

GCE

AS and A Level Specification

English Literature B

For exams from June 2014 onwards

For certification from June 2014 onwards



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Vertical black lines indicate a significant change or addition to the previous version of this specification.

1 Introduction

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1.1 Why choose AQA?

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

- **Specifications**

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

- **Support**

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

- **Service**

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

- **Ethics**

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

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

1.2 Why choose English Literature B?

This specification is built on a central organising principle: that the exploration of reading processes can be an interesting and enriching way to approach literary texts. Within this central idea, Literature is seen as consisting of possible groups of texts which can be categorised, and whose meaning can be negotiated in many different ways. In AS the focus is on comparing the ways in which stories are told and thereby construct different realities. At A2 this foundation is extended in two main ways: by looking in more detail at the way texts reproduce cultural meanings; and by considering the ways in which texts can be subjected to different types of critical approach, yielding different and potentially challenging interpretations.

Progression from AS and A2 can be seen as follows.

At AS students will:

- pay close attention to how narrative works in texts
- make connections across texts through exploring their narratives
- be introduced to notions of genre through the study of drama.

At A2 students will, as part of the potential for stretch and challenge:

- broaden their understanding of genre and categorisation
- extend their independent reading
- extend their awareness of critical methods and readings.

This specification offers the following for candidates and their teachers:

- accessibility to the full ability range within AS/A2
- continuity from the previous specification of English Literature B, allied to exciting new ways of looking at texts
- clear development from AS to A2 and clear connections between AS and A2
- particular focus on genre in a number of different senses of the word
- particular focus on meanings in texts and how they are made
- particular focus on different interpretations of texts
- flexibility in means of assessment through examination and coursework
- a varied and interesting selection of set texts, aimed to suit varied circumstances in the range of centres we cater for
- flexibility in ways of teaching texts
- transparent ways of examining the reading of texts
- a full preparation for further study of the subject
- a pre-released anthology of accessible critical reading counting as one text
- an AQA published poetry anthology accompanying the specification to cover some of the text requirements.

1.3 How do I start using this specification?

Already using the existing AQA English Literature B specification?

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

Not using the AQA specification currently?

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

1.4 How can I find out more?

Ask AQA

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

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

Teacher Support

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

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

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

2 Specification at a Glance

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AS Examinations

Unit 1 - LITB1

Aspects of Narrative

60% of AS, 30% of A level
Written paper. 2 hours. Open book
84 marks

Four texts for study: two novels (at least one post 1990) and two poetry texts 1800-1945. The paper has two sections. Candidates answer one question from each section

Available June only

Unit 2 - LITB2

Dramatic Genres

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

Minimum of two texts for study within dramatic genre of Comedy.

A portfolio of two pieces of written coursework (one may be re-creative) each 1200-1500 words.

Available June only

AS
Award
1746

A2 Examinations

Unit 3 - LITB3

Texts and Genres

30% of total A level
Written paper. 2 hours. Closed book
80 marks

Minimum three texts for study including at least one text 1300-1800.

Candidates choose one topic area for study: Elements of the Gothic, or Elements of the Pastoral. For each topic there will be two sections. Candidates answer one question from each section.

Available June only

Unit 4 - LITB4

Further and Independent Reading

20% of A level
Coursework
60 marks

Minimum of three texts for study including one pre-released anthology of critical material. A portfolio of two pieces of written coursework: comparative study of an aspect of two texts (1500-2000 words); an application of an aspect of pre-released critical anthology to a literary text (1200-1500 words).

Available June only

A Level
Award
2746

AS + A2 = A Level

3 Subject Content

3.1 Unit 1 LITB1 - Aspects of Narrative

Introduction

The aim of this unit is to introduce candidates to the central position of narrative in the ways in which literary texts work. The term narrative is taken in a broad sense here, involving many different aspects of literary representation, with particular focus on how narratives are constructed by authors, and the different ways in which they can be responded to by readers.

Content

Four of the following texts must be studied, two from Section A and two from Section B. In Section A at least one text written post 1990 (marked with †) must be studied.

Section A – Prose

Arundhati Roy	<i>The God of Small Things</i> †
Khaled Hosseini	<i>The Kite Runner</i> †
Andrea Levy	<i>Small Island</i> †
Ian McEwan	<i>Enduring Love</i> †
Sebastian Faulks	<i>Birdsong</i> †
Cormac McCarthy	<i>The Road</i> †
Sebastian Barry	<i>The Secret Scripture</i> †
Jane Austen	<i>Pride and Prejudice</i>
Charles Dickens	<i>Great Expectations</i>
DH Lawrence	<i>Short stories:</i>
	<i>The White Stocking</i>
	<i>Odour of Chrysanthemums</i>
	<i>Vin Ordinaire</i>
	<i>The Prussian Officer</i>
	<i>England, My England</i>
	<i>The Horse-Dealer's Daughter</i>
	<i>The Blind Man</i>
	<i>Adolf</i>
	<i>The Rocking-Horse Winner</i>
	<i>The Man who Loved Islands</i>
F Scott Fitzgerald	<i>The Great Gatsby</i>

Section B – Poetry 1800-1945

Alfred Tennyson*	<i>Lotos Eaters + Choric Song</i>
Selection	<i>Ulysses</i>
	<i>Tithonus</i>
	<i>Godiva</i>
	<i>The Lady of Shalott</i>
	<i>Mariana</i>
Robert Browning*	<i>The Patriot</i>
Selection	<i>My Last Duchess</i>
	<i>The Pied Piper of Hamelin</i>
	<i>Porphyria's Lover</i>
	<i>Fra Lippo Lippi</i>
	<i>The Laboratory</i>
Samuel Taylor Coleridge	<i>The Rime of the Ancient Mariner</i>
John Keats	<i>Lamia</i>
	<i>The Eve of St Agnes</i>
	<i>La Belle Dame Sans Merci</i>

W.H. Auden* Selection	<i>1 September 1939</i> <i>Victor</i> <i>As I walked out one Evening</i> <i>James Honeyman</i> <i>O What is that sound</i> <i>Musée des Beaux Arts</i> <i>Miss Gee</i>
Robert Frost* Selection	<i>The Wood Pile</i> <i>The Road Not Taken</i> <i>Out, Out</i> <i>The Ax Helve</i> <i>Stopping by Woods</i> <i>An Unstamped Letter</i> <i>The Draft Horse</i> <i>A Considerable Speck</i> <i>After Apple-Picking</i>
Christina Rossetti* Selection	<i>The Convent Threshold</i> <i>Cousin Kate</i> <i>Goblin Market</i> <i>Jessie Cameron</i> <i>Maude Clare</i> <i>A Royal Princess</i> <i>In the Round Tower at Jhansi, June 8, 1857</i> <i>An Apple Gathering</i> <i>Sister Maude</i>

All texts marked * above are available in the AQA Anthology which accompanies this specification.

Mode of Assessment

Assessment will be by one written paper of 2 hours' duration. There will be two sections to the paper, Section A and Section B. Candidates will be required to answer one question from each section. Each question will be marked out of 42, giving an overall maximum mark for the paper of 84 marks.

Section A will have one question on each of the set texts, each question having two parts. Candidates will answer one question on one text. Each question will require candidates to:

- comment in detail on the narrative method of an extract
- relate this extract to wider concerns within the text as a whole.

Section B will have two questions. Both questions will require candidates to compare aspects of narrative across three texts that they have studied. Candidates will answer one question. The three texts written about must **not** include the text referred to in Section A.

Candidates are permitted to take their texts into the examination. This allows candidates to be pointed to sections of texts in Section A, and to refresh their memories of the form and structure of texts for Section B.

It must be stressed that the open book format does not remove from candidates the requirement that they know the texts well and can refer to them in detail.

Texts taken into the examination must be clean, that is, free from annotation.

3.2 Unit 2 LITB2 - Dramatic Genres

Introduction

The aim of this unit is to introduce candidates to aspects of genre. As used here, the term refers both to a type of text described by its form, in this case drama, and a further sub-categorisation by content and method. For the next three years of this specification the dramatic genre to be studied will be comedy. This unit also addresses the compulsory requirement of the study of at least one Shakespeare play.

Content

Candidates must study at least two plays within the dramatic genre of comedy. At least one of the plays must be by Shakespeare.

Mode of Assessment

Assessment will be by the production of a coursework portfolio of two pieces of work. Each piece of work will be marked out of 30 to produce an overall mark out of 60 for the unit.

The coursework portfolio will consist of:

- A study of an aspect of the dramatic/comic genre with regard to a Shakespeare play. This piece should be 1200-1500 words.
- A study of an aspect of the dramatic/comic genre with regard to at least one other play. This piece should be 1200-1500 words.

One of the two pieces can be in the form of a re-creative exercise. If this option is taken then the piece should be accompanied by a commentary, explaining choices made in the production of the new text, and what light they throw on the original text being studied. This commentary should form part of the overall word count given above.

Coursework Guidance

All centres will have a designated coursework adviser who will be able to offer support and advice on this coursework unit. The coursework adviser will assist centres in their design of coursework tasks, and centres will have access to a growing body of exemplification issued through ongoing specification support. Further support will be given through Principal Moderator reports, standardisation materials and online standardisation.

The following are examples of the types of tasks which could be negotiated with candidates.

Example Tasks: conventional

1. 'It is impossible for a modern audience to feel satisfied by the comic resolution to *The Taming of the Shrew*.' With close reference to Shakespeare's presentation of Katherina, and having the above question in mind, write about your response to the ending of the play.
2. It has been said that in Joe Orton's *Loot*, the character of Inspector Truscott is presented as far too disturbing a character to fit comfortably within a comic world. What is your view of the character and comic role of Truscott?

Example Tasks: re-creative

1. Following the performance of 'Pyramus and Thisbe' in *A Midsummer Night's Dream*, write two reflections on the nature and perceived success of the play, one by Peter Quince and one by Theseus. The perspectives of these two characters are likely to be significantly different. In these reflections, ensure that you offer some consideration of the wider comic functions of that play-within-a-play.
2. At the end of George Bernard Shaw's *Pygmalion*, Colonel Pickering is given relatively little to say, but has earlier been presented as having some understanding of the significance of the events that he has witnessed. Write a dramatic monologue in which Pickering reflects on what has happened during the play and his relationship to the various people with whom he has lived and worked. In the writing of the monologue consider Pickering's various dramatic and comic roles within the play.

Assessment Criteria for Unit 2

Conventional approach

The following criteria apply to both pieces of coursework.

Indicative Content:

Typically candidates will:

- write in essay form and construct arguments relevant to the task(s)
- offer textual evidence in support of their arguments
- use critical vocabulary relevant to discussions of comedy and the chosen texts
- show awareness of how dramatic form and structure contribute to the comic genre
- show awareness of some of the details of represented speech
- show awareness of different interpretations in areas such as status of comic heroes and definitions and sub definitions of their chosen texts within the comic genre
- show awareness of literary and cultural contexts within notions of dramatic comedy
- show awareness of other appropriate contexts (such as social, moral, religious and political) that may be applicable.

Band 1 (0 – 5 marks)

- AO1** quality of writing hinders meaning
AO1 unclear line of argument/not always relevant
AO2 very limited discussion of how form and structure shape meanings
AO2 very limited discussion of how aspects of language shape meanings
AO3 little sense of connections between texts through concept of comedy
AO3 little understanding of different interpretations of texts
AO4 very limited understanding of ways of contextualising 'comedy'
AO4 very limited awareness of other relevant contextual factors

Band 2 (6 – 10 marks)

- AO1** some use of critical vocabulary despite technical weakness
AO1 simple attempt at structuring argument/usually relevant with some focus on task
AO2 some awareness of how form and structure shape meanings
AO2 some awareness of how aspects of language shape meanings
AO3 some connections made between texts through concept of comedy
AO3 some reference to different interpretations of texts/ some textual support
AO4 some consideration of ways of contextualising 'comedy'
AO4 some consideration of other relevant contextual factors

Band 3 (11 – 15 marks)

- AO1** use of some critical vocabulary and generally clear expression
AO1 some structured argument though not sustained/ relevant with focus on task
AO2 consideration of some features of form and structure and how these features shape meanings
AO2 consideration of some aspects of language and how these aspects shape meanings
AO3 consideration of connections between texts through concept of comedy
AO3 consideration of different interpretations of texts, with general textual support
AO4 consideration of ways of contextualising 'comedy' as a dramatic genre
AO4 consideration of a range of other relevant contextual factors with specific links between context/texts tasks

Band 4 (16 – 20 marks)

- AO1** use of accurate critical vocabulary and clear argument expressed accurately
- AO1** relevant with clear focus on task / informed knowledge and understanding of texts
- AO2** consideration of how specific features of form and structure shape meanings
- AO2** consideration of how specific aspects of language shape meanings
- AO3** detailed consideration of connections between texts through concept of comedy
- AO3** clear consideration of different interpretations of texts with apt supportive references
- AO4** examination of ways of contextualising 'comedy' as a dramatic genre
- AO4** examination of a range of other relevant contextual factors with specific, detailed links between context/texts/task

Band 5 (21 – 25 marks)

- AO1** use of appropriate critical vocabulary and well structured argument expressed accurately
- AO1** relevant with sharp focus on task/ detailed knowledge and understanding of texts
- AO2** exploration of several features of form and structure with evaluation of how they shape meanings
- AO2** exploration of several aspects of language with evaluation of how they shape meanings
- AO3** detailed and evaluative discussion of connections between texts through concept of comedy
- AO3** clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses and with significant supportive references
- AO4** detailed exploration of ways of contextualising 'comedy' as a dramatic genre
- AO4** detailed exploration of a range of other relevant contextual factors with specific, detailed links between context/texts/task

Band 6 (26 – 30 marks)

- AO1** use of appropriate critical vocabulary and technically fluent style/ well structured and coherent argument
- AO1** always relevant with very sharp focus on task and confidently ranging around texts
- AO2** exploration and analysis of key features of form and structure with perceptive evaluation of how they shape meanings
- AO2** exploration and analysis of key aspects of language with perceptive evaluation of how they shape meanings
- AO3** detailed and perceptive understanding of issues raised in connecting texts through concept of comedy
- AO3** perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weaknesses and with excellent selection of supportive references
- AO4** excellent understanding of ways of contextualising 'comedy' as a dramatic genre
- AO4** excellent understanding of a range of other relevant contextual factors with specific, detailed links between context/texts/task

Re-creative approach

Note: if using the re-creative option in Unit 2, candidates will have to produce a re-creative text and a commentary, which will reflect on choices they have made in creating the the new text and what it has taught them about the text being studied. When using the criteria below, therefore, sometimes the descriptors will relate explicitly to analysis in the commentary and sometimes they will be seen implicitly in the 'new' text that is produced.

Indicative Content:

Typically candidates will:

- create a new text in a new genre
- use textual evidence from original source in support of their ideas
- use critical vocabulary relevant to discussions of comedy and the chosen texts when writing their commentary

- show understanding of aspects of form and structure of the base text
- show understanding of aspects of language of the base text
- show how the re-creative process can highlight different interpretations of texts. This may be implicit, explicit or both
- show awareness of literary and cultural contexts within notions of dramatic comedy
- show awareness of other appropriate contexts (such as social, moral, religious and political) that may be applicable.

Band 1 (0 – 5 marks)

- AO1** quality of writing hinders meaning
- AO1** unclear focus on task
- AO2** very little understanding of how form and structure shape meanings
- AO2** very limited understanding of how aspects of language shape meanings
- AO3** little sense of concept of comedy
- AO3** little understanding of how re-creative process can highlight different interpretations of texts
- AO4** very limited understanding of ways of contextualising dramatic 'comedy' through re-creative process
- AO4** very limited awareness of other relevant contextual factors

Band 2 (6 – 10 marks)

- AO1** some use of appropriate vocabulary despite technical weakness
- AO1** simple attempt at focus on task
- AO2** some awareness of how form and structure shape meanings
- AO2** some awareness of how aspects of language shape meanings
- AO3** some awareness of concept of comedy
- AO3** some understanding of how re-creative process can highlight different interpretations of texts
- AO4** some consideration of ways of contextualising dramatic 'comedy' through re-creative process
- AO4** some consideration of other relevant contextual factors

Band 3 (11 – 15 marks)

- AO1** use of some relevant vocabulary and generally clear expression
- AO1** some structured focus on task
- AO2** consideration of how some features of form and structure shape meanings
- AO2** consideration of how aspects of language shape meanings
- AO3** consideration of some concepts related to comedy
- AO3** consideration of how re-creative process can highlight different interpretations of texts
- AO4** consideration of ways of contextualising dramatic 'comedy' through re-creative process
- AO4** consideration of other contextual factors with specific links between context/texts/tasks

Band 4 (16 – 20 marks)

- AO1** use of relevant vocabulary and clear expression
- AO1** relevant with clear focus on task
- AO2** consideration of how specific features of form and structure shape meanings
- AO2** consideration of how specific aspects of language shape meanings
- AO3** detailed consideration of concepts related to comedy
- AO3** clear consideration of how re-creative process can highlight different interpretations of texts
- AO4** examination of ways of contextualising dramatic 'comedy' through re-creative process
- AO4** examination of a range of other contextual factors with specific links between context/texts/tasks

Band 5 (21 – 25 marks)

- AO1** use of appropriate vocabulary, well structured ideas and accurate expression
- AO1** relevant with sharp focus on task
- AO2** exploration of several features of form and structure with evaluation of how they shape meanings
- AO2** exploration of several aspects of language with evaluation of how they shape meanings
- AO3** detailed and evaluative consideration of concepts related to comedy
- AO3** clear consideration of how re-creative process can highlight different interpretations of texts with evaluation of its strengths and weaknesses
- AO4** detailed exploration of ways of contextualising dramatic ‘comedy’ through re-creative process
- AO4** detailed exploration of a range of other contextual factors with specific, detailed links between context/texts/tasks

Band 6 (26 – 30 marks)

- AO1** use of appropriate vocabulary and technically fluent style with well structured and coherent content and expression
- AO1** always relevant with very sharp focus on task
- AO2** detailed and sophisticated exploration of key features of form and structure with perceptive evaluation of how they shape meanings
- AO2** exploration and analysis of key aspects of language with perceptive evaluation of how they shape meanings
- AO3** detailed and perceptive understanding of issues raised in concept of comedy
- AO3** perceptive consideration of how re-creative process can highlight different interpretations of texts with sharp evaluation of its strengths and weaknesses
- AO4** excellent understanding of ways of contextualising dramatic ‘comedy’ through re-creative process
- AO4** excellent understanding of a range of other contextual factors with specific, detailed links between context/texts/tasks

3.3 Unit 3 LITB3 - Texts and Genres

Introduction

The aim of this unit is to develop ideas on the significance of genre which have been established during the AS course. Texts will be grouped within two broad categories: *Elements of the Gothic* and *Elements of the Pastoral*. Individual texts will be explored and evaluated against some of the commonly accepted principles of the chosen genre, and three texts (or more) will be compared as representatives of that genre.

Content

Candidates will study a minimum of three texts from the list below. At least one of these texts must be taken from the groups labelled 1300-1800.

Elements of the Gothic

1300-1800

William Shakespeare	<i>Macbeth</i>
Christopher Marlowe	<i>Dr Faustus</i>
John Webster	<i>The White Devil</i>
Thomas Middleton and William Rowley	<i>The Changeling</i>
Geoffrey Chaucer	<i>The Pardoner's Tale</i>

Post 1800

Mary Shelley	<i>Frankenstein</i>
Emily Brontë	<i>Wuthering Heights</i>
Jane Austen	<i>Northanger Abbey</i>
Angela Carter	<i>The Bloody Chamber</i>

Elements of the Pastoral

1300-1800

Various*

Selection of pastoral poetry:Andrew Marvell: *'The Garden'**'The Mower, Against Gardens'**'The Mower's Song'**'The Mower to the Glow Worms'**'Damon the Mower'*John Milton: *Paradise Lost, Book IX Lines 192-269*Thomas Gray: *Elegy Written in a Country Churchyard*William Collins: *Ode to Evening*Oliver Goldsmith: *The Deserted Village*William Wordsworth: *Tintern Abbey**As you Like It**She Stoops to Conquer**Songs of Innocence and of Experience*

William Shakespeare

Oliver Goldsmith

William Blake

Post 1800

Tom Stoppard

Thomas Hardy

Evelyn Waugh

Graham Swift

Various*

*Arcadia**Tess of the D'Urbervilles**Brideshead Revisited**Waterland***Pastoral poetry after 1945:**

Dylan Thomas

*Fern Hill**Poem in October*

Philip Larkin

*Show Saturday**Going, Going**Church Going*

Elizabeth Jennings

*In a Garden**Absence**A Chorus*

U.A.Fanthorpe

*Stanton Drew**Horticultural Show**Canal 1977*

Norman MacCaig

*Birds all singing**An ordinary day**Sparrow*

R.S.Thomas

*Welsh Landscape**A Peasant**The Village**Invasion on the Farm**Thirteen Blackbirds looking at a Man*

Tony Harrison

*A Kumquat for John Keats**Remains*

All texts marked * above are available in the AQA Anthology which accompanies this specification.

Mode of Assessment

Assessment will be by one written paper of 2 hours' duration. Candidates are not permitted to take their texts into the examination. The two topic areas for study will each have two sections: Section A and Section B. Candidates will be required to answer one question from Section A and one question from Section B. Each section will be marked out of 40, giving an overall maximum mark for the paper of 80 marks.

For each topic, Section A will have one question on each of the set texts. Candidates will answer one question on one text.

For each topic, Section B will have three questions. Each question will require candidates to compare aspects of their chosen topic across at least three texts that they have studied. Candidates will answer one question.

3.4 Unit 4 LITB4 - Further and Independent Reading

Introduction

There are a number of aims to this unit. The first is to introduce candidates to the study of a wide range of texts, some of which may be of their own choosing. The second is to introduce candidates to different ways of reading texts for study, including independently. The third is to introduce candidates to some critical ideas, and for these ideas to be applied with discrimination to literary texts.

Content

Candidates must study at least three texts. In the definition of text here, one of the three will be a pre-released anthology of critical writing applied to a piece of literature.

The pack of critical material is designed for specific use with coursework Unit 4, but will have wider application across the whole of A2 study of English Literature. It will therefore contribute significantly to the specification's commitment to progression from AS, stretch and challenge and synopticity. It is designed to help candidates to make connections across texts, and to see that the study of Literature is underpinned by certain methods and ideas.

The purpose of the pre-released pack of critical material is to introduce candidates to some different ways in which the study of Literature can be approached. Once they have studied the material they will then apply some of it to a text or texts of their choice.

The pack is in three parts.

Section A looks at two connected 'schools' of critical approach: Marxism and Feminism. They are connected in that they both approach literary texts from a socio-economic point of view, looking to see who has power in the world of the text, and whether the world of the text reflects accurately the realities of the world as we know it.

Section B explores how meanings are made with particular reference to Metaphor. It looks at the topic from various angles, including the fact that

all language is highly metaphorical, not just literary language.

Section C asks candidates to consider some fundamental questions about studying literature. Is it possible to define ways in which literature, as an art form, contains beauty? Why are some texts given high status? Does reading literature offer you anything of value?

There are various ways to approach this pack. It can be read and discussed at various different times during the A2 course, or it can be the focus for some intensive work in a shorter space of time. It is designed to put into critical context other work done in this subject and maybe other subjects too.

Mode of Assessment

Assessment will be by the production of a coursework portfolio of two pieces of work. Each piece of work will be marked out of 30 to produce an overall mark out of 60 for the unit.

The coursework portfolio will consist of:

- A comparative study of an aspect of two texts of the candidate's choice. This piece should be 1500-2000 words.
- The application of critical ideas taken from the pre-released anthology to a text or texts of the candidate's own choice. This piece should be 1200-1500 words.

Coursework Guidance

All centres will have a designated coursework adviser who will be able to offer support and advice on this coursework unit. The coursework adviser will assist centres in their design of coursework tasks, and centres will have access to a growing body of exemplification issued through ongoing specification support. Further support will be given through Principal Moderator reports, standardisation materials and standardisation meetings. The following are examples of the types of tasks which could be negotiated with candidates, and which connect the different elements of this unit.

Example Tasks 1

1. Focusing on Ishiguro's *Remains of the Day* and Pinter's *The Servant* compare some of the ways authors use servants in their stories.
2. Focusing on *Brideshead Revisited* and *Rebecca* compare some of the ways in which authors create symbolic meanings out of houses.
3. How far do you agree with the view that the presentation of masculinity is central to *Things Fall Apart* and *Translations*?
4. To what extent can *The Secret Agent* and *Waterland* be categorised as detective novels?

Example Tasks 2

1. Having read the critical material on whether it is possible to define the aesthetic nature of literature, explore and evaluate the aesthetic qualities of a poem of your choice.
2. Based on your reading of the critical material, write an argument for the inclusion (or exclusion) of an author of your choice into the A Level Literature canon of texts.
3. To what extent is feminist criticism helpful in opening up potential meanings in text x?
4. What potential significances can be found when studying the use of metaphors in text y?

3

Assessment Criteria for Unit 4

Task 1 Indicative Content:

Typically candidates will:

- write a comparative essay on at least two texts
- show an informed knowledge and understanding of both texts
- investigate aspects of form, structure and language comparatively across texts looking at how they shape meanings
- find similarities and differences within texts, informed by different interpretations and critical approaches
- consider and evaluate possible contexts of production and their effects comparatively across texts
- consider and evaluate possible contexts of reception and their effects comparatively across texts.

Task 2 Indicative Content:

Typically candidates will:

- write in an appropriate form for the task, such as a short essay, a review, a piece of journalism
- show an informed knowledge of the critical ideas they are testing and of the literary text(s) they are applying them to
- show how form, structure and language affect the way literary texts can be read
- make connections between the critical material and literary text(s)
- consider possible different interpretations in the light of the critical source material and other ideas including their own
- consider and evaluate possible contexts of production and their effects comparatively across texts
- consider and evaluate possible contexts of reception and their effects comparatively across texts.

Band 1 (0 – 5 marks)

- AO1** quality of writing hinders meaning
AO1 unclear line of argument/not always relevant
AO2 very limited discussion of how form and structure shape meanings
AO2 very limited discussion of how aspects of language shape meanings
AO3 little sense of connections between texts
AO3 little understanding of different interpretations of texts
AO4 very limited understanding of contexts of reception
AO4 very limited understanding of possible contexts of production

Band 2 (6 – 10 marks)

- A01** some use of critical vocabulary despite technical weakness
- A01** simple attempt at structuring argument/ usually relevant with some focus on task
- A02** some awareness of how form and structure shape meanings
- A02** some awareness of how aspects of language shape meanings
- A03** some connections made between texts
- A03** some reference to different interpretations of texts/ some textual support
- A04** some consideration of contexts of reception
- A04** some consideration of possible contexts of production

Band 3 (11 – 15 marks)

- A01** use of some critical vocabulary and generally clear expression
- A01** some structured argument though not sustained/ relevant with focus on task
- A02** consideration of some features of form and structure and how these features shape meanings
- A02** consideration of some aspects of language and how these aspects shape meanings
- A03** consideration of connections between texts
- A03** consideration of different interpretations of texts, with general textual support
- A04** consideration of contexts of reception
- A04** consideration of possible contexts of production

Band 4 (16 – 20 marks)

- A01** use of accurate critical vocabulary and clear argument expressed accurately
- A01** relevant with clear focus on task/ informed knowledge and understanding of texts
- A02** consideration of how specific features of form and structure shape meanings
- A02** consideration of how specific aspects of language shape meanings
- A03** detailed consideration of connections between texts
- A03** clear consideration of different interpretations of texts with apt supportive references
- A04** examination of contexts of reception
- A04** examination of possible contexts of production

Band 5 (21 – 25 marks)

- A01** use of appropriate critical vocabulary and well structured argument expressed accurately
- A01** relevant with sharp focus on task/ detailed knowledge and understanding of texts
- A02** exploration of several features of form and structure with evaluation of how they shape meanings
- A02** exploration of several aspects of language with evaluation of how they shape meanings
- A03** detailed and evaluative discussion of connections between texts
- A03** clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses and with significant supportive references
- A04** detailed exploration of contexts of reception
- A04** detailed exploration of possible contexts of production

Band 6 (26 – 30 marks)

- A01** use of appropriate critical vocabulary and technically fluent style/ well structured and coherent argument
- A01** always relevant with very sharp focus on task and confidently ranging around texts
- A02** exploration and analysis of key features of form and structure with perceptive evaluation of how they shape meanings
- A02** exploration and analysis of key aspects of language with perceptive evaluation of how they shape meanings
- A03** detailed and perceptive understanding of issues raised in connecting texts
- A03** perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weaknesses and with excellent selection of supportive references
- A04** excellent understanding of contexts of reception with detailed links between context/text/task
- A04** excellent understanding of possible contexts of production with detailed links between context/text/task

4 Scheme of Assessment

4.1 Aims

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

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

4.2 Assessment Objectives (AO)

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

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

Quality of Written Communication (QWC)

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

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

In this specification QWC will be assessed in all units by means of AO1, which includes assessment of candidates' overall competence in using language accurately and effectively in constructing well-argued responses to assessment tasks in English Literature.

Weighting of Assessment Objectives for AS

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

Assessment Objectives* for AS	Unit Weightings (%)		Overall Weighting of AOs (%)
	Unit 1	Unit 2	
AO1	10	10	20
AO2	25	10	35
AO3	20	10	30
AO4	5	10	15
Overall weighting of units (%)	60	40	100

Weighting of Assessment Objectives for A Level

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

Assessment Objectives	Unit Weightings (%)				Overall Weighting of AOs (%)
	Unit 1	Unit 2	Unit 3	Unit 4	
AO1	5	5	7.5	5	22.5
AO2	12.5	5	7.5	5	30
AO3	10	5	7.5	5	27.5
AO4	2.5	5	7.5	5	20
Overall weighting of units (%)	30	20	30	20	100

4.3 National Criteria

This specification complies with the following.

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

4.4 Prior Learning

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

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

4.5 Synoptic Assessment and Stretch and Challenge

Synoptic assessment in English Literature B is assessed in the A2 units by the requirement that candidates make connections, at all levels of reading, across a wide range of texts. These connections will be made through a synthesis of insights gained across a range of reading and literary investigation. It will involve close attention to linguistic and literary techniques, the evaluation of different interpretations and the exploration of various cultural contexts. Candidates will be expected to express their views and ideas using well constructed arguments, accurate use of terminology appropriate to the subject at this level, and some of the conventions of academic writing.

Specifically in Unit 3 candidates will understand that one way of labelling literary genres involves exploring the cultural representations of moral, philosophical, religious, spiritual, political and other issues which are deemed to be important at different times by different groups. They will explore ways in which generic labels help readers, and the ways in which these labels need to be re-negotiated.

In Unit 4 candidates will read widely and independently. They will also be introduced to some

critical theories and have an awareness that, in addition to studying set texts, theory itself can be worthy of study and can help readers to become more judicious in their own critical responses. They will also have seen critical material as a 'model' of academic writing.

The requirement that Stretch and Challenge is included at A2 is met by a number of requirements in the specification. These include:

- the possibility of reading and responding to more than the minimum number of set texts
- making connections across the two units and also with work done at AS
- considerable flexibility over the choice of texts to study and the types of texts
- access to theoretical writing on key topics in the study of literature
- examination questions which are open-ended and allow scope for individual and independent thought
- a coursework unit which expects independent reading and the potential for students to devise their own supervised tasks.

4.6 Access to Assessment for Disabled Students

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

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

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment.

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

5 Administration

5.1 Availability of Assessment Units and Certification

After June 2013, examinations and certification for this specification are available in June only.

5.2 Entries

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

Unit 1 – LITB1
 Unit 2 – LITB2
 Unit 3 – LITB3
 Unit 4 – LITB4
 AS certification – 1746
 A Level certification – 2746

5.3 Private Candidates

This specification is available to private candidates. As we will no longer be providing supplementary guidance in hard copy, see our website for guidance and information on taking exams and assessments as a private candidate:

www.aqa.org.uk/exams-administration/entries/private-candidates

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

5.4 Access Arrangements and Special Consideration

We have taken note of equality and discrimination legislation and the interests of minority groups in developing and administering this specification.

We follow the guidelines in the Joint Council for Qualifications (JCQ) document: *Access Arrangements, Reasonable Adjustments and Special Consideration: General and Vocational Qualifications*. This is published on the JCQ website (<http://www.jcq.org.uk>) or you can follow the link from our website (<http://www.aqa.org.uk>).

Access Arrangements

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

Special Consideration

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

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

5.5 Language of Examinations

We will provide units in English only.

5.6 Qualification Titles

Qualifications based on this specification are:

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

5.7 Awarding Grades and Reporting Results

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

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

5.8 Re-sits and Shelf-life of Unit Results

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

Each unit is available in June only. Candidates may re-sit a unit any number of times within the shelf-life of the specification. The best result for each unit will count towards the final qualification. Candidates

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

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

6 Coursework Administration

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

6.1 Supervision and Authentication of Coursework

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

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

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

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

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

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

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

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

6.2 Malpractice

Teachers should inform candidates of the AQA Regulations concerning malpractice.

Candidates must **not**:

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

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

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

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

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

6.3 Teacher Standardisation

We will hold annual standardising meetings for teachers, usually in the autumn term, for the coursework units. At these meetings we will provide support in developing appropriate coursework tasks and using the marking criteria.

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

We will also contact centres if:

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

In these cases, centres will be expected to send a representative to one of the meetings. For all other centres, attendance is optional. If you are unable to attend and would like a copy of the materials used at the meeting, please contact the subject team at **english-gce@aqa.org.uk**

6.4 Internal Standardisation of Marking

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

Internal standardisation may involve:

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

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

but other valid approaches are permissible.

6.5 Annotation of Coursework

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

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

Work could be annotated by either of the following methods:

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

6.6 Submitting Marks and Sample Work for Moderation

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

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

6.7 Factors affecting Individual Candidates

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

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

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

6.8 Retaining Evidence and Re-using Marks

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

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

7 Moderation

7.1 Moderation Procedures

Moderation of the coursework is by inspection of a sample of candidates' work, sent by post from the centre to a moderator appointed by AQA. The centre marks must be submitted to AQA and to the moderator by the specified deadline (see <http://www.aqa.org.uk/deadlines.php>). We will let centres know which candidates' work will be required in the sample to be submitted for moderation.

Following the re-marking of the sample work, the moderator's marks are compared with the centre marks to determine whether any adjustment is

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

7.2 Post-moderation Procedures

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

The candidates' work will be returned to the centre after moderation has taken place. The centre will receive a report with, or soon after, the despatch of published results giving feedback on

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

We reserve the right to retain some candidates' work for archive or standardising purposes.

Appendices

A Performance Descriptions

Introduction

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

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

AS performance descriptions for English Literature B

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

A2 performance descriptions for English Literature B

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

B Spiritual, Moral, Ethical, Social and other Issues

European Dimension

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

Environmental Education

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

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

Avoidance of Bias

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

C Overlaps with other qualifications

There is some overlap in skills and/or subject content with GCE Language and Literature.

D Key Skills

Key Skills qualifications have been phased out and replaced by Functional Skills qualifications in English, Mathematics and ICT since September 2010.



GCE English Literature B (2745) For exams from June 2014 onwards

Qualification Accreditation Number: AS 500/2417/6 - A Level 500/2312/3

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<http://www.aqa.org.uk/help-and-contacts/ask-aqa>

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<http://www.aqa.org.uk/professional-development>

Every specification is assigned a discounting code indicating the subject area to which it belongs for performance measure purposes.

The discount codes for this specification are:

AS FC4

A Level 5110

The definitive version of our specification will always be the one on our website, this may differ from printed versions.

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