



**INTERNATIONAL ADVANCED LEVEL**

# **ENGLISH LITERATURE SPECIFICATION**

Pearson Edexcel International Advanced Subsidiary in English Literature

(XET01) Pearson Edexcel International Advanced Level in English Literature

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Issue 7



## **About Pearson**

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# Summary of Pearson Edexcel International Advanced Subsidiary/Advanced Level in English Literature specification

## Issue 7 changes

Summary of changes made between previous issue and this current issue	Page number
<p>Added a section in <i>Supporting you in planning and implementing this qualification</i>:</p> <p><b>Onscreen assessment</b> Onscreen assessment is available for this qualification as an alternative to the current assessment format. Find out more information on our website: <a href="#">Onscreen Assessment – Pearson qualifications</a></p>	5
<p>Updated <b>Get help and support</b> section in <i>Supporting you in planning and implementing this qualification</i>:</p> <p>Our subject advisor ensures that you receive help and guidance from us. You can email our subject advisor at TeachingEnglish@pearson.com. You can also sign up to receive <a href="#">subject advisor updates</a> or contact us using our <a href="#">support portal</a>.</p>	5

If you need further information on these changes or what they mean, contact us via our website at: [qualifications.pearson.com/en/support/contact-us.html](http://qualifications.pearson.com/en/support/contact-us.html).

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# About this specification

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The Pearson Edexcel International Advanced Subsidiary in English Literature and the Pearson Edexcel International Advanced Level in English Literature are part of a suite of International Advanced Level qualifications offered by Pearson.

This qualification is not accredited or regulated by any UK regulatory body.

## Key features

This specification includes the following key features.

### Structure

The Pearson Edexcel International Advanced Subsidiary in English Literature and the Pearson Edexcel International Advanced Level in English Literature are modular qualifications. The Advanced Subsidiary can be claimed on completion of the International Advanced Subsidiary (IAS) units.

The International Advanced Level can be claimed on completion of all the units (IAS and IA2 units).

### Content

The content is relevant for international learners as it covers up to date, relevant and engaging to an international audience using a combination of classic and international texts.

### Assessment

100 per cent externally assessed with exams in January and June.

### Approach

These qualifications have independent learning and critical thinking skills incorporating synoptic assessment at International Advanced Level 2.

## Specification updates

This specification is Issue 7 and is valid for first teaching from September 2015. If there are any significant changes to the specification, we will inform centres in writing. Changes will also be posted on our website.

For more information please visit [qualifications.pearson.com](http://qualifications.pearson.com)

## Using this specification

This specification gives teachers guidance and encourages effective delivery of these qualifications. The following information will help you get the most out of the content and guidance.

### Compulsory content

As a minimum, all the bullet points in the content must be taught. The word 'including' in unit content specifies the detail of what must be covered.

### Examples

We have included examples of what could be covered or what might support teaching and learning. It is important to note that examples are for illustrative purposes only and that centres can use other examples. We have included examples that are easily understood and recognised by international centres.

Unit assessments use a range of material and are not limited to the examples given. Teachers should deliver the qualification using a good range of examples to support the assessment of the unit content.

### Assessments

Use a range of material and are not limited to the examples given. Teachers should deliver these qualifications using a good range of examples to support the assessment of the content.

### Depth and breadth of content

Teachers should use the full range of content and all the Assessment Objectives (AO) given in Section B: Specification Overview.

### Qualification aims and objectives

The aims and objectives of these qualifications are to enable learners to:

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

## Qualification abbreviations used in this specification

The following abbreviations appear in this specification:

International Advanced Subsidiary – IAS

International A2 – IA2 (the additional content required for an IAL)

International Advanced Level – IAL.

# Why choose Pearson Edexcel qualifications?

## **Pearson – the world’s largest education company**

Edexcel academic qualifications are from Pearson, the UK’s largest awarding organisation. With over 3.4 million learners studying our academic and vocational qualifications worldwide, we offer internationally recognised qualifications to schools, colleges and employers globally.

Pearson is recognised as the world’s largest education company, allowing us to drive innovation and provide comprehensive support for Pearson Edexcel learners in acquiring the knowledge and skills they need for progression in study, work and life.

## **A heritage you can trust**

The background to Pearson becoming the UK’s largest awarding organisation began in 1836, when a royal charter gave the University of London its first powers to conduct exams and confer degrees on its learners. With over 150 years of international education experience, Edexcel qualifications have a firm academic foundation, built on the traditions and rigour associated with Britain’s educational system.

## **Results you can trust**

Pearson’s leading online marking technology has been shown to produce exceptionally reliable results, demonstrating that at every stage, Pearson Edexcel qualifications maintain the highest standards.

# Why choose Pearson Edexcel International Advanced Subsidiary/Advanced Level qualifications in English Literature?

We have listened to feedback from all parts of the international school subject community, including a large number of teachers. We have made changes that will engage international learners and give them skills that will support progress to undergraduate study at an international higher education establishment, particularly (although not only) in the same subject area.

## Key qualification features

- A choice of two drama texts, one pre-1900 and one post-1900.
- Study of a selection of post-2000 poems as well as a one post-2000 novel.
- Unseen questions on post-1900 poetry and one prose theme from a choice of *Growing up*, *Colonisation and After*, *Science and Society* and *Women and Society*.
- The study of one pre-1900 literary poetry movement.
- Study of a Shakespearean play from a choice of *Hamlet*, *King Lear*, *Measure for Measure* and *The Taming of the Shrew*.

## Clear and straightforward question papers

Our question papers are clear and accessible for learners of all ability ranges. Our mark schemes are straightforward so that the assessment requirements are clear.

## Broad and deep development of learners' skills

We designed the International Advanced Level qualifications to extend learners' knowledge by broadening and deepening skills, for example learners will:

- Develop their cognitive skills in problem solving and critical thinking.
- Broaden their communicative skills
- Learn to work independently and become more adaptable in different communication styles and in the information they need to work with and produce.

## Progression

International Advanced Level qualifications enable successful progression to undergraduate course worldwide. Through our world-class qualification development process we have consulted with validated the appropriateness of these qualifications, including content, skills and assessment structure.

Our qualification sits within our wider subject offer for English. We also offer International Advanced Level English Language, Advanced Level English Literature, Advanced Level English Language and Advanced Level English Language and Literature.

More information can be found on our website ([qualifications.pearson.com](https://qualifications.pearson.com)) on the Pearson Edexcel International Advanced Level pages.

# Supporting you in planning and implementing these qualifications

## Planning

- Our *Getting Started Guide* gives you an overview of the Pearson Edexcel International Advanced Subsidiary/Advanced Level in International Advanced English Literature to help you understand the changes to content and assessment, and what these changes mean for you and your learners.
- We will provide you with an editable course planner and scheme of work.
- Our mapping documents highlight key differences between the new and legacy qualifications.

## Teaching and learning

- Print and digital learning and teaching resources – promote any time, any place learning to improve student motivation and encourage new ways of working.

## Preparing for exams

We will also provide a range of resources to help you prepare your learners for the assessments, including:

- specimen papers to support formative assessments and for mock examinations.

## Onscreen assessment

Onscreen assessment is available for this qualification as an alternative to the current assessment format. Find out more information on our website: [Onscreen Assessment - | Pearson qualifications](#)

## ResultsPlus

ResultsPlus provides the most detailed analysis available of your learners' examination performance. It can help you identify the topics and skills where further learning would benefit your learners.

## examWizard

A free online resource designed to support learners and teachers with examination preparation and assessment.

## Training events

In addition to online training, for teachers to deepen their understanding of our qualifications, we host a series of training events each year.

## Get help and support

Our subject advisor ensures that you receive help and guidance from us. You can email our subject advisor at: [TeachingEnglish@pearson.com](mailto:TeachingEnglish@pearson.com). You can also sign up to receive subject advisor updates or contact us using our [support portal](#).

# Qualification at a glance

## Qualification overview

### **Pearson Edexcel International Advanced Subsidiary in English Literature**

This qualification consists of two externally-examined units.

The International Advanced Subsidiary is the first half of the International Advanced Level qualification and consists of two IAS units, Units 1 and 2. This qualification may be awarded as a discrete qualification or may contribute 50 per cent towards the International Advanced Level qualification.

### **Pearson Edexcel International Advanced Level in English Literature**

This qualification consists of four externally-examined units.

The International Advanced Level consists of the two IAS units (Units 1 and 2) plus two IA2 units (Units 3 and 4). Learners wishing to take the International Advanced Level must, therefore, complete all four units.

## Course of study

The structure of these qualifications allows teachers to construct a course of study that can be taught and assessed as either:

- distinct modules of teaching and learning with related units of assessment taken at appropriate stages during the course; or
- a linear course assessed in its entirety at the end.

## Content and assessment overview

For information about the Assessment Objectives (AO) please refer to the *Assessment Information* section.

All units are available as paper-based or onscreen assessment. Find out more information on our website: [Onscreen Assessment - | Pearson qualifications](#)

<b>IAS</b> <b>Unit 1: Post-2000 Poetry and Prose</b>	<b>*Unit code:</b> <b>WET01/01</b>	
Externally assessed Written examination: 2 hours Availability: January and June 50 marks	50% of the total IAS	25% of the total IAL
<b>Content overview</b> Learners will study: <ul style="list-style-type: none"> <li>• a selection of post-2000 poetry from <i>Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011</i></li> <li>• one post-2000 prose fiction text from a choice of five texts.</li> </ul>		
<b>Assessment overview</b> <ul style="list-style-type: none"> <li>• Open book examination.</li> </ul> <b>Section A: Post-2000 Poetry</b> <ul style="list-style-type: none"> <li>• Learners answer one essay question from a choice of two on the prescribed poems.</li> <li>• The essay questions will be comparative covering one named poem, plus a free choice of second poem from the prescribed list of poems.</li> <li>• 25 marks, AO1, AO2 and AO4 are assessed.</li> </ul> <b>Section B: Post-2000 Prose</b> <ul style="list-style-type: none"> <li>• Learners answer one essay question from a choice of two on their chosen prose fiction text.</li> <li>• 25 marks, AO1, AO2 and AO3 are assessed.</li> </ul> This unit is available as a paper-based or onscreen assessment.		

<b>IAS</b> <b>Unit 2: Drama</b>	<b>*Unit code:</b> <b>WET02/01</b>	
Externally assessed Written examination: 2 hours Availability: January and June 50 marks	50% of the total IAS	25% of the total IAL
<b>Content overview</b> Learners will study: <ul style="list-style-type: none"> <li>• one pre-1900 drama text from a choice of five and</li> <li>• one post-1900 drama text from a choice of five.</li> </ul>		
<b>Assessment overview</b> <ul style="list-style-type: none"> <li>• Open book examination.</li> </ul> <b>Section A: Pre-1900 Drama</b> <ul style="list-style-type: none"> <li>• Learners answer one essay question from a choice of two on their chosen drama text.</li> <li>• 25 marks, AO1, AO2, AO3 and AO5 are assessed.</li> </ul> <b>Section B: Post-1900 Drama</b> <ul style="list-style-type: none"> <li>• Learners answer one essay question from a choice of two on their chosen text.</li> <li>• 25 marks, AO1, AO2, AO3 and AO5 are assessed.</li> </ul> This unit is available as a paper-based or onscreen assessment.		

<b>IA2</b> <b>Unit 3: Poetry and prose</b>	<b>*Unit code:</b> <b>WET03/01</b>
Externally assessed Written examination: 2 hours Availability: January and June 50 marks	25% of the total IAL
<b>Content overview</b> Learners will study: <ul style="list-style-type: none"> <li>• post-1900 unseen poetry</li> <li>• two prose fiction texts, from a choice of three texts, covering one theme (choice of four themes).</li> </ul>	
<b>Assessment overview</b> <ul style="list-style-type: none"> <li>• Open book examination</li> </ul> <b>Section A: Poetry</b> <ul style="list-style-type: none"> <li>• Learners answer one essay question on a post-1900 unseen poem.</li> <li>• 20 marks, AO1 and AO2 are assessed.</li> </ul> <b>Section B: Prose</b> <ul style="list-style-type: none"> <li>• Learners answer one comparative essay question, from a choice of two, on their two chosen texts from their chosen theme.</li> <li>• 30 marks, AO1, AO2, AO3 and AO4 are assessed.</li> </ul> This unit is available as a paper-based or onscreen assessment.	

<b>IAL</b> <b>Unit 4: Shakespeare and Pre-1900 Poetry</b>	<b>*Unit code:</b> <b>WET04/01</b>
Externally assessed Written examination: 2 hours Availability: January and June First assessment: June 2017 50 marks	25% of the total IAL
<b>Content overview</b> Learners will study: <ul style="list-style-type: none"> <li>• one Shakespeare text from a choice of four</li> <li>• one specified collection of pre-1900 poems from one literary movement, from a choice of three.</li> </ul>	
<b>Assessment overview</b> <ul style="list-style-type: none"> <li>• Open book examination.</li> </ul> <b>Section A: Shakespeare</b> <ul style="list-style-type: none"> <li>• Learners answer one essay question from a choice of two on their chosen text.</li> <li>• 25 marks, AO1, AO2, AO3 and AO5 are assessed.</li> </ul> <b>Section B: Pre-1900 Poetry</b> <ul style="list-style-type: none"> <li>• Learners answer one essay question from a choice of two on their chosen movement.</li> <li>• 25 marks, AO1, AO2, AO3 and AO5 are assessed.</li> </ul> This unit is available as a paper-based or onscreen assessment.	

\*See *Appendix 1: Codes* for a description of this code and all other codes relevant to these qualifications.

## Prescribed texts at a glance

Please also see *Appendix 5* for further information on the prescribed texts.

<b>Unit 1</b>	Section A	For details of the prescribed poems please see <i>Appendix 5</i> .
	Section B	One post-2000 prose fiction text chosen from: <ul style="list-style-type: none"> <li>• <i>Brooklyn</i>, Colm Tóibín</li> <li>• <i>The Kite Runner</i>, Khaled Hosseini</li> <li>• <i>The Life of Pi</i>, Yann Martel</li> <li>• <i>Purple Hibiscus</i>, Chimamanda Ngozi Adichie</li> <li>• <i>The White Tiger</i>, Aravind Adiga.</li> </ul>
<b>Unit 2</b>	Section A	One pre-1900 drama text chosen from: <ul style="list-style-type: none"> <li>• <i>Doctor Faustus</i>, Christopher Marlowe</li> <li>• <i>Othello</i>, William Shakespeare</li> <li>• <i>The Rover</i>, Aphra Behn</li> <li>• <i>She Stoops to Conquer</i>, Oliver Goldsmith</li> <li>• <i>Twelfth Night</i>, William Shakespeare.</li> </ul>
	Section B	One post-1900 drama text chosen from: <ul style="list-style-type: none"> <li>• <i>A Raisin in the Sun</i>, Lorraine Hansberry</li> <li>• <i>A Streetcar Named Desire</i>, Tennessee Williams</li> <li>• <i>Death of a Salesman</i>, Arthur Miller</li> <li>• <i>Top Girls</i>, Caryl Churchill</li> <li>• <i>Waiting for Godot</i>, Samuel Beckett.</li> </ul>

<b>Unit 3</b>	Section B	<p>Two prose fiction texts chosen from one of the following four themes:</p> <p><u>Theme 1: Growing Up</u></p> <ul style="list-style-type: none"> <li>• <i>The Color Purple</i>, Alice Walker</li> <li>• <i>Great Expectations</i>, Charles Dickens</li> <li>• <i>What Maisie Knew</i>, Henry James.</li> </ul> <p><u>Theme 2: Colonisation and After</u></p> <ul style="list-style-type: none"> <li>• <i>Heart of Darkness</i>, Joseph Conrad</li> <li>• <i>The Lonely Londoners</i>, Samuel Selvon</li> <li>• <i>A Passage to India</i>, E. M. Forster.</li> </ul> <p><u>Theme 3: Science and Society</u></p> <ul style="list-style-type: none"> <li>• <i>Frankenstein</i>, Mary Shelley</li> <li>• <i>The Handmaid’s Tale</i>, Margaret Atwood</li> <li>• <i>Never Let Me Go</i>, Kazuo Ishiguro.</li> </ul> <p><u>Theme 4: Women and Society</u></p> <ul style="list-style-type: none"> <li>• <i>Beloved</i>, Toni Morrison</li> <li>• <i>Mrs Dalloway</i>, Virginia Woolf</li> <li>• <i>Wuthering Heights</i>, Emily Brontë.</li> </ul>
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<b>Unit 4</b>	Section A	<p>One Shakespeare drama chosen from:</p> <ul style="list-style-type: none"> <li>• <i>Hamlet</i></li> <li>• <i>King Lear</i></li> <li>• <i>Measure for Measure</i></li> <li>• <i>The Taming of the Shrew</i>.</li> </ul>
	Section B	<p>One specified collection of pre-1900 poems from one literary movement – the prescribed literary movements are:</p> <ul style="list-style-type: none"> <li>• <i>Metaphysical Poets</i>: prescribed poems from <i>Metaphysical Poetry</i>, Editor Colin Burrow, (Penguin, 2006)</li> <li>• <i>The Victorians</i>: prescribed poems from <i>The Oxford Book of Victorian Verse</i>, Editor Christopher Ricks, (OUP, 2008)</li> <li>• <i>The Romantics</i>: prescribed poems from <i>English Romantic Verse</i>, Editor David Wright, (Penguin Classics, 1973).</li> </ul> <p>For details of the prescribed poems for each specified collection please see <i>Appendix 5</i>.</p>

# English Literature content

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# Unit 1: Post-2000 Poetry and Prose

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## IAS compulsory unit

## Externally assessed

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### 1.1 Unit description

In this unit learners will study post-2000 poetry and prose fiction.

Learners will study a selection of poems and consider and compare the choices made and the issues presented by modern-day poets. Learners will develop knowledge of poetic form, content and meaning and learn to make connections between poems.

In studying prose fiction, it is the writers' use of narrative that should be taught alongside the critical appreciation of the text and consideration of any contextual influences on the text.

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### 1.2 Assessment information

- First assessment: June 2016.
- The assessment is 2 hours.
- The assessment consists of two sections and is worth 50 marks.
- It is an open book examination.

#### Section A: Post-2000 Poetry

- Learners must answer one essay question from a choice of two on the prescribed poems.
- The essay questions will be comparative – one named poem is given with a free choice of second poem from the prescribed list of poems.
- The list of prescribed poems will be printed in a Source Booklet.
- 25 marks, AO1, AO2 and AO4 are assessed.

#### Section B: Post-2000 Prose

- Learners must answer one essay question from a choice of two on their chosen prose fiction text.
  - The essay questions will give a statement that learners must respond to and consider relevant contextual factors.
  - 25 marks, AO1, AO2 and AO3 are assessed.
-

## 1.3 Poetry

### Learning outcomes

Learners are required to:

- show knowledge and understanding of the function of key features in poetry
- show knowledge and understanding of a range of ways to read poetry, including reading for detail of how poets use and adapt language, form and structure, responding critically and creatively
- show knowledge and understanding of a range of poetry and to make connections and explore the relationships between poems
- communicate fluently, accurately and effectively knowledge, understanding and critical evaluation of poetry
- identify and explore how attitudes and values are expressed in poetry
- use literary critical concepts and terminology with understanding and discrimination
- make appropriate use of the conventions of writing in literary studies referring accurately and appropriately to texts and sources.

### Key features of poetry to be studied

- form and structure
- language choice
- imagery, symbols and motifs
- rhyme and rhythm
- theme
- tone and mood
- voice.

### What learners need to learn

Learners will study:

- the key features of poetry and how they achieve effect
- understanding and analysing meaning
- making connections between poems
- ways to communicate clearly and effectively their responses to the poems studied
- ways to construct critical arguments
- use of appropriate terminology and concepts.

### Text

Learners must study the prescribed poems listed from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

Please see *Appendix 5* for the list of poems to be studied.

## 1.4 Prose

### Learning outcomes

Learners are required to:

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

For further information on context, please see Guidance on understanding content (AO3) in the *Assessment Information* section.

### Key features of prose fiction to be studied

- characterisation
- form and structure
- grammatical structure
- imagery, symbols and motifs
- language choices
- voice
- theme
- use of dialogue.

### What learners need to learn

Learners will study:

- the key features of the prose fiction and how they achieve effect
- understanding and analysing meaning
- the significance and influence of contexts
- ways to communicate clearly and effectively their responses to the texts studied
- ways to construct critical arguments
- use of appropriate terminology and concepts.

## **Texts**

Learners must study **one** of the following prose fiction texts:

- *Brooklyn*, Colm Tóibín
- *The Kite Runner*, Khaled Hosseini
- *The Life of Pi*, Yann Martel
- *Purple Hibiscus*, Chimamanda Ngozi Adichie
- *The White Tiger*, Aravind Adiga

For further information on prescribed texts, please see *Appendix 5*.

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# Unit 2: Drama

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## IAS compulsory unit

## Externally assessed

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### 2.1 Unit description

Learners will study one pre-1900 and one post-1900 drama text. They will explore the use of literary and dramatic devices and the shaping of meanings in their chosen drama texts.

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

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### 2.2 Assessment information

- First assessment: June 2016.
- The assessment is 2 hours.
- The assessment consists of two sections and is worth 50 marks.
- It is an open book examination.

#### Section A: Pre-1900 Drama

- Learners must answer one essay question from a choice of two on their chosen drama text
- The essay questions will give a statement that learners must respond to and consider relevant contextual factors.
- 25 marks, AO1, AO2, AO3 and AO5 are assessed.

#### Section B: Post-1900 Drama

- Learners must answer one essay question from a choice of two on their chosen drama text
  - The essay questions will give a statement that learners must respond to and consider relevant contextual factors.
  - 25 marks, AO1, AO2, AO3 and AO5 are assessed.
-

## 2.3 Pre-1900 and post-1900 Drama

### Learning outcomes

Learners are required to:

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

For further information on context and different interpretations, please see *Guidance on understanding context (AO3)* and *Guidance on understanding different interpretation (AO5)* in the *Assessment Information* section.

### Key dramatic forms to be studied:

- characterisation
- form and structure
- imagery, symbols and motifs
- language choices
- theme
- tone and mood
- use of stage directions and stagecraft e.g. lighting, sets and props.

### What learners need to learn

Learners will study:

- how playwrights use key dramatic forms to evoke responses in audiences
- understanding and analysing meaning
- the significance and influence of contexts
- ways to interpret texts in response to different interpretations by audiences/readers
- ways to communicate clearly and effectively their responses to the texts studied
- ways to construct critical arguments
- use of appropriate terminology and concepts.

## Texts

Learners must study two drama texts – **one** of the following pre-1900 drama texts:

- *Doctor Faustus*, Christopher Marlowe
- *Othello*, William Shakespeare
- *The Rover*, Aphra Behn
- *She Stoops to Conquer*, Oliver Goldsmith
- *Twelfth Night*, William Shakespeare.

And also **one** post-1900 drama text:

- *A Raisin in the Sun*, Lorraine Hansberry
- *A Streetcar Named Desire*, Tennessee Williams
- *Death of a Salesman*, Arthur Miller
- *Top Girls*, Caryl Churchill
- *Waiting for Godot*, Samuel Beckett

For further information on prescribed texts, please see *Appendix 5*.

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## Unit 3: Poetry and Prose

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### IA2 compulsory unit

### Externally assessed

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#### 3.1 Unit description

In this unit learners will develop the skills to respond to post-1900 unseen poetry and their responses will be informed by the skills they have previously developed in relation to the study of poetry.

Learners will also build on the knowledge of prose fiction to study two thematic prose texts and learn to make connections between these texts. Teaching and wider reading should address the significance and influence of contextual factors of the chosen texts.

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#### 3.2 Assessment information

- First assessment: January 2017.
- The assessment is 2 hours.
- The assessment consists of two sections and is worth 50 marks.
- It is an open book examination.

##### **Section A: Poetry**

- Learners must answer one compulsory essay question on one unseen post-1900 poem
- The unseen poem will be printed in a Source Booklet.
- 20 marks, AO1 and AO2 are assessed.

##### **Section B: Prose**

- Learners must answer one essay question from a choice of two on their chosen prose texts from their chosen theme.
  - The essay questions will require learners to compare the two prose texts and consider relevant contextual factors.
  - 30 marks, AO1, AO2, AO3 and AO4 are assessed.
-

## 3.3 Poetry

### Learning outcomes

Learners are required to:

- show knowledge and understanding of the function of key features in poetry
- show knowledge and understanding of a range of ways to read poetry, including reading for detail of how poets use and adapt language, form and structure in poems, responding critically and creatively
- communicate fluently, accurately and effectively their knowledge, understanding and critical evaluation of poetry
- identify and explore how attitudes and values are expressed in poetry
- use literary critical concepts and terminology with understanding and discrimination.
- make appropriate use of the conventions of writing in literary studies, referring accurately and appropriately to texts and sources.

### What learners need to learn

Learners will study:

- how to apply the poetry learning from Unit 1 to unseen post-1900 poetry.
- 

## 3.4 Prose

### Learning outcomes

Learners are required to:

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

## What learners need to learn

Learners will study:

- how to apply the prose fiction learning from Unit 1 in relation to two thematic prose fiction texts
- making connections between prose fiction texts thematically.

For information on the understanding of context please see *Guidance on AO3* in the *Assessment Information* section.

### Texts

Learners must study **two** prose fiction texts chosen from **one** of the following four themes:

#### Theme 1: Growing Up

- *The Color Purple*, Alice Walker
- *Great Expectations*, Charles Dickens
- *What Maisie Knew*, Henry James

#### Theme 2: Colonisation and After

- *Heart of Darkness*, Joseph Conrad
- *The Lonely Londoners*, Samuel Selvon
- *A Passage to India*, E. M. Forster

#### Theme 3: Science and Society

- *Frankenstein*, Mary Shelley
- *The Handmaid's Tale*, Margaret Atwood
- *Never Let Me Go*, Kazuo Ishiguro

#### Theme 4: Women and Society

- *Beloved*, Toni Morrison
- *Mrs Dalloway*, Virginia Woolf
- *Wuthering Heights*, Emily Brontë

For further information on prescribed texts, please see *Appendix 5*.

---

# Unit 4: Shakespeare and pre-1900 Poetry

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## IA2 compulsory unit

## Externally assessed

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### 4.1 Unit description

Learners will explore one text by Shakespeare. They will explore the use of literary and dramatic devices and the shaping of meaning in their chosen text. Teaching and wider reading should address the significance and influence of contextual factors and engage with different interpretations of chosen text.

Learners will also study poems from a specified poetry movement. They will use poetry already developed to further gain a deeper understanding of poetic style and meaning. Teaching and wider reading should address the significance and influence of contextual factors and engage with different interpretations of chosen poetry.

---

### 4.2 Assessment information

- First assessment: January 2017.
- The assessment is 2 hours.
- The assessment consists of two sections and is worth 50 marks.
- It is an open book examination.

#### Section A: Shakespeare

- Learners must answer one essay question from a choice of two on their chosen text.
- The essay questions will give a statement that learners must respond to and consider relevant contextual factors and different interpretations of the text.
- 25 marks, AO1, AO2, AO3 and AO5 are assessed.

#### Section B: pre-1900 Poetry

- Learners must answer one essay question from a choice of two on their chosen poetry movement.
  - The essay questions will give a statement that learners must respond to and consider relevant contextual factors and different interpretations of the text.
  - 25 marks, AO1, AO2, AO3 and AO5 are assessed.
-

## 4.3 Shakespeare

### Learning outcomes

Learners are required to:

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

For further information on context and different interpretations, please see *Guidance on understanding context (AO3)* and *Guidance on understanding different interpretation (AO5)* in the *Assessment Information* section.

### What learners need to learn

Learners will study:

- how to apply the drama learning from Unit 2 to a Shakespeare text
- the significance and influence of contexts
- ways to interpret the text independently in response to interpretations by different audiences/readers.

### Texts

One Shakespeare drama chosen from:

- *Hamlet*
  - *King Lear*
  - *Measure for Measure*
  - *The Taming of the Shrew*.
-

## 4.4 Poetry

### Learning outcomes

Learners are required to:

- show knowledge and understanding of the function of key features in poetry
- show knowledge and understanding of a range of ways to read poetry, including reading for detail of how writers use and adapt language, form and structure in poems, responding critically and creatively
- show knowledge and understanding of the contexts in which poetry has been written and understanding of how these contexts influence meaning
- communicate fluently, accurately and effectively their knowledge, understanding and critical evaluation of poetry
- identify and explore how attitudes and values are expressed in poetry
- use literary critical concepts and terminology with understanding and discrimination
- make appropriate use of the conventions of writing in literary studies, referring accurately and appropriately to texts and sources.

For further information on context and different interpretations, please see *Guidance on understanding context (AO3)* and *Guidance on understanding different interpretation (AO5)* in the *Assessment Information* section.

### What learners need to learn

Learners will study:

- to apply the poetry learning from Unit 2 to a poetry collection from a specified poetry movement
- the significance and influence of contexts
- ways to interpret the text independently in response to interpretations by different audiences.

### Texts

One specified collection of pre-1900 poems from one literary movement – the prescribed literary movements are:

- *Metaphysical Poets*: prescribed poems from *Metaphysical Poetry*, Editor Colin Burrow, (Penguin, 2006)
- *The Victorians*: prescribed poems from *The Oxford Book of Victorian Verse*, Editor Christopher Ricks, (OUP, 2008)
- *The Romantics*: prescribed poems from *English Romantic Verse*, Editor David Wright, (Penguin Classics, 1973).

For details of the prescribed poems for each specified collection please see *Appendix 5*.

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# Assessment information

## Assessment requirements

The Pearson Edexcel International Advanced Subsidiary in English Literature consists of two externally-examined units.

The Pearson Edexcel International Advanced Level in English Literature consists of four externally-examined units.

Learners must complete all assessments.

Please see the *Assessment availability and first award* section for information on when the assessment for each unit will be available from.

Unit	IAS or IA2	Assessment information	Number of raw marks allocated in the unit
Unit 1: Post-2000 Poetry and Prose (examination)	IAS	Length: 2 hours Open book examination Learners answer two questions: one question from Section A and one question from Section B. Section A: Post-2000 Poetry Section B: Post-2000 Prose This unit is available as a paper-based or onscreen assessment.	50
Unit 2: Drama (examination)	IAS	Length: 2 hours Open book examination Learners answer two questions: one question from Section A and one question from Section B. Section A: Pre-1900 Drama Section B: Post-1900 Drama This unit is available as a paper-based or onscreen assessment.	50
Unit 3: Poetry and Prose (examination)	IA2	Length: 2 hours Open book examination Learners answer two questions: the compulsory question in Section A and one question from Section B. Section A: Poetry Section B: Prose This unit is available as a paper-based or onscreen assessment.	50
Unit 4: Shakespeare and Pre-1900 Poetry (examination)	IA2	Length: 2 hours Open book examination Learners answer two questions: one question from Section A and one question from Section B. Section A: Shakespeare Section B: Pre-1900 Poetry This unit is available as a paper-based or onscreen assessment.	50

## Sample assessment materials

Sample papers and mark schemes can be found in the *Pearson Edexcel International Advanced Subsidiary/Advanced Level in English Literature Sample Assessment Materials (SAMs)* document.

## Assessment objectives and weightings

		% in IAS	% in IA2	% in IAL
<b>A01</b>	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.	25	30	27.5
<b>A02</b>	Analyse ways in which meanings are shaped in literary texts.	25	30	27.5
<b>A03</b>	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.	25	20	22.5
<b>A04</b>	Explore connections across literary texts.	10	10	10
<b>A05</b>	Explore literary texts informed by different interpretations.	15	10	12.5

## Relationship of assessment objectives to units for the International Advanced Subsidiary qualification

Unit number	Assessment objective				
	A01	A02	A03	A04	A05
Unit 1	15%	15%	10%	10%	-
Unit 2	10%	10%	15%	-	15%
<b>Total for International Advanced Subsidiary</b>	<b>25%</b>	<b>25%</b>	<b>25%</b>	<b>10%</b>	<b>15%</b>

## Relationship of assessment objectives to units for the International Advanced Level qualification

Unit number	Assessment objective				
	AO1	AO2	AO3	AO4	AO5
Unit 1	7.5%	7.5%	5%	5%	-
Unit 2	5%	5%	7.5%	-	7.5%
Unit 3	7.5%	7.5%	5%	5%	-
Unit 4	7.5%	7.5%	5%	-	5%
<b>Total for International Advanced Level</b>	<b>27.5%</b>	<b>27.5%</b>	<b>22.5%</b>	<b>10%</b>	<b>12.5%</b>

NB: some figures have been rounded up or down.

### Assessment availability

Unit	January	June
1	✓	✓
2	✓	✓
3	✓	✓
4	✓	✓
IAS award	✓	✓
IAL award	✓	✓

From June 2017, **all four units will be assessed** in both January and June for the lifetime of the qualifications.

### **Guidance on understanding context (AO3)**

Context is information that informs the understanding of a text.

There are different kinds of context that affect a writer's work and a reader's response to it. Learners should select relevant contextual material to illustrate and develop their response to the question. This could include:

- the writer's own life and individual situation, including the place and time of writing, only where these relate to the text
- the historical setting, time and location of the text
- social and cultural contexts, e.g. attitudes in society, expectations of different cultural groups
- the literary context of the text, e.g. literary movements or genres
- the contexts of reception – how a text has been reviewed, how it has been used, how it has been edited over time, how (in the case of a play) it has been staged, how film directors have adapted a printed text for the cinema, and how readers and literary critics have arrived at alternative interpretations.

### **Guidance on understanding different interpretations (AO5)**

The statements given in each question which covers this AO is an invitation for candidates to engage in demonstrating an understanding that there are different ways to interpret texts.

Learners may also access this AO by using ideas from their wider critical reading or from debate and discussion in class or performances they have seen or viewed.

# Administration and general information

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## Entries, resitting of units

### Entries

Details of how to enter learners for the examinations for these qualifications can be found in our *International Information Manual*. A copy is made available to all examinations officers and is available on our website, [qualifications.pearson.com](https://www.pearson.com/qualifications).

### Resitting of units

Learners can resit any unit irrespective of whether the qualification is to be cashed in. If a student resits a unit more than once, only the better of the two most recent attempts of that unit will be available for aggregation to a qualification grade.

## Access arrangements, reasonable adjustments, special consideration and malpractice

Equality and fairness are central to our work. Our equality policy requires all learners to have equal opportunity to access our qualifications and assessments, and our qualifications to be awarded in a way that is fair to every student.

We are committed to making sure that:

- learners with a protected characteristic (as defined by the UK Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to learners who do not share that characteristic
- all learners achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

### Language of assessment

Assessment of these qualifications will be available in English only. All student work must be in English.

We recommend that learners are able to read and write in English at Level B2 of the Common European Framework of Reference for Languages.

## Access arrangements

Access arrangements are agreed before an assessment. They allow learners with special educational needs, disabilities or temporary injuries to:

- access the assessment
- show what they know and can do without changing the demands of the assessment.

The intention behind an access arrangement is to meet the particular needs of an individual student with a disability without affecting the integrity of the assessment. Access arrangements are the principal way in which awarding bodies comply with the duty under the Equality Act 2010 to make 'reasonable adjustments'.

Access arrangements should always be processed at the start of the course. Learners will then know what is available and have the access arrangement(s) in place for assessment.

## Reasonable adjustments

The Equality Act 2010 requires an awarding organisation to make reasonable adjustments where a student with a disability would be at a substantial disadvantage in undertaking an assessment. The awarding organisation is required to take reasonable steps to overcome that disadvantage.

A reasonable adjustment for a particular student may be unique to that individual and therefore might not be in the list of available access arrangements.

Whether an adjustment will be considered reasonable will depend on a number of factors, including:

- the needs of the student with the disability
- the effectiveness of the adjustment
- the cost of the adjustment; and
- the likely impact of the adjustment on the student with the disability and other learners.

An adjustment will not be approved if it involves unreasonable costs to the awarding organisation, timeframes or affects the security or integrity of the assessment. This is because the adjustment is not 'reasonable'.

## Special consideration

Special consideration is a post-examination adjustment to a student's mark or grade to reflect temporary injury, illness or other indisposition at the time of the examination/assessment, which has had, or is reasonably likely to have had, a material effect on a candidate's ability to take an assessment or demonstrate their level of attainment in an assessment.

## Further information

Please see our website for further information about how to apply for access arrangements and special consideration.

For further information about access arrangements, reasonable adjustments and special consideration please refer to the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk).

## Candidate malpractice

Candidate malpractice refers to any act by a candidate that compromises or seeks to compromise the process of assessment or which undermines the integrity of the qualifications or the validity of results/certificates.

Candidate malpractice in examinations **must** be reported to Pearson using a *JCQ Form M1* (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)). The form should be emailed to [candidatemalpractice@pearson.com](mailto:candidatemalpractice@pearson.com). Please provide as much information and supporting documentation as possible. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report malpractice constitutes staff or centre malpractice.

## Staff/centre malpractice

Staff and centre malpractice includes both deliberate malpractice and maladministration of our qualifications. As with candidate malpractice, staff and centre malpractice is any act that compromises or seeks to compromise the process of assessment or which undermines the integrity of the qualifications or the validity of results/certificates.

All cases of suspected staff malpractice and maladministration **must** be reported immediately, before any investigation is undertaken by the centre, to Pearson on a *JCQ Form M2(a)* (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)).

The form, supporting documentation and as much information as possible should be emailed to [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com). Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report malpractice itself constitutes malpractice.

More-detailed guidance on malpractice can be found in the latest version of the document *JCQ General and vocational qualifications: Suspected Malpractice in Examinations and Assessments*, available at <https://www.jcq.org.uk/exams-office/malpractice>.

## Awarding and reporting

The Pearson Edexcel International Advanced Subsidiary in English Literature will be graded on a five-grade scale from A to E. The Pearson Edexcel International Advanced Level in English Literature will be graded on a six-point scale A\* to E. Individual unit results will be reported. Only Units 1 and 2 will contribute to the International Advanced Subsidiary grade. All four units will contribute to the International Advanced Level grade.

The first certification opportunity for the Pearson Edexcel International Advanced Subsidiary in English Literature will be in August 2016. The first certification opportunity for the Pearson Edexcel International Advanced Level in English Literature will be in August 2017. A pass in an International Advanced Subsidiary subject is indicated by one of the five grades A, B, C, D, E, of which grade A is the highest and grade E the lowest. A pass in an International Advanced Level subject is indicated by one of the six grades A\*, A, B, C, D, E, of which grade A\* is the highest and grade E the lowest. Learners whose level of achievement is below the minimum judged by Pearson to be of sufficient standard to be recorded on a certificate will receive an unclassified U result.

## Unit results

Learners will receive a uniform mark between 0 and the maximum uniform mark for each unit.

The uniform marks at each grade threshold for each unit are:

### Unit 1

Unit grade	Maximum uniform mark	A	B	C	D	E
	100	80	70	60	50	40

### Unit 2

Unit grade	Maximum uniform mark	A	B	C	D	E
	100	80	70	60	50	40

### Unit 3

Unit grade	Maximum uniform mark	A	B	C	D	E
	100	80	70	60	50	40

### Unit 4

Unit grade	Maximum uniform mark	A	B	C	D	E
	100	80	70	60	50	40

## Qualification results

The minimum uniform marks required for each grade:

### International Advanced Subsidiary (cash-in code: XET01)

Qualification grade	Maximum uniform mark	A	B	C	D	E
	<b>200</b>	<b>160</b>	<b>140</b>	<b>120</b>	<b>100</b>	<b>80</b>

Learners with a uniform mark in the range 0–79 will be Unclassified (U).

### International Advanced Level (cash-in code: YET01)

Qualification grade	Maximum uniform mark	A	B	C	D	E
	<b>400</b>	<b>320</b>	<b>280</b>	<b>240</b>	<b>200</b>	<b>160</b>

Learners with a uniform mark in the range 0–159 will be Unclassified (U).

To be awarded an A\*, learners will need to achieve an A for the International Advanced Level qualification (at least 320 uniform marks) **and** at least 90% of the total uniform mark available across the IA2 units combined (at least 180 uniform marks).

## Learner recruitment and progression

Pearson follows the JCQ policy concerning recruitment to our qualifications in that:

- they must be available to anyone who is capable of reaching the required standard
- they must be free from barriers that restrict access and progression
- equal opportunities exist for all learners.

### Prior learning and other requirements

There are no prior learning or other requirements for these qualifications.

Learners who would benefit most from studying these qualifications are likely to have a Level 2 qualification such as a GCSE in English Literature.

### Progression

Learners can progress from these qualifications to:

- higher education courses such as degrees in English, English Literature, creative writing or in related subjects such as journalism, media, teaching, drama, history
- a wide range of careers directly related to English Literature, such as teacher, editor, writer, or in areas such as publishing, journalism, the media, advertising, marketing, public relations, arts administration, record offices, libraries, national and local government and the civil service.

## Appendices

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## Appendix 1: Codes

Type of code	Use of code	Code
Unit codes	Each unit is assigned a unit code. This unit code is used as an entry code to indicate that a student wishes to take the assessment for that unit. Centres will need to use the entry codes only when entering learners for their examination.	Unit 1: WET01/01 Unit 2: WET02/01 Unit 3: WET03/01 Unit 4: WET04/01
Cash-in codes	The cash-in code is used as an entry code to aggregate the student's unit scores to obtain the overall grade for the qualification. Centres will need to use the entry codes only when entering learners for their qualification.	International Advanced Subsidiary: XET01 International Advanced Level: YET01
Entry codes	The entry codes are used to: <ul style="list-style-type: none"> <li>enter a student for the assessment of a unit</li> <li>aggregate the student's unit scores to obtain the overall grade for the qualification.</li> </ul>	Please refer to the <i>Pearson Information Manual</i> , available on our website.

## Appendix 2: Transferable skills

### The need for transferable skills

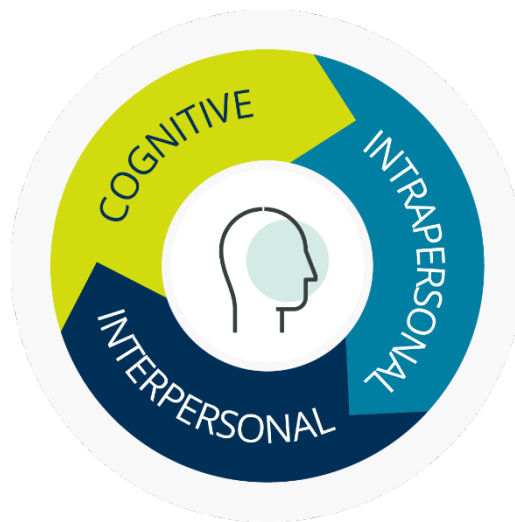
In recent years, higher-education institutions and employers have consistently flagged the need for learners to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as 'the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning.'<sup>[1]</sup>

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the National Research Council's (NRC) framework<sup>[2]</sup> as the most evidence-based and robust skills framework, and have used this as a basis for our adapted skills framework.

The framework includes cognitive, intrapersonal skills and interpersonal skills.

The NRC framework is included alongside literacy and numeracy skills.



The skills have been interpreted for this specification to ensure they are appropriate for the subject. All of the skills listed are evident or accessible in the teaching, learning and/or assessment of the qualifications. Some skills are directly assessed. Pearson materials will support you in identifying these skills and developing these skills in learners.

The table overleaf sets out the framework and gives an indication of the skills that can be found in English Literature and indicates the interpretation of the skill in this area. A full subject interpretation of each skill, with mapping to show opportunities for student development is given on the subject pages of our website: [qualifications.pearson.com](http://qualifications.pearson.com)

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<sup>1</sup> OECD – *Better Skills, Better Jobs, Better Lives* (OECD Publishing, 2012)

<sup>2</sup> Koenig J A, *National Research Council – Assessing 21st Century Skills: Summary of a Workshop* (National Academies Press, 2011)

<b>Cognitive skills</b>	Cognitive processes and strategies	<ul style="list-style-type: none"> <li>• Critical thinking</li> <li>• Problem solving</li> <li>• Analysis</li> <li>• Reasoning/argumentation</li> <li>• Interpretation</li> <li>• Decision making</li> <li>• Adaptive learning</li> <li>• Executive function</li> </ul>	Being able to debate a topic and not just repeat answers that have been learnt.
	Creativity	<ul style="list-style-type: none"> <li>• Creativity</li> <li>• Innovation</li> </ul>	
<b>Intrapersonal skills</b>	Intellectual openness	<ul style="list-style-type: none"> <li>• Adaptability</li> <li>• Personal and social responsibility</li> <li>• Continuous learning</li> <li>• Intellectual interest and curiosity</li> </ul>	
	Work ethic/ conscientiousness	<ul style="list-style-type: none"> <li>• Initiative</li> <li>• Self-direction</li> <li>• Responsibility</li> <li>• Perseverance</li> <li>• Productivity</li> <li>• Self-regulation (metacognition, forethought, reflection)</li> <li>• Ethics</li> <li>• Integrity</li> </ul>	Showing ability to plan an essay without having it scaffolded by the teacher.
	Positive core self-evaluation	<ul style="list-style-type: none"> <li>• Self-monitoring/self-evaluation/self-reinforcement</li> </ul>	
<b>Interpersonal skills</b>	Teamwork and collaboration	<ul style="list-style-type: none"> <li>• Communication</li> <li>• Collaboration</li> <li>• Teamwork</li> <li>• Cooperation</li> <li>• Empathy/perspective taking</li> <li>• Negotiation</li> </ul>	Working with others on researching a theme; putting together and rehearsing a presentation.
	Leadership	<ul style="list-style-type: none"> <li>• Responsibility</li> <li>• Assertive communication</li> <li>• Self-presentation</li> </ul>	

## Appendix 3: Level 3 Extended Project qualification

### What is the Extended Project?

The Extended Project is a standalone qualification that can be taken alongside International Advanced Level (IAL) qualifications. It supports the development of independent learning skills and helps to prepare learners for their next step – whether that be higher education or employment. The qualification:

- is recognised by higher education for the skills it develops
- is worth half of an International Advanced Level (IAL) qualification at grades A\*–E
- carries UCAS points for university entry.

The Extended Project encourages learners to develop skills in the following areas: research, critical thinking, extended writing and project management. Learners identify and agree a topic area of their choice for in-depth study (which may or may not be related to an IAL subject they are already studying), guided by their teacher.

Learners can choose from one of four approaches to produce:

- a dissertation (for example an investigation based on predominately secondary research)
- an investigation/field study (for example a practical experiment)
- a performance (for example in music, drama or sport)
- an artefact (for example creating a sculpture in response to a client brief or solving an engineering problem).

The qualification is non-examination assessment based and learners are assessed on the skills of managing, planning and evaluating their project. Learners will research their topic, develop skills to review and evaluate the information, and then present the final outcome of their project.

The Extended Project has 120 guided learning hours (GLH) consisting of a 40-GLH taught element that includes teaching the technical skills (for example research skills) and an 80-GLH guided element that includes mentoring learners through the project work. The qualification is 100% internally assessed and externally moderated.

### How to link the Extended Project with English Literature

The Extended Project creates the opportunity to develop transferable skills for progression to higher education and to the workplace through the exploration of either an area of personal interest or a topic of interest from within the English Literature qualification content.

Through the Extended Project, learners will develop skills that support their study of English Literature, including:

- conducting, organising and using research
- independent reading in the subject area
- planning, project management and time management
- collecting, handling and interpreting evidence
- evaluating arguments, including arguments in favour of alternative interpretations of evidence and evaluation of different interpretations
- critical thinking.

In the context of the Extended Project, critical thinking refers to the ability to identify and develop arguments for a point of view or hypothesis and to consider and respond to alternative arguments.

### **Types of Extended Project related to English Literature**

Learners may produce a dissertation on any topic that can be researched and argued, for example an aspect of English Literature such as representations of women, future and dystopian worlds, world literature.

A dissertation might involve an investigation such as:

- a thematic study across different literary texts
- a study of a particular genre over time
- an in-depth study of one writer.

The dissertation uses secondary research sources to provide a reasoned defence or a point of view, with consideration of counter-arguments.

An alternative might be an investigative project or field study involving the collection of data from primary research, for example:

- a study of the impact of reading on electronic devices versus traditional books
- a study of the impact of the web on text sales and high street bookshops.

### **Using the Extended Project to support breadth and depth**

In the Extended Project, learners are assessed on the quality of the work they produce and the skills they develop and demonstrate through completing this work. Learners should demonstrate that they have extended themselves in some significant way beyond what they have been studying in English Literature. Learners can demonstrate extension in one or more dimensions:

- **deepening understanding** – where a student explores a topic in greater depth than in the specification content. This could be an in-depth exploration of one aspect of the writer’s style or theme
- **broadening skills** – where a student learns a new skill. This might be learning how to understand and interpret literary criticism and/or reviews to be used in their analysis
- **widening perspectives** – where the student’s project spans different subjects. A student studying English Literature with politics may wish to research the impact of a particular government position on texts. A student studying English Literature with modern foreign languages may wish to look at a text in the original target language and investigate how translation affects meaning.

A wide range of information to support the delivery and assessment of the Extended Project, including the specification, teacher guidance for all aspects, an editable scheme of work and exemplars for all four approaches, can be found on our website.

## Appendix 4: Glossary

Term	Definition
Assessment objectives	The requirements that learners need to meet to succeed in the qualification. Each assessment objective has a unique focus, which is then targeted in examinations or coursework/non-examined assessment. Assessment objectives may be assessed individually or in combination.
External assessment	An examination that is held at the same time and place in a global region.
International Advanced Subsidiary	Abbreviated to IAS.
International Advanced Level	Abbreviated to IAL.
International A2 (IA2)	The additional content required for an IAL.
Linear	Linear qualifications have all assessments at the end of a course of study. It is not possible to take one assessment earlier in the course of study.
Modular	Modular qualifications contain units of assessment. These units can be taken during the course of study. The final qualification grade is worked out from the combined unit results.
Raw marks	Raw marks are the actual marks that learners achieve when taking an assessment. When calculating an overall grade, raw marks often need to be converted so that it is possible to see the proportionate achievement of a student across all units of study.
Uniform Mark Scale (UMS)	Student actual marks (or raw marks) will be converted into a UMS mark so that it is possible to see the proportionate result of a student. Two units may each be worth 25% of a total qualification. The raw marks for each unit may differ, but the uniform mark will be the same.
Unit	A modular qualification will be divided into a number of units. Each unit will have its own assessment.

## Appendix 5: Prescribed texts

Texts will be reviewed throughout the lifetime of the specification to ensure that all prescribed texts remain fit for purpose. In the event that a change is required, centres will be notified and a list of the appropriate alternative(s) will be posted on our website (<http://qualifications.pearson.com>).

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation at any time. A list of appropriate alternatives will be provided on our website (<http://qualifications.pearson.com>) in the event that a named edition goes out of print.

### Drama and prose fiction texts

We have not prescribed specific editions of the named drama and prose fiction texts for this qualification. Centres may select text editions for drama and prose fiction that best suit their needs but must adhere to the following guidelines when selecting editions of texts for use in open book examination:

- editions that offer a paraphrase of the original text are not allowed, for example editions of plays that offer a modern 'translation' on the facing page
- editions of Shakespeare plays that will be used in the examination may not contain critical materials
- editions that offer study notes are not allowed.

Centres can source inexpensive editions such as Wordsworth Classics and Dover Thrift.

**Doctor Faustus (Unit 2):** please use the A text, for example the New Mermaids edition, ISBN 9780713673760.

**Shakespeare editions (Unit 2 and Unit 3):** there are Dover Thrift editions available for all the prescribed Shakespeare texts which are inexpensive and do not contain any critical material.

Centres should use their own judgement in sourcing an edition. If a chosen edition does have any critical material, then it must be made clear to the learners that it would not be in their interests to spend time in the examination trying to use these materials to respond to a question.

**Frankenstein (Unit 3):** The 1831 is the most commonly used edition and Pearson recommends that this edition is used; however centres can use a different edition if they already have these available for student use. Both the 1818 and 1831 editions are available online.

## Prescribed poetry

The page numbers refer to those used in the named anthology/collection.

### Unit 1: Post-2000 Poetry

<b>Prescribed collection of poems from <i>Poems of the Decade: An Anthology of the Forward Books of Poetry 2002-2011</i> ISBN: 978-0571325405.</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
Eat Me	Patience Agbabi	3
Chainsaw Versus the Pampas Grass	Simon Armitage	6
Material	Ros Barber	10
History	John Burnside	25
An Easy Passage	Julia Copus	37
The Deliverer	Tishani Doshi	43
The Map Woman	Carol Ann Duffy	47
The Lammas Hireling	Ian Duhig	51
To My Nine-Year-Old Self	Helen Dunmore	52
A Minor Role	U A Fanthorpe	57
The Gun	Vicki Feaver	62
The Furthest Distances I've Travelled	Leontia Flynn	64
Giuseppe	Roderick Ford	66
Out of the Bag	Seamus Heaney	81
Effects	Alan Jenkins	92
Genetics	Sinéad Morrissey	125
From the Journal of a Disappointed Man	Andrew Motion	127
Look We Have Coming to Dover	Daljit Nagra	129
Please Hold	Ciaran O'Driscoll	132
On Her Blindness	Adam Thorpe	170
Ode on a Grayson Perry Urn	Tim Turnbull	172

## Unit 4: Pre-1900 Poetry

<b><i>Metaphysical Poetry, editor Colin Burrow (Penguin, 2006) ISBN 9780140424447</i></b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
The Flea	John Donne	4
The Good Morrow		5
Song ('Go and catch a falling star')		6
Woman's Constancy		7
The Sun Rising		8
A Valediction of Weeping		19
A Nocturnal Upon St Lucy's Day, Being the Shortest Day		21
The Apparition		22
Elegy: To his Mistress Going to Bed		29
'At the Round Earth's Imagined Corners'		31
'Death be not Proud'		32
'Batter My Heart'		33
A Hymn to God the Father		36
Redemption		George Herbert
The Collar	78	
The Pulley	79	
Love III	87	
To My Mistress Sitting by a River's Side: An Eddy	Thomas Carew	89
To a Lady that Desired I Would Love Her		95
A Song ('Ask me no more where Jove bestows')		98
A Letter to her Husband, Absent upon Public Engagement	Anne Bradstreet	135
Song: To Lucasta, Going to the Wars	Richard Lovelace	182
The Nymph Complaining for the Death of her Fawn	Andrew Marvell	195
To His Coy Mistress		198
The Definition of Love		201
Unprofitableness	Henry Vaughan	<b>219</b>
The World		<b>220</b>
To My Excellent Lucasia, on Our Friendship	Katherine Phillips	<b>240</b>
A Dialogue of Friendship Multiplied		<b>241</b>
Orinda to Lucasia		<b>242</b>

**English Romantic Verse, editor David Wright (Penguin Classics, 1973)  
ISBN 9780140421026**

Poem title	Poet	Page number
Songs of Innocence: Holy Thursday	William Blake	69
Songs of Experience: Holy Thursday		73
Songs of Experience: The Sick Rose		73
Songs of Experience: The Tyger		74
Songs of Experience: London		75
Lines Written in Early Spring	William Wordsworth	108
Lines Composed a Few Miles above Tintern Abbey		109
Ode: Intimations of Immortality		133
Lines Inscribed upon a Cup Formed from a Skull	George Gordon, Lord Byron	211
So We'll Go no more A Roving		213
On This Day I Complete My Thirty-Sixth Year		232
'The cold earth slept below'	Percy Bysshe Shelley	242
<i>Stanzas Written in Dejection, near Naples</i>		243
Ode to the West Wind		246
The Question		249
Ode to a Nightingale	John Keats	276
Ode on a Grecian Urn		279
Ode on Melancholy		283
Sonnet on the Sea		287

**The New Oxford Book of Victorian Verse, editor Christopher Ricks (OUP, 2008)  
ISBN 9780199556311**

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

Poem title	Poet	Page number
Drummer Hodge		467
A Wife in London		467
The Darkling Thrush		468

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