate analysis and evaluation of writers' use of language and prose techniques to create meaning secure, apt textual support sound, secure grasp of implicit meaning 	13-16 marks <ul style="list-style-type: none"> sound, secure appreciation and understanding of significance and influence of contexts sound, secure understanding of connections between texts and contexts 	7-8 marks <ul style="list-style-type: none"> sound, secure and purposeful connections and comparisons between texts 	7-8 marks <ul style="list-style-type: none"> makes sound and purposeful use of other relevant interpretations of texts
3	9-12 marks <ul style="list-style-type: none"> clearly engages with texts and response is mostly relevant some sensible use of key concepts and generally accurate use and application of terminology reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses 	9-12 marks <ul style="list-style-type: none"> purposeful, detailed and mostly relevant analysis of writers' use of language and prose techniques to create meaning generally clear and accurate textual support grasps implicit meaning 	9-12 marks <ul style="list-style-type: none"> clear grasp of significance and influence of contexts clear understanding of connections between contexts and texts 	5-6 marks <ul style="list-style-type: none"> makes generally clear and appropriate connections/comparisons between texts 	5-6 marks <ul style="list-style-type: none"> makes clear and appropriate use of other relevant interpretations of texts
2	5-8 marks <ul style="list-style-type: none"> attempts to engage with texts and structure response, though may not always be relevant to the question; response may be restricted to a literal reading some, though may not always be relevant, use of concepts and terminology expression may feature some inaccuracies 	5-8 marks <ul style="list-style-type: none"> makes some valid points about use of writers' use of language and prose techniques to create meaning supports points by some appropriate reference to texts shows some grasp of implicit meaning 	5-8 marks <ul style="list-style-type: none"> acknowledges the importance of contexts makes some connections between texts and contexts 	3-4 marks <ul style="list-style-type: none"> can make some superficial, usually valid connections/comparisons between texts 	3-4 marks <ul style="list-style-type: none"> acknowledges that texts can be interpreted in more than one way
1	1-4 marks <ul style="list-style-type: none"> superficial approach to texts that may show only partial/simple understanding grasp of basic terminology, though this may be uneven errors in expression and lapses in clarity 	1-4 marks <ul style="list-style-type: none"> identifies basic stylistic features discussion tends to be narrative/descriptive in nature offers some support in the form of quotations or references to texts which may not always be relevant 	1-4 marks <ul style="list-style-type: none"> describes wider contexts in which texts are written and received attempts to make superficial connections between contexts and texts. 	1-2 marks <ul style="list-style-type: none"> identifies superficial connections/comparisons between texts 	1-2 marks <ul style="list-style-type: none"> describes others' views of texts with partial understanding
	0 marks: Response not worthy of credit or not attempted				

Appendix B

Prescribed poems for study – Component 1, Section A part (i): Poetry pre-1900

John Donne, *Selected Poems*, (Penguin Classics)

Page	Poem
3	The Good Morrow
3	Song ('Go and catch a falling star')
6	The Sun Rising
9	The Canonization
12	Song ('Sweetest love, I do not go')
15	Air and Angels
17	The Anniversary
20	Twickenham Garden
25	Love's Exchange
28	A Valediction of Weeping
29	Love's Alchemy
30	The Flea
33	A Nocturnal upon St Lucy's Day, Being the Shortest Day
36	The Apparition
37	A Valediction Forbidding Mourning
39	The Ecstasy
41	Love's Deity
45	The Funeral
46	The Blossom
48	The Relic
50	The Dissolution
54	Farewell to Love
62	Elegy: Change
65	Elegy: His Picture
68	Elegy: The Comparison
70	Elegy: The Autumnal
80	Elegy: To His Mistress Going to Bed
178	Holy Sonnet III ('Oh might those sighs and tears')
179	Holy Sonnet V ('I am a little world')
179	Holy Sonnet VI ('This is my play's last scene')
181	Holy Sonnet IX ('If poisonous minerals')
181	Holy Sonnet X ('Death be not proud')
182	Holy Sonnet XI ('Spit in my face, you Jews')
183	Holy Sonnet XIII ('What if this present')
184	Holy Sonnet XIV ('Batter my heart')
185	Holy Sonnet XVII ('Since she, whom I loved')
186	Holy Sonnet XIX ('O, to vex me')
190	Good Friday, 1613. Riding Westward
195	Hymn to God my God, in my Sickness
197	A Hymn to God the Father

**John Keats, *Selected Poems*, (Penguin Classics)
(For assessment to 2021 only)**

Page	Poem
3	<i>Imitation of Spenser</i>
12	<i>On First Looking into Chapman's Homer</i>
35	<i>On the Sea</i>
99	<i>On Sitting Down to Read King Lear Once Again</i>
100	<i>'When I have fears that I may cease to be'</i>
109	<i>Isabella; or, The Pot of Basil</i>
127	<i>On Visiting the Tomb of Burns</i>
165	<i>The Eve of St Agnes</i>
184	<i>La Belle Dame sans Merci. A Ballad</i>
186	<i>To Sleep</i>
187	<i>Ode to Psyche</i>
191	<i>Ode on a Grecian Urn</i>
193	<i>Ode to a Nightingale</i>
195	<i>Ode on Melancholy</i>
219	<i>'Bright star! would I were steadfast as thou art'</i>
219	<i>To Autumn</i>

**William Blake, *Poems selected by Patti Smith* (Vintage)
(For assessment from 2022)**

Page	Poem
4	<i>To Spring</i>
5	<i>To Summer</i>
6	<i>To Autumn</i>
7	<i>To Winter</i>
9	<i>Song: How sweet I roam'd from field to field</i>
34	<i>Mary</i>
36	<i>The Crystal Cabinet</i>
46	<i>from Proverbs of Hell</i>
78	<i>Introduction</i>
79	<i>The Shepherd</i>
80	<i>The Ecchoing Green</i>
81	<i>The Lamb</i>
82	<i>The Little Black Boy</i>
83	<i>The Blossom</i>
84	<i>The Chimney Sweeper</i>
85	<i>The Little Boy Lost</i>
86	<i>The Little Boy Found</i>
87	<i>Laughing Song</i>
88	<i>A Cradle Song</i>
90	<i>The Divine Image</i>
91	<i>Holy Thursday</i>
92	<i>Night</i>
94	<i>Spring</i>
95	<i>Nurse's Song</i>
96	<i>Infant Joy</i>
97	<i>A Dream</i>
98	<i>On Another's Sorrow</i>
100	<i>Introduction</i>
101	<i>Earth's Answer</i>
102	<i>The Clod & The Pebble</i>
103	<i>Holy Thursday</i>
104	<i>The Little Girl Lost</i>
106	<i>The Little Girl Found</i>

William Blake, *Poems selected by Patti Smith* (Vintage) (continued)
(For assessment from 2022)

Page	Poem
108	<i>The Chimney Sweeper</i>
109	<i>Nurse's Song</i>
110	<i>The Sick Rose</i>
111	<i>The Fly</i>
112	<i>The Angel</i>
113	<i>The Tyger</i>
114	<i>My Pretty Rose Tree</i>
115	<i>Ah! Sun-flower</i>
116	<i>The Lilly</i>
117	<i>The Garden of Love</i>
118	<i>The Little Vagabond</i>
119	<i>London</i>
120	<i>The Human Abstract</i>
121	<i>Infant Sorrow</i>
122	<i>A Poison Tree</i>
123	<i>A Little Boy Lost</i>
124	<i>A Little Girl Lost</i>
126	<i>To Tirzah</i>
127	<i>The School Boy</i>
129	<i>The Voice of the Ancient Bard</i>

Christina Rossetti, *Selected Poems* (Penguin Classics)

Page	Poem
13	Have you forgotten?
14	Sweet Death
16	Remember
27	From the Antique
30	Echo
47	A Triad
50	'Whatsoever is right, that shall ye receive'
53	An Apple-Gathering
58	Up-Hill
67	Goblin Market
83	'No, Thank You, John'
84	'Out of the Deep'
85	The Queen of Hearts
89	Twice
112	Memory
114	Amor Mundi
131	A Daughter of Eve
131	A Smile and a Sigh
132	Autumn Violets
132	'They Desire a Better Country'
142	Confluents
152	The Key-Note
153	De Profundis
157	The Thread of Life
179	A Castle-BUILDER's World
187	The Greatest of these is Charity
192	'Standing afar off for the fear of her torment'
192	Vigil of St Bartholomew
193	'Who hath despised the day of small things?'
193	Tune me, O Lord, into one harmony