

GCSE

Specification

English Literature

For exams January 2011 onwards and
For certification June 2012 onwards



GCSE

Specification

English Literature

4710

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M17 1EH

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Registered address:

AQA
Devas Street,
Manchester
M15 6EX

Dr Michael Cresswell, Director General.

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1 Introduction

1



1a Why choose AQA?

We, AQA, are the United Kingdom's favourite awarding body and more students get their academic qualifications from us than from any other board. But why are we so popular?

We understand the different requirements of each subject by working with teachers.

Our GCSEs:

- help students achieve their full potential
- are relevant for today's challenges
- are manageable for schools and colleges
- are easy to understand by students of all levels of ability
- lead to accurate results, delivered on time; and
- are affordable and value for money.

We provide a wide range of support services for teachers, including:

- access to subject departments
- training for teachers, including practical teaching strategies and methods that work, presented by senior examiners

- individual support for Controlled Assessment
- 24-hour support through our website and online with **Ask AQA**
- past question papers and mark schemes
- a wide range of printed and electronic resources for teachers and students
- free online results analysis, with Enhanced Results Analysis.

We are an educational charity focused on the needs of the learner. All our income is spent on improving the quality of our specifications, examinations and support services. We don't aim to profit from education, we want you to.

If you are already a customer we thank you for your support. If you are thinking of joining us we look forward to welcoming you.

1b Why choose GCSE English Literature?

- This specification allows candidates to experience a range of Literature with a wide variety of appeal drawn from contemporary and modern texts, texts from across the globe and texts which have had a significant influence on our English (Welsh or Irish) literary and cultural heritage.
 - Candidates will experience a range of literary genres. There is some flexibility for teachers to emphasise particular genres, thereby meeting the needs of their own candidates.
 - The specification is based on a skills-based approach to the study of Literature. This enables candidates to make 'fresh' and individual responses to each element of assessment.
 - The specification is most suitable for those who wish to explore English Literature in more depth, and (in combination with English Language) experience greater breadth of English studies at this level.
 - The scheme of assessment is unitised, offering flexibility. This enables centres to take varied routes in preparing candidates for assessment. Candidates can be entered when they are ready to be assessed and may re-sit each individual unit. The specification has two examined units, which do not have to be taken in the same series, and one Controlled Assessment unit.
 - All candidates will study a modern prose OR drama text, with modern being defined as post -1945; a point at which a discernable shift in culture is evident. Some contemporary authors are included in these selections and the selection also introduces literary non-fiction to the set text choices.
 - All candidates will respond to global Literature. They will make reference to universality as well as 'difference', recognising that Literature has the power to cross cultures.
 - All candidates will also respond to Shakespeare, the English Literary Heritage (ELH) and to poetry. This specification offers two routes for candidates to cover this part of the course.
- In Route A poetry is assessed externally and Shakespeare and the English Literary Heritage (ELH) assessed internally. The internal assessment of Shakespeare allows candidates to explore stage and screen productions.
- Route B reverses this so that Shakespeare and the ELH are assessed externally and poetry is assessed internally. This allows candidates to engage creatively with poetry in performance.
- Candidates will learn how to approach the study of Literature and how to make engaged personal responses to texts.
 - The Controlled Assessment for this specification offers an opportunity to enrich candidates' experience of Literature through the study of multi-modal versions of the texts, for example, stage, film and audio versions. This should illuminate their study of the written texts.
 - The AQA Anthology *Moon on the Tides* is available for use in either the external or internal assessment of poetry. The AQA Anthology *Sunlight on the Grass* contains one collection of modern stories which may be used for the external examination as an alternative to the set texts in Unit 1.
 - At KS4, this specification must be taken alongside GCSE English Language. Post-16, candidates may enter GCSE English Literature as a stand-alone qualification.
 - This specification prepares candidates for GCE English Literature.
 - The specification has been developed in consultation with practising teachers and subject associations.

1c How do I start using this specification?

To ensure you receive all the teaching and examination material, it is important that the person responsible for making the decision to teach AQA informs both AQA and their Exam Officer.

Step one:

To confirm you will be teaching this specification go to www.aqa.org.uk/signup and complete the online form. You will then receive your free GCSE English Literature welcome pack(s) that contain teaching and support material.

Step two:

Inform your Exam Officer of your choice to ensure you receive all your examination material. Your Exam Officer will make sure that your centre is registered with AQA and will complete the Intention to Enter and Estimated Entries when required to do so.

If your centre has not used AQA for any examinations in the past, please contact our centre approval team at centreapproval@aqa.org.uk.

1d How can I find out more?

You can choose to find out more about this specification or the services that AQA offers in a number of ways.

Ask AQA

You have 24-hour access to useful information and answers to the most commonly asked questions at www.aqa.org.uk/askaqa

If the answer to your question is not available, you can submit a query through **Ask AQA** for our team. We will respond within two working days.

Speak to your subject team

You can talk directly to the GCSE English Literature subject team about this specification either by e-mailing english-gcse@aqa.org.uk or by calling **0161 953 1180**.

Teacher Support meetings

Details of the full range of our Teacher Support meetings are available on our website at www.aqa.org.uk/support/teachers.php

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

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

Latest information online

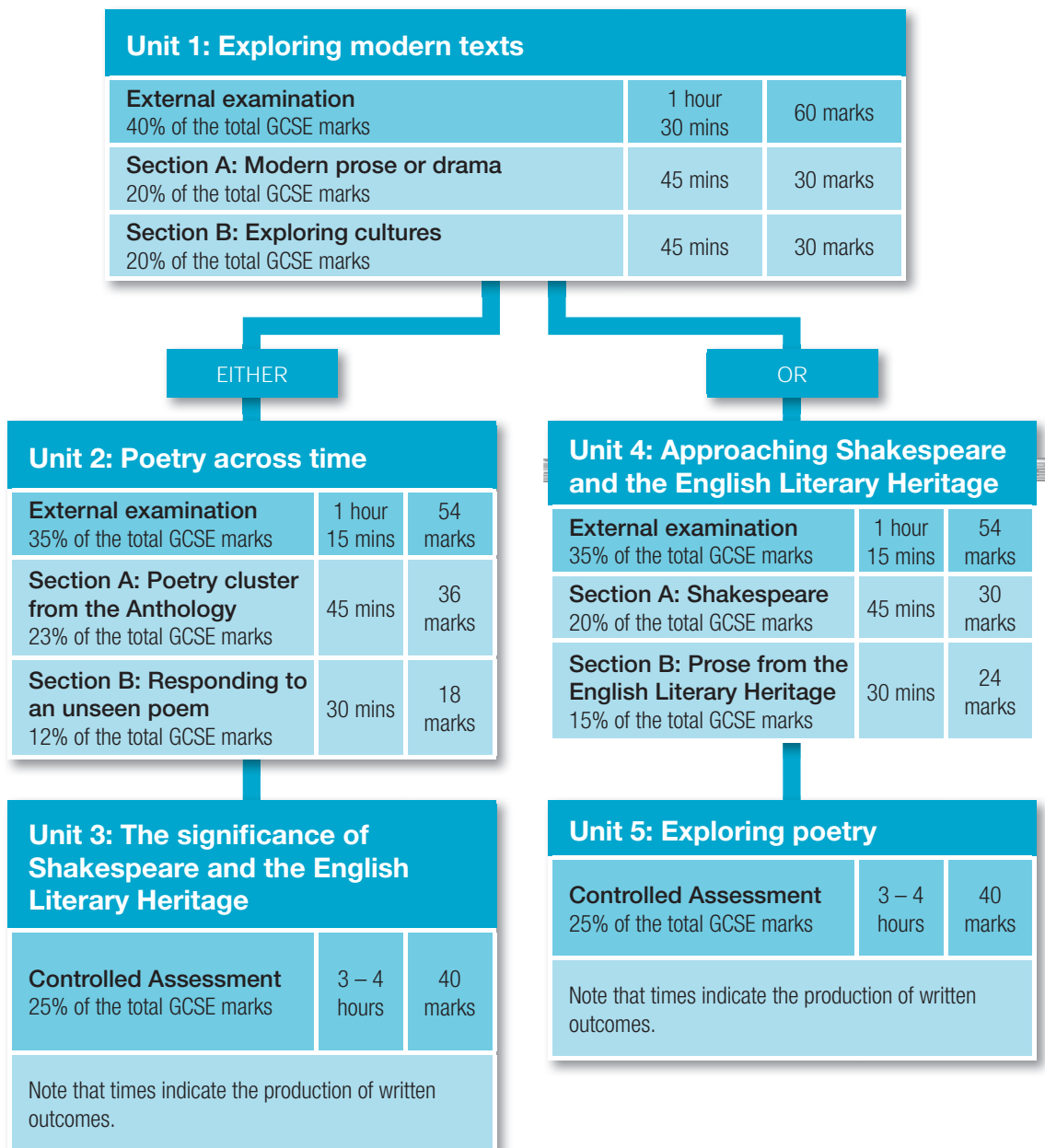
You can find out more including the latest news, how to register to use Enhanced Results Analysis, support and downloadable resources on our website at www.aqa.org.uk



2 Specification at a Glance

Candidates must take Route A or Route B:

Route A	or	Route B
Unit 1		Unit 1
+		+
Unit 2		Unit 4
+		+
Unit 3		Unit 5



Summary of assessment

Structure of units and examination papers

2

Unit 1: Exploring modern texts

Papers will be available at F and H tiers

Section A:

Candidates answer one question from a choice of two on each set text (30 marks).

Section B:

Candidates answer one question on the set text they have studied. The question will be in two parts (30 marks).

- Part a will ask candidates to respond to a passage from the text.
- Part b will ask candidates to link this passage to the whole text.

Unit 2: Poetry across time

Section A:

Candidates answer one question, from a choice of two, on the poetry cluster they have studied. The question will ask candidates to compare a named poem with another poem, chosen by the candidate, from the cluster (36 marks).

Section B:

Candidates are given one compulsory unseen poem. There will be a different poem on each tier.

H Tier: Candidates answer one compulsory question about the poem (18 marks).

F Tier: Candidates answer one compulsory question about the poem. The question will be in two parts (18 marks).

- Part a will ask candidates about the ideas in the poem.
- Part b will ask candidates to write about the methods used by the poet.

Unit 3: The significance of Shakespeare and the English Literary Heritage

Candidates complete one Controlled Assessment task which asks them to make links between a play from Shakespeare and any other text, of any genre, from the English (or Welsh or Irish) Literary Heritage (40 marks).

They may draw on multi-modal versions of the texts, for example stage productions, film and/or audio versions to enrich and inform their understanding of the text.

Unit 4: Approaching Shakespeare and the English Literary Heritage

Papers will be available at F and H tiers

Section A:

Candidates answer one question from a choice of two on the Shakespeare set text they have studied. The question will be in two parts.

Section B:

Candidates answer one essay question from a choice of two on the set text they have studied (24 marks).

Unit 5: Exploring poetry

Candidates complete one Controlled Assessment task which asks them to make links between a range of poems which must cover contemporary poetry and poetry from the English (or Welsh or Irish) Literary Heritage. Poems from the AQA Anthology *Moon on the Tides* may be used for this unit (40 marks).

They may draw on multi-modal versions of the poems, for example poetry in performance and/or audio versions to enrich and inform their understanding of the texts.

Candidates may make their own audio and/or visual productions of poems in order to explore the language of the texts.

Please refer to the Specimen Assessment Materials on aqa.org.uk for examples of examination papers and controlled assessment tasks for this specification.

Controlled Assessment

There are three elements to Controlled Assessment:

- Task Setting: Who sets the task
- Task Taking: How the students perform the tasks
- Task Marking: Who does the marking.

Each stage has a level of control (high, medium or low) to ensure reliability and authenticity and to make assessments more manageable for teachers and students.

AQA's Controlled Assessment tasks have been designed to offer you maximum flexibility allowing you to:

- Choose texts
- Contextualise tasks to meet the needs of your students
- Timetable the assessment to meet your needs
- Offer assessment in January and June.



3 Subject Content

This section covers the subject content of the five units:

- Unit 1: Exploring modern texts
- Unit 2: Poetry across time
- Unit 3: The significance of Shakespeare and the English Literary Heritage
- Unit 4: Approaching Shakespeare and the English Literary Heritage
- Unit 5: Exploring Poetry

Each section provides a summary of what candidates have to do, the assessment process and answer to controlled assessment questions, where relevant.

3a Unit 1: Exploring modern texts

Unit 1: Summary of what candidates have to do:

In this unit candidates will study two modern texts, one of which will be based on exploring different cultures. Modern in this context is defined as post - 1945. The modern texts in Section A provide an element of familiarity, either through themes and issues or through language. This allows candidates to engage with Literature before they move on to looking at texts that are more distanced from their own experience by place in Section B and then by time in the other units of this course.

Candidates will be expected to consider:

- ideas, themes and issues
- characterisation
- settings.

These must be underpinned by understanding the writers' language and techniques.

Section A offers a choice of ten texts which includes literary non-fiction and drama texts. This allows teachers to select the genre that is most suitable for their candidates.

Section B offers a choice of four texts which explore different cultures. Candidates should explore aspects of the text that are specific to that culture as well as universal ideas.

Prescribed Texts for Unit 1: Exploring modern texts

Section A: Modern prose or drama

1. Short Stories from the AQA Anthology *Sunlight on the Grass*

My Polish Teacher's Tie	Helen Dunmore
When the Wasps Drowned	Claire Wigfall
Compass and Torch	Elizabeth Baines
On Seeing the 100% Perfect Girl	Haruki Murakami
The Darkness Out There	Penelope Lively
Anil	Ridjal Noor
Something Old, Something New	Leila Aboulela
2. *Lord of the Flies* William Golding
3. *Martyn Pig* Kevin Brooks
4. *Touching the Void* Joe Simpson
5. *The Woman in Black* Susan Hill
6. *Under Milk Wood* Dylan Thomas
7. *The Crucible* Arthur Miller
8. *Kindertransport* Diane Samuels
9. *An Inspector Calls* J B Priestley
10. *Deoxyribonucleic Acid (DNA)* Dennis Kelly (AQA recommended edition)

Section B: Exploring cultures

1. *Of Mice and Men*
(America) John Steinbeck
2. *Mister Pip* (Papua New
Guinea) Lloyd Jones
3. *Purple Hibiscus*
(Nigeria) Chimamanda Ngozi
Adichie
4. *To Kill a Mockingbird*
(America) Harper Lee

Unit 1: Summary of assessment

This unit is assessed by an external examination.

3b Unit 2: Poetry across time

Unit 2: Summary of what candidates have to do:

In this unit candidates will take a skills-based approach to poetry, learning how to make an informed personal response to a range of poems.

They will be expected to respond to:

- ideas, themes and issues
- form and structure and language (including sound and imagery)

in any poem, making them engaged and critical readers of poetry.

This unit covers two texts: Contemporary Poetry and Poetry from the English, Welsh and Irish Literary Heritage.

Section A is based on the study of a thematic poetry cluster from the AQA poetry Anthology *Moon on the Tides*. Each cluster contains fifteen poems, some of which are contemporary and some of which are from the ELH, WLH or ILH. Candidates will study one of these clusters in detail in order to respond to questions in Section A of the examination paper.

- Characters and voices
- Place
- Conflict
- Relationships

Candidates will be expected to make comparisons across poems in the cluster they have studied.

Section B asks candidates to respond to an unseen poem. In preparing for this section, candidates will study the equivalent of another complete cluster. They may draw on a range of poems from across the anthology clusters, or equivalent poems chosen by the teacher. You are advised to select poems which ensure coverage of a range of styles, themes and poetic genres such as sonnets, ballads and narratives.

Unit 2: Summary of assessment

This unit is assessed by an external examination.

3c Unit 3: The significance of Shakespeare and the English Literary Heritage

Unit 3: Summary of what candidates have to do:

This unit will be assessed by means of Controlled Assessment. Candidates will submit **one** task chosen from the topics in this unit.

Tasks will link candidates' study of one play by Shakespeare with one other text from the English (Welsh or Irish) Literary Heritage. This text can be from any genre, but must **not** be a text studied in any other unit of this course.

You may contextualise tasks by choosing texts that meet the needs of your candidates.

3

Unit 3: Summary of assessment

Task Setting (high control)

Tasks will be set by AQA. Each year we will provide tasks for each of the topics covered in this unit:

- Themes and ideas
- Characterisation and voice

Under each heading, tasks may be set on aspects such as:

1. Themes and ideas
 - conflict
 - love
 - family
 - power
2. Characterisation
 - relationships
 - heroes
 - female or male characters
 - comic characters

Task Taking (medium control)

Candidates must produce work totalling about 2000 words in a period of up to four hours in response to the Controlled Assessment task.

Task Marking (medium control)

You must mark all Controlled Assessments using the criteria published on pages 36–37 of this specification. They will be moderated by AQA according to the procedures outlined in Section 7.

Preparation and planning

How do I approach preparation and planning?

Having taught the topic(s)

- you should give candidates the relevant task(s)
- if you wish, you may give candidates a choice of tasks on the topic(s) you have taught
- you are advised to give the candidates the chance to practise writing in this form and to prepare ideas after you have given them the task(s)
- during this time candidates may make use of any further resources available in the school or college, including the Internet, to inform their preparation
- candidates must keep a record of all the primary and secondary sources (including websites) they use

- candidates must keep a record of any sources they use to assist you in authenticating work
- records should be kept in the form of a bibliography
- all this work should be completed under informal supervision.

How do I prepare candidates for this unit?

As the Controlled Assessment is worth 25% of the overall mark, you are advised to spend 25% of the teaching time available to you on the texts and topic you have chosen for this unit. You should prepare candidates for the Controlled Assessment task by teaching approaches to the chosen texts and topic.

You should also ensure that candidates are familiar with the assessment criteria for the Controlled Assessment task and are aware of the weighting given to each assessment objective.

Do you have Controlled Assessment Advisers?

Yes. Controlled Assessment Advisers will be available to give advice on all aspects of the Controlled Assessment including the marking.

What approaches will the tasks offer?

The tasks will offer a variety of approaches. Tasks will consist of a single title and may have a number of bullet points which will help candidates to plan the structure of their writing.

Which Assessment Objectives will the tasks address?

The tasks will address all four Assessment Objectives for GCSE English Literature.

Can the assessment be based on parts of texts?

Candidates will be expected to consider whole texts in their response but the assessment can be based on parts of texts (eg a scene from a play, a chapter from a novel, a poem or short story from a collection).

Are candidates expected to make links between the texts studied?

Candidates will be expected to make links between the texts studied. This does not constitute detailed comparison between texts but should show that candidates are aware of the nature of the linkage, for example why a given theme is significant in both texts and whether the texts take a similar or different approach to this theme. Candidates can write about the texts separately but will be expected to draw links in their introduction and conclusion. Some candidates may wish to make more explicit links throughout.

Can candidates study multi-modal versions of a text?

Yes. This unit offers an opportunity to enrich candidates' experience through the study of multi-modal versions of the text, for example stage productions, film and audio versions. They may, for example, consider how directors have presented

aspects of the text in one or more versions of the texts. This should be clearly linked to the written text and should illuminate the writers' techniques.

How often do tasks change?

Tasks will be replaced each year and the same tasks will be available for assessment in January and June.

When are tasks published?

Tasks for the following two years' assessment series will be made available to centres from 1st April. They will be published on e-AQA.

Do candidates need to address social, cultural and historical context?

Yes. This assessment requires candidates to address social, cultural and historical context. This should be integrated into the response to the question.

Will exemplars be available?

Exemplar texts will be provided to indicate how candidates can approach the tasks. The tasks will be designed, however, to allow teachers and candidates to use texts of their choice.

Can I give candidates feedback?

You may give feedback to individual candidates during the planning phase. Where this goes beyond general advice, this should be recorded on the Candidate Record Form.

Can candidates work together?

Candidates may work with others during the planning phase. So, for example, they may discuss their ideas in small groups or share resources found on the Internet, but each candidate must produce an individual response to the task.

Production

Can candidates take drafts into the assessment?

No. Drafts may **not** be taken into the assessment. Brief notes made in the preparation stage may be taken into the assessment. These must be checked by the teacher to ensure that they are not plagiarised text and do not include a detailed planning grid or pre-prepared final draft. The notes should be submitted with the final piece for moderation.

Can candidates use texts during the Controlled Assessment?

Candidates must use clean, unannotated copies of texts during the assessment period.

Can candidates work together during the assessment?

While writing up their response, candidates must work independently and complete all work under formal supervision by a teacher or invigilator. You must record any feedback given to candidates during this phase on the Candidate Record Form.

Does the Controlled Assessment have to take place in one session?

No. The time allowed for the Controlled Assessment may be divided to meet the timetabling requirements of your centre.

What do we do if the assessment period is broken down into smaller sessions?

Where sessions are subdivided the teacher or invigilator must collect all materials in at the end of each session and return them to candidates at the beginning of the next session. No feedback should be given on drafts prepared during the assessment period. Candidates may not bring any new materials into the room once this phase has started.

Can candidates use a dictionary or a thesaurus?

Yes. During the writing up of the Controlled Assessment, candidates are allowed access to a dictionary and thesaurus and to grammar and spell check programmes.

Can PCs be used?

The Controlled Assessment may be either handwritten or produced electronically. Candidates using laptops/PCs to write their Controlled Assessment cannot have access to the Internet, e-mail, floppy disks or memory sticks as this could breach the controlled conditions. If the assessment period is divided into a number of shorter sessions, centres should ensure that work is saved securely to ensure that candidates cannot amend or add to the saved material between sessions.

What is collected at the end of the assessment?

At the end of the Controlled Assessment, the teacher or invigilator must collect in all work, including the final piece of work for assessment and any drafts.

How do I mark multi-modal submissions?

If candidates have submitted visual or audio responses to support a written response the total submission should be marked holistically using the criteria outlined in Section 7. AQA will provide further guidance on marking multi-modal submissions.

3d Unit 4: Approaching Shakespeare and the English Literary Heritage

Unit 4: Summary of what candidates have to do:

In this unit, candidates will consider texts from the English Literary Heritage, one of which will be a play by Shakespeare. This unit allows candidates to appreciate why some texts have enduring appeal and how the social, historical and cultural context of the text informs its content.

As in Unit 1, candidates will be expected to consider the key aspects of literary study:

- ideas, themes and issues
- characterisation
- settings.

These must be underpinned by understanding the writers' language and techniques. They should learn to make informed personal responses.

Section A is based on the study of **one** Shakespeare play from a choice of five. Candidates will engage with the language in the play and will consider the dramatic devices used to engage an audience, showing a clear understanding that the text was written for performance.

Section B offers a choice of five texts from the English Literary Heritage. These texts allow candidates to experience how writers have presented aspects of English society and culture and to appreciate the characteristic style of writers who have shaped Literature.

Prescribed Texts for Unit 4: Approaching Shakespeare and the English Literary Heritage

Section A: Shakespeare

- *Macbeth*
- *Romeo and Juliet*
- *Much Ado About Nothing*
- *Twelfth Night*
- *Julius Caesar*

Section B: Prose from the English Literary Heritage

- | | |
|--|-----------------|
| ■ <i>Pride and Prejudice</i> | Jane Austen |
| ■ <i>Wuthering Heights</i> | Emily Brontë |
| ■ <i>Great Expectations</i> | Charles Dickens |
| ■ <i>The Withered Arm and
other Wessex Tales</i> | Thomas Hardy |
| ■ <i>Animal Farm</i> | George Orwell |

Unit 4: Summary of assessment

This unit is assessed by an external examination.

3e Unit 5: Exploring poetry

Unit 5: Summary of what candidates have to do:

This unit will be assessed by means of Controlled Assessment. Candidates will submit **one** task chosen from the topics in this unit.

Tasks will link candidates' study of contemporary poetry with poems from the English (Welsh or Irish) Literary Heritage.

Centres will contextualise tasks by choosing texts that meet the needs of their candidates. They may wish to use poems for the AQA poetry Anthology *Moon on the Tides* or they may wish to use a range of poems of their own choice.

Unit 5: Summary of assessment

Task Setting (high control)

Tasks will be set by AQA. Each year we will provide two tasks; one for each of the topics covered in this unit:

- Themes and ideas
- Aspects of genre and form

Under each heading, tasks may be set on aspects such as:

1. Themes and ideas
 - conflict
 - love
 - family
 - power
2. Aspects of genre and form
 - endings
 - importance of parts to whole
 - setting
 - conventions
 - genres

Task Taking (medium control)

Candidates must produce work totalling about 2000 words in a period of up to four hours in response to the Controlled Assessment task.

Task Marking (medium control)

You must mark all Controlled Assessments using the criteria published on pages 36–37 of this specification. They will be moderated by AQA according to the procedures outlined in Section 7.

Preparation and planning

How do I approach preparation and planning?

Having taught the topic(s):

- you should give candidates the relevant task(s)
- if you wish, you may give candidates a choice of tasks on the topic(s) you have taught
- you are advised to give the candidates the chance to practise writing in this form and to prepare ideas after you have given them the task(s)
- during this time candidates may make use of any further resources available in the school or college, including the Internet, to inform their preparation
- they must keep a record of all the primary and secondary sources (including websites) they use
- they must keep a record of any sources they use to assist you in authenticating work
- records should be kept in the form of a bibliography
- all this work should be completed under informal supervision.

How do I prepare candidates for this unit?

As the controlled assessment is worth 25% of the overall mark, you are advised to spend 25% of the teaching time available to you on the texts and topic you have chosen for this unit. You should prepare candidates for the Controlled Assessment task by teaching approaches to the chosen texts and topic before giving the task to candidates.

You should also ensure that candidates are familiar with the assessment criteria for the Controlled Assessment task and are aware of the weighting given to each assessment objective.

Do you have Controlled Assessment Advisers?

Yes. Controlled Assessment Advisers will be available to give advice on all aspects of the Controlled Assessment including the marking.

What approaches will the tasks offer?

The tasks will offer a variety of approaches. Tasks will consist of a single title or may have a number of bullet points which will help candidates to plan the structure of their writing.

How many poems should candidates consider in the assessment?

Candidates will be expected to consider **two** whole texts in their response. A whole poetry text is made up of fifteen poems. The assessment can be based on a smaller number of poems. Candidates should be encouraged to make creative links, choosing their own poems from the range studied. They must write about poems from both periods (contemporary and the Literary Heritage) in their response.

Are candidates expected to make links between the texts studied?

Candidates will be expected to make links and draw comparisons between the texts studied.

Do students need to address social, cultural and historical context?

No. There is no requirement for candidates to assess social, historical or cultural context in this unit.

What does multi-modal texts mean?

Candidates can be encouraged to take creative approaches to studying poetry, drawing on audio or audio-visual performances wherever possible. For example, in considering how the persona of a narrator is conveyed through performance. They may also, for example, produce their own audio or audio-visual versions of the texts and consider how they have illuminated writers' techniques through the choices they have made.

How often do tasks change?

Tasks will be replaced each year and the same tasks will be available for assessment in January and June.

When are tasks published?

Tasks for the following two years' assessment series will be made available to centres from 1st April. They will be published on e-AQA.

Will exemplars be available?

Exemplar texts will be provided to indicate how candidates can approach the tasks.

Can I give candidates feedback?

You may give feedback to individual candidates during the planning phase. Where this goes beyond general advice, this should be recorded on the Candidate Record Form.

Can candidates work together?

Candidates may work with others during the planning phase. So, for example, they may discuss their ideas in small groups or share resources found on the Internet, but each candidate must produce an individual response to the task.

Production

Can candidates take drafts into the assessment?

No. Drafts may **not** be taken into the assessment. Brief notes made in the preparation stage may be taken into the assessment. These must be checked by the teacher to ensure that they are not plagiarised text and do not include a detailed planning grid or pre-prepared final draft. The notes should be submitted with the final piece for moderation.

Can candidates use texts during the Controlled Assessment?

Candidates must use clean, unannotated copies of texts during the assessment period.

Do candidates need special equipment if they are working on multi-modal texts?

Where candidates are working with multi-modal texts, for example, audio versions of the poems, supervisors must ensure that they are able to access these versions securely and without disturbing others, for example by using headphones.

Can candidates work together during the assessment?

No. While writing up their response, candidates must work independently and complete all work under formal supervision by a teacher or invigilator. You must record any feedback given to candidates during this phase on the Candidate Record Form.

Does the Controlled Assessment have to take place in one session?

The Controlled Assessment may be divided to meet the timetabling requirements of your centre.

What do we do if the assessment period is broken down into smaller sessions?

Where sessions are subdivided the teacher or invigilator must collect all materials in at the end of each session and return them to candidates at the beginning of the next session. No feedback should be given on drafts prepared during the assessment period. Candidates may not bring any new materials into the room once this phase has started.

Can candidates use a dictionary or a thesaurus?

During the writing up of the Controlled Assessment, candidates **are** allowed access to a dictionary and thesaurus and to grammar and spell-check programmes.

Can PCs be used?

The Controlled Assessment may be either handwritten or produced electronically. Candidates using laptops/PCs to write their Controlled

Assessment cannot have access to the Internet, e-mail, floppy disks or memory sticks as this could breach the controlled conditions. If the assessment period is divided into a number of shorter sessions, centres should ensure that work is saved securely to ensure that candidates cannot amend or add to the saved material between sessions.

What is collected at the end of the assessment?

At the end of the Controlled Assessment, the teacher or invigilator must collect in all work, including the final piece of work for assessment and any drafts.

How do I mark multi-modal submissions?

If candidates have submitted visual or audio responses to support a written response the total submission should be marked holistically using the criteria outlined in Section 7. AQA will provide further guidance on marking multi-modal submissions.

4 Scheme of Assessment

4a Aims and learning outcomes

GCSE courses based on this specification should encourage candidates to be inspired, moved and changed by following a broad, coherent, satisfying and worthwhile course of study. They should extend learners' interest in and enthusiasm for literature as they develop an understanding of the ways in which literature is rich and influential. They should prepare learners to make informed decisions about further learning opportunities and career choices.

GCSE courses based on the specifications in English Literature must enable learners to:

- understand that texts from the English, Welsh or Irish Literary Heritage have been influential and significant over time and explore their meaning today

- explore how texts from different cultures and traditions may reflect or influence values, assumptions and sense of identity
- connect ideas, themes and issues, drawing on a range of texts
- become critical readers of fiction and non-fiction prose, poetry and drama
- experience different times, cultures, viewpoints and situations as found in literary texts.

4b Assessment Objectives (AOs)

The assessment units will assess the following assessment objectives in the context of the content and skills set out in Section 3 (Subject Content).

All specifications in English Literature must require candidates to demonstrate their ability to:

AO1

- respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations

AO2

- explain how language, structure and form contribute to writers' presentation of ideas, themes and settings

AO3

- make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects

AO4

- relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.

Quality of Written Communication (QWC)

In GCSE specifications which require candidates to produce written material in English, candidates must do the following:

- Ensure that text is legible and that spelling, punctuation and grammar are accurate so that the 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 relevant.

In this specification QWC will be assessed in all questions that require extended writing and in all units.

Weighting of Assessment Objectives for GCSE full course

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

Route A

Assessment Objectives	Unit weightings (%)			Overall weighting of AOs (%)
	Unit 1	Unit 2	Unit 3	
AO1	15	15	5	35
AO2	15	10	10	35
AO3		10	5	15
AO4	10		5	15
Overall weighting of units (%)	40	35	25	100

Route B

Assessment Objectives	Unit weightings (%)			Overall weighting of AOs (%)
	Unit 1	Unit 4	Unit 5	
AO1	15	15	5	35
AO2	15	15	5	35
AO3			15	15
AO4	10	5		15
Overall weighting of units (%)	40	35	25	100

4c National criteria

This specification complies with:

- The Subject Criteria for GCSE English Literature including the rules for Controlled Assessment
- The Code of Practice
- The GCSE Qualification Criteria
- The Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria
- The requirements for qualifications to provide access to Levels 1 and 2 of the National Qualification Framework.

4d Centres in Wales

In Wales, GCSE English is not approved pre-16 centres can meet statutory requirements fully through entering candidates for both GCSE English Language and GCSE English Literature. For a minority of

candidates entered only for GCSE English Language, centres should ensure their taught curriculum in English fulfils statutory requirements in Wales.

4e Previous learning requirements

There are no previous learning requirements.

However, any requirements for entry to a course based on this specification are at your centre's discretion.

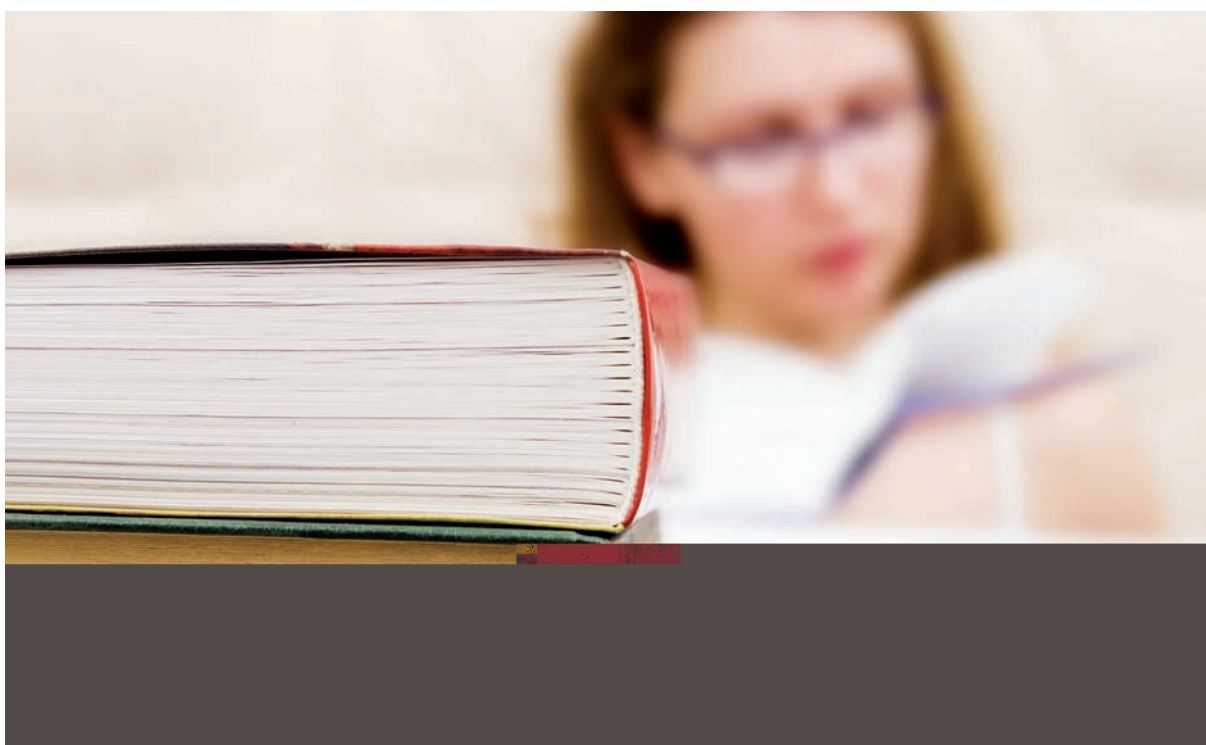
4f Access to assessment: diversity and inclusion

GCSEs often need to assess a wide range of competences. This is because they are general qualifications designed to prepare candidates for a wide range of occupations and further study.

The revised GCSE qualification and subject criteria were reviewed to see whether any of the skills or knowledge needed by the subject presented a possible difficulty to any candidates, whatever their ethnic background, religion, sex, age, disability or sexuality. If there were difficulties, the situation was reviewed again to make sure that such tests of

specific competences were only included if they were important to the subject. The findings were discussed with groups who represented the interests of a diverse range of candidates.

Arrangements are made for candidates with special needs to help them access the assessments as long as the competences being tested are not changed. Because of this, most candidates will be able to access any part of the assessment. More details are given in Section 5d.



5 Administration

5a Availability of assessment units and certification

Examinations and certification for this specification are available as follows.

	Availability of units					Availability of certification
	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	GCSE
January 2011	✓		✓		✓	
June 2011	✓	✓	✓	✓	✓	
January 2012	✓	✓	✓	✓	✓	
June 2012 and after	✓	✓	✓	✓	✓	✓
January 2013 and after	✓	✓	✓	✓	✓	✓

5b Entries

Please check 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 – 47101F; 47101H

Unit 2 – 47102F; 47102H

Unit 3 – 47103

Unit 4 – 47104F; 47104H

Unit 5 – 47105

GCSE certification – 4712

The 40% terminal rule for GCSE means that 40% of the assessment must be taken in the examination series in which the qualification is awarded.

Therefore, in this specification candidates must take the following units or combination of units in the series in which the qualification is awarded.

Route A Unit 1 or Unit 2 + Unit 3

Route B Unit 1 or Unit 4 + Unit 5

The results from 40% terminal assessment must contribute to the candidates' final grade, even if a candidate has a better result from a previous series.

5c Private candidates

This specification is available to private candidates under certain conditions. Because of the Controlled Assessment, candidates must attend an AQA centre, which will supervise and mark the Controlled

Assessment. Private candidates should write to us for a copy of **Supplementary Guidance for Private Candidates** (for Controlled Assessment specification with practical activities).

5d Access arrangements, reasonable adjustments and special consideration

We have taken note of the 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 (www.jcq.org.uk) or you can follow the link from our website (www.aqa.org.uk).

Access arrangements

We can arrange for candidates with special needs to access an assessment. These arrangements must be made **before** the examination. For example, we can produce a Braille paper for a candidate with sight problems.

Reasonable adjustments

An access arrangement which meets the needs of a particular disabled candidate would be a reasonable

adjustment for that candidate. For example a Braille paper would be a reasonable adjustment for a Braille reader but not for a candidate who did not read Braille. The Disability Discrimination Act requires us to make reasonable adjustments to remove or lessen any disadvantage affecting a disabled candidate.

Special consideration

We can give special consideration to candidates who have had a temporary illness, injury or serious problem such as death of a relative, at the time of the examination. We can only do this **after** the examination.

The Examinations Officer at the centre should apply online for access arrangements and special consideration by following the e-AQA link from our website (www.aqa.org.uk).

5e Examination language

We will only provide units for this specification in English.

5f Qualification titles

The qualification based on this specification is:

-  AQA GCSE in English Literature

5g Awarding grades and reporting results

The GCSE qualification will be graded on an eight-grade scale: A*, A, B, C, D, E, F and G. Candidates who fail to reach the minimum standard for grade G will be recorded as 'U' (unclassified) and will not receive a qualification certificate.

We will publish the minimum raw mark for each grade, for each unit, when we issue candidates' results. We will report a candidate's unit results to centres in terms of uniform marks and qualification results in terms of uniform marks and grades.

For each unit the uniform mark corresponds to a grade as follows:

Unit 1 (maximum uniform mark = 80)

Grade	Uniform Mark Range
A*	72–80
A	64–71
B	56–63
C	48–55
D	40–47
E	32–39
F	24–31
G	16–23
U	0–15

Units 2 and 4 (maximum uniform mark = 70)

Grade	Uniform Mark Range
A*	63–70
A	56–62
B	49–55
C	42–48
D	35–41
E	28–34
F	21–27
G	14–20
U	0–13

Units 3 and 5 (maximum uniform mark = 50)

Grade	Uniform Mark Range
A*	45–50
A	40–44
B	35–39
C	30–34
D	25–29
E	20–24
F	15–19
G	10–14
U	0–9

We calculate a candidate's total uniform mark by adding together the uniform marks for the units. We convert this total uniform mark to a grade as follows:

GCSE English Literature

(maximum uniform mark = 200)

Grade	Uniform Mark Range
A*	180–200
A	160–179
B	140–159
C	120–139
D	100–119
E	80–99
F	60–79
G	40–59
U	0–39

5h Re-sits and how long unit results remain available to count towards certification

Unit results remain available to count towards certification within the shelf life of the specification, whether or not they have already been used.

Candidates may re-sit a unit once only.

The better result for each unit will count towards the final qualification **provided that the 40% rule is satisfied**.

Candidates may re-sit the qualification an unlimited number of times.

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

Candidates must take units comprising at least 40% of the total assessment in the series in which they enter for certification.

6 Controlled Assessment administration

The Head of Centre is responsible for making sure that Controlled Assessment work is conducted in line with our instructions and JCQ instructions.

6a Authenticating that Controlled Assessment work is genuine

To meet the requirements of Code of Practice, we need the following:

- **Candidates** must sign the Candidate Record Form to confirm that the work they have handed in is their own.
- **Teachers and assessors** must confirm on the Candidate Record Form that the work marked is only that done by that candidate and was conducted in line with the conditions in the specification document (authentication declaration).
- **Centres** must give a mark of zero if candidates cannot confirm the work handed in for assessment is their own.

You should attach the completed Candidate Record Form for each candidate to his or her work. All teachers who have marked the work of any candidate entered for each component must sign the declaration that the work is genuine.

If you have doubts about signing the authentication declaration, you should follow these guidance points.

- If you believe that a candidate had additional assistance and this is acceptable within the guidelines for the relevant specification, you should award a mark which covers only the candidate's achievement without any help. (You should sign the authentication declaration and give information on the relevant form)
- If you cannot sign the authentication declaration, the candidate's work cannot be accepted for assessment.

If, during the external moderation process, there is no evidence that the work has been authenticated, we will award a mark of zero.

6b Malpractice

You should let candidates know about our malpractice regulations.

Candidates must **not**:

- submit work that is not their own
- lend work to other candidates
- give other candidates access to, or the use of, their own independently-sourced research material (this does not mean that candidates cannot lend their books to another candidate, but that candidates should be stopped from copying other candidates' research)
- include work copied directly from books, the Internet or other sources without acknowledgement of the source
- hand in work typed or word processed by someone else without acknowledgement.

These actions are considered malpractice, for which a penalty (for example being disqualified from the exam) will be applied.

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

Where you suspected malpractice in Controlled Assessments after the candidate has signed the declaration of authentication, your Head of Centre must submit full details of the case to us at the earliest opportunity. The form JCQ/M1 should be used. Copies of the form can be found on the JCQ website (www.jcq.org.uk)

Malpractice in Controlled Assessments discovered prior to the candidate signing the declaration of authentication need not be reported to us, but should be dealt with in accordance with your centre's internal procedures. We would expect you to treat such cases very seriously. Details of any work which is not the candidate's own must be recorded on the Candidate Record Form or other appropriate place.

6c Teacher standardisation

We will hold standardising meetings for teachers each year, usually in the autumn term, for Controlled Assessment. At these meetings we will provide support in explaining tasks in context and using the marking criteria. The standardising materials used at the meetings will also be available online.

All centres must send a representative to one of the meetings each year. If you have told us you are a new centre, either by signing up to teach AQA, by sending us an intention to enter or an estimate of entry, or by contacting the subject team, we will contact you to invite you to a meeting. It is likely that during the lifetime of this specification online teacher standardising meetings will be made available in addition to face-to-face meetings.

6d Internal standardisation of marking

Centres must have consistent marking standards for all candidates. One person must be responsible for ensuring that work has been marked to the same standard, and they need to sign the Centre Declaration Sheet to confirm that internal standardisation has taken place.

Internal standardisation may involve:

- all teachers marking some sample pieces of work and identify 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 our teacher standardising meetings.

6e Annotation of Controlled Assessment work

The Code of Practice states that the awarding body must make sure that teachers marking Controlled Assessments clearly show how the marks have been awarded in line with the marking criteria shown in the specification. The awarding body must provide guidance on how this is to be done.

Annotation helps our moderators to see as precisely as possible where the teacher has identified that candidates have met the criteria in the specification.

Annotation could be used in either of the following ways:

- important pieces of evidence commented on in either the margin or in the text
- comments on the work that refer to the assessment criteria.

6f Submitting marks and sample work for moderation

The total mark for each candidate must be sent to us and the moderator on the mark forms provided, by Electronic Data Interchange (EDI) or electronically by the date given see (www.aqa.org.uk/deadlines/coursework_deadlines.php). Our moderator will

contact you to let you know which pieces of work must be sent to them as part of the sample (please see Section 7a for more guidance on sending in samples).

6g Factors affecting individual candidates

You should be able to accept the occasional absence of candidates by making sure they have the chance to make up missed Controlled Assessments. You may organise an alternative supervised time session for candidates who are absent at the time the centre originally arranged.

If work is lost, you must tell us immediately the date it was lost, how it was lost, and who was responsible. Inform our Centre and Candidate Support Services using the JCQ form *Notification of Lost Coursework JCQ/LCW form 15*.

Where special help which goes beyond normal learning support is given, use the Candidate Record Form to inform us so that this help can be taken into account during moderation.

Candidates who move from one centre to another during the course sometimes need additional help to meet the requirements of a scheme of Controlled Assessment work. How this can be dealt with depends when the move takes place. If it happens early in the course the new centre should be responsible for Controlled Assessment work. If it happens late in the course it may be possible to arrange for the moderator to assess the work as a candidate who was 'Educated Elsewhere'. Centres should contact us as early as possible for advice about appropriate arrangements in individual cases at **english-gcse@aqg.org.uk**

6h Keeping candidates' work

From the time the work is marked, centres must keep the work of all candidates, with Candidate Record Forms attached, under secure conditions, to allow the work to be available during the moderation period

or should there be an Enquiry about Results. You may return the work to candidates after the deadline for Enquiries about Results, or once any enquiry is resolved.

7 Moderation

7a Moderation procedures

Controlled Assessment work is moderated by inspecting a sample of candidates' work sent (by post or electronically) from the centre to a moderator appointed by us. The centre marks must be sent to us and the moderator by the deadline given (see www.aqa.org.uk/deadlines/coursework_deadlines.php). Centres entering fewer candidates than the minimum sample size (and centres submitting work electronically) should send the work of all of their candidates. Centres entering larger numbers of candidates will be told which candidates' work must be sent as part of the sample sent in for moderation.

Following the re-marking of the sample work, the moderator's marks are compared with the centre

marks to check whether any changes are needed to bring the centre's assessments in line with our agreed standards. In some cases the moderator may need to ask for the work of other candidates in the centre. To meet this request, centres must keep the Controlled Assessment work and Candidate Record Forms of every candidate entered for the examination under secure conditions, and they must be prepared to send it to us or the moderator when it is requested. Any changes to marks will normally keep the centre's rank order, but where major differences are found, we reserve the right to change the rank order.

Moderation will take place in **January** and **June**.

7b Consortium arrangements

If you are a consortium of centres with joint teaching arrangements (where candidates from different centres have been taught together but where they are entered through the centre at which they are on roll), you must tell us by filling in the JCQ/CCA form *Application for Centre Consortium Arrangements for centre-assessed work*.

You must choose a consortium co-ordinator who can speak to us on behalf of all centres in the consortium.

If there are different co-ordinators for different specifications, a copy of the JCQ/CCA form must be sent in for each specification.

We will allocate the same moderator to each centre in the consortium and the candidates will be treated as a single group for moderation.

7c Procedures after moderation

When the results are published, we will give centres details of the final marks for the Controlled Assessment work.

We will return candidates' work to you after the exam. You will receive a report, at the time results are

issued, giving feedback on any adjustments that were made to your marks.

We may keep some candidates' work for awarding, archive or standardising purposes and will inform you if this is the case.

Appendices

A Grade descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates who were awarded particular grades. The descriptions should be considered in relation to the content outlined in the specification – they are not designed to define that content.

The grade awarded will depend on how well the candidate has met the assessment objectives (see Section 4). If a candidate has performed less well in some areas this may be balanced by better performances in others.

Grade	Description
A	Candidates respond enthusiastically and critically to texts, showing imagination and originality in developing alternative approaches and interpretations. They confidently explore and evaluate how language, structure and form contribute to writers' varied ways of presenting ideas, themes and settings, and how they achieve specific effects on readers. Candidates make illuminating connections and comparisons between texts. They identify and comment on the impact of the social, cultural and historical contexts of texts on different readers at different times. They convey ideas persuasively and cogently, supporting them with apt textual references.
C	Candidates understand and demonstrate how writers use ideas, themes and settings in texts to affect the reader. They respond personally to the effects of language, structure and form, referring to textual detail to support their views and reactions. They explain the relevance and impact of connections and comparisons between texts. They show awareness of some of the social, cultural and historical contexts of texts and of how this influences their meanings for contemporary and modern readers. They convey ideas clearly and appropriately.
F	Candidates make an involved, personal response to the effects of language, structure and form in texts, showing some awareness of key ideas, themes or arguments. They support their views by reference to significant features or details. They make straightforward connections and comparisons between texts and suggest how this contributes to readers' understanding and enjoyment. They are aware that some aspects of texts relate to their specific social, cultural and historical contexts, and suggest successfully why this may be significant with reference to some texts.

B Spiritual, moral, ethical, social, legislative, sustainable development, economic and cultural issues, and health and safety considerations

We have taken great care to make sure that any wider issues (for example, spiritual, moral, ethical, social, legal, sustainable development, economic and cultural issues), including those relevant to the education of students at Key Stage 4, have been taken into account when preparing this specification. They will only form part of the assessment requirements where they are relevant to the specific content of the specification and have been identified in Section 3: Subject Content.

European Dimension

We have taken the 1988 Resolution of the Council of the European Community into account when preparing this specification and associated specimen units.

Environmental Education

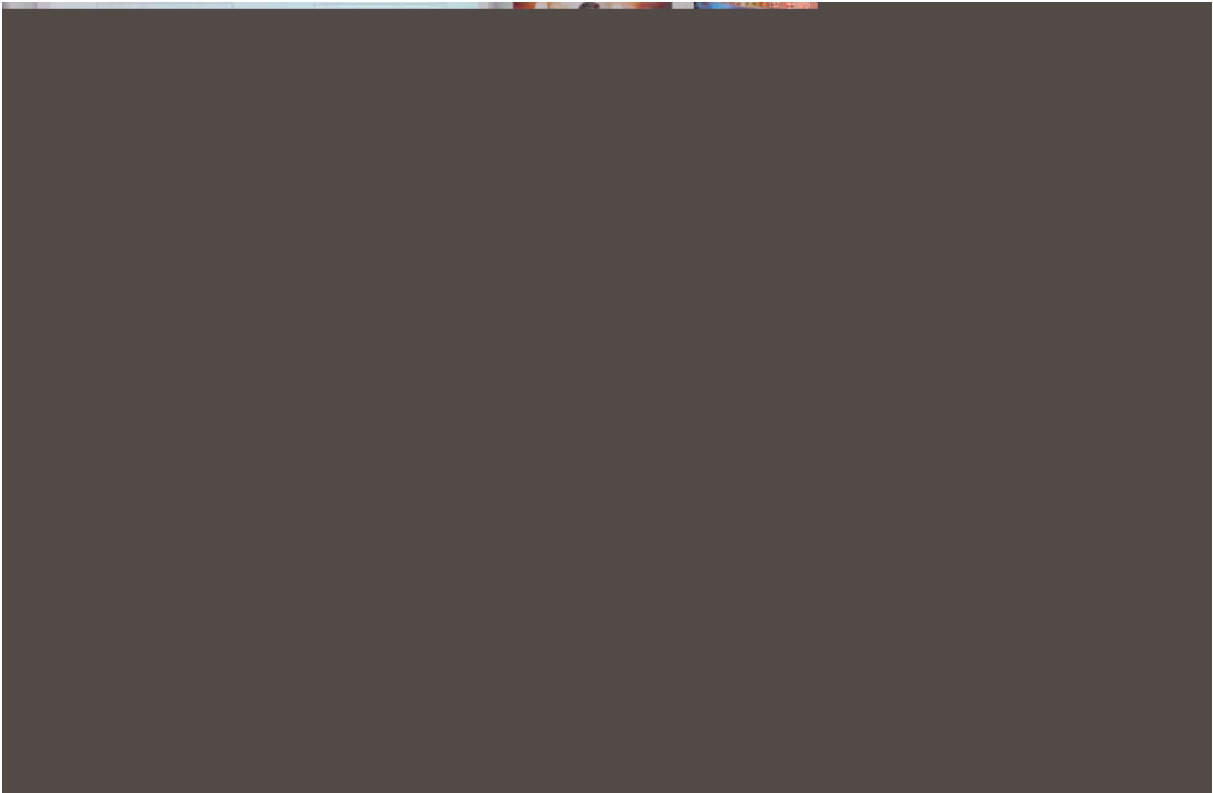
We have taken the 1988 Resolution of the Council of the European Community and the Report 'Environmental Responsibility: An Agenda for Further and Higher Education' 1993 into account when preparing this specification and associated specimen units.

Avoiding bias

We have taken great care to avoid bias of any kind when preparing this specification and specimen units.

C Overlaps with other qualifications

There are no overlaps with other qualifications.



D Wider Key Skills – Teaching, developing and providing opportunities for generating evidence

Introduction

The Key Skills Qualification requires candidates to demonstrate levels of achievement in the Key Skills of Communication, Application of Number and Information and Communication Technology.

The Wider Key Skills of Improving own Learning and Performance, Working with Others and Problem Solving are also available. The acquisition and demonstration of ability in these ‘wider’ Key Skills is deemed highly desirable for all candidates.

Copies of Key Skills Standards may be downloaded from QCDA’s website: www.qcda.gov.uk

The units for each key skill comprise three sections:

- What you need to know
- What you must do
- Guidance.

Candidates following a course of study based on this specification for English Literature can be offered opportunities to develop and generate evidence of attainment in aspects of the Key Skills of:

- Communication
- Application of Number
- Information and Communication Technology
- Working with Others
- Improving own Learning and Performance
- Problem Solving.

Areas of study and learning that can be used to encourage the acquisition and use of Key Skills, and to provide opportunities to generate evidence for Part B of units, are provided in the Teachers’ Resource Bank for this specification.

The above information is given in the context of the knowledge that Key Skills at levels 1 and 2 will be available until 2010 with last certification in 2012.

Key Skills Qualifications of Communication, Application of Number and Information and Communication Technology will be phased out and replaced by Functional Skills qualifications in English, Mathematics and ICT from September 2010 onwards. Candidates following a course of study based on this specification for English Literature can be offered opportunities to develop and generate evidence of attainment in aspects of the Functional and Key Skills.

E Contents of the AQA Anthology *Moon on the Tides*

Character and Voice

Contemporary poems

1. The Clown Punk – Simon Armitage
2. Checkin out Me History – John Agard
3. Horse Whisperer – Andrew Forster
4. Medusa – Carol Ann Duffy
5. Singh Song! – Daljit Nagra
6. Brendon Gallacher – Jackie Kay
7. Give – Simon Armitage
8. Les Grands Seigneurs – Dorothy Molloy

Poems from the Literary Heritage

1. Ozymandias – Percy Bysshe Shelly
2. My Last Duchess – Robert Browning
3. The River God – Stevie Smith
4. The Hunchback in the Park – Dylan Thomas
5. The Ruined Maid – Thomas Hardy
6. Casehistory: Alison (head injury) – U.A. Fanthorpe
7. On a Portrait of a Deaf Man – John Betjeman

Place

Contemporary poems

1. The Blackbird of Glanmore – Seamus Heaney
2. A Vision – Simon Armitage
3. The Moment – Margaret Atwood
4. Cold Knap Lake – Gillian Clarke
5. Price We Pay for the Sun – Grace Nichols
6. Neighbours – Gillian Clarke
7. Crossing the Loch – Kathleen Jamie
8. Hard Water – Jean Sprackland

Poems from the Literary Heritage

1. London – William Blake
2. The Prelude (extract) – William Wordsworth
3. The Wild Swans at Coole – W. B. Yeats
4. Spellbound – Emily Jane Brontë
5. Below the Green Corrie – Norman MacCaig
6. Storm in the Black Forest – D.H. Lawrence
7. Wind – Ted Hughes

Conflict

Contemporary poems

1. Flag – John Agard
2. Out of the Blue (extract) – Simon Armitage
3. Mametz Wood – Owen Sheers
4. The Yellow Palm – Robert Minhinnick
5. The Right Word – Imtiaz Dharker
6. At the Border, 1979 – Choman Hardi
7. Belfast Confetti – Ciaran Carson
8. Poppies – Jane Weir

Poems from the Literary Heritage

1. Futility – Wilfred Owen
2. The Charge of the Light Brigade – Alfred, Lord Tennyson
3. Bayonet Charge – Ted Hughes
4. The Falling Leaves – Margaret Postgate Cole
5. Come On, Come Back – Stevie Smith
6. next to of course god america – e e cummings
7. Hawk Roosting – Ted Hughes

Relationships

Contemporary poems

1. The Manhunt – Simon Armitage
2. Hour – Carol Ann Duffy
3. In Paris with You – James Fenton
4. Quickdraw – Carol Ann Duffy
5. Ghazal – Mimi Khalvati
6. Brothers – Andrew Forster
7. Praise Song for My Mother – Grace Nichols
8. Harmonium – Simon Armitage

Poems from the Literary Heritage

1. Sonnet 116 – Shakespeare
2. Sonnet 43 – Elizabeth Barrett Browning
3. To His Coy Mistress – Andrew Marvell
4. The Farmer's Bride – Charlotte Mew
5. Sister Maude – Christina Georgina Rossetti
6. Nettles – Vernon Scannell
7. Born Yesterday – Phillip Larkin

F Lists of authors from the National Curriculum KS4 programme of study

The English Literary Heritage: This includes authors with an enduring appeal that transcends the period in which they were writing. For example, the novels of Jane Austen or the plays of Shakespeare continue to be widely read, studied and reinterpreted in print and on screen for contemporary audiences. The study of texts by these authors should be based on whole texts and presented in ways that will engage students (eg supported by the use of film resources and drama activities).

Texts from the English Literary Heritage should include work selected from the following pre-twentieth-century writers:

Matthew Arnold, Jane Austen, William Blake, Charlotte Brontë, Emily Brontë, Robert Browning, John Bunyan, Lord Byron, Geoffrey Chaucer, William Congreve, John Clare, Samuel Taylor Coleridge, Wilkie Collins, Joseph Conrad, Daniel Defoe, Charles Dickens, John Donne, John Dryden, George Eliot, Henry Fielding, Elizabeth Gaskell, Oliver Goldsmith, Thomas Hardy, George Herbert, Robert Herrick, Gerard Manley Hopkins, Henry James, John Keats, Christopher Marlowe, Andrew Marvell, John Milton, Alexander Pope, Mary Shelley, Percy Bysshe Shelley, RB Sheridan, Edmund Spenser, Robert Louis Stevenson, Jonathan Swift, Alfred Lord Tennyson, Anthony Trollope, Henry Vaughan, HG Wells, Oscar Wilde, William Wordsworth and Sir Thomas Wyatt

Writers from the English Literary Heritage during the twentieth century include: Kingsley Amis, WH Auden, TS Eliot, EM Forster, Robert Frost, William Golding, Graham Greene, Seamus Heaney, Ted Hughes, Aldous Huxley, Elizabeth Jennings, James Joyce, Philip Larkin, DH Lawrence, Katherine Mansfield, Sean O'Casey, George Orwell, Wilfred Owen, Harold Pinter, Sylvia Plath, JB Priestley, Siegfried Sassoon, Peter Shaffer, George Bernard Shaw, RC Sherriff, Stevie Smith, Muriel Spark, Dylan Thomas, Edward Thomas, RS Thomas, William Trevor, Evelyn Waugh, Arnold Wesker, John Wyndham and WB Yeats.



G Assessment Criteria for Controlled Assessment

See table overleaf.

GCSE English Literature Controlled Assessment Criteria

	ROUTE A (Unit 3) The significance of Shakespeare and the Literary Heritage	ROUTE B (Unit 5) Exploring poetry
	<ul style="list-style-type: none"> ■ AO1 Respond to texts critically and imaginatively, select and evaluate textual detail to illustrate and support interpretations ■ AO2 Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings ■ AO3 Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects ■ AO4 Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts at different times 	<ul style="list-style-type: none"> ■ AO1 Respond to texts critically and imaginatively, select and evaluate textual detail to illustrate and support interpretations ■ AO2 Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings ■ AO3 Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects <p><i>(AO4 is assessed in Unit 4)</i></p>
Band 5 'Sophisticated, Impressive' 33–40	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> ■ sophisticated engagement with writers' ideas and attitudes. They develop sophisticated interpretations using imaginatively selected supporting textual detail ■ sophisticated analysis of aspects of language and structure ■ perceptive and imaginative exploration of points of linkage and comparison ■ perceptive and imaginative comment on the significance of the contexts. <p>Multi-modal submissions demonstrate sophisticated interpretations, eg through use of imaginative visual or audio responses which illuminate the texts.</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> ■ sophisticated engagement with writers' ideas and attitudes. They develop sophisticated interpretations using imaginatively selected supporting textual detail ■ sophisticated analysis of aspects of language and structure ■ perceptive and imaginative exploration of points of linkage and comparison. <p>Multi-modal submissions demonstrate sophisticated interpretations, eg through use of imaginative visual or audio responses which illuminate the texts.</p>

<p>Band 4 'Confident, Assured' 25–32</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> ■ sustained and developed appreciation of writers' ideas and attitudes and provide convincing interpretations using precisely selected supporting textual detail ■ analysis of aspects of language and structure in convincing detail. ■ thoughtful consideration of links between the texts ■ thoughtful consideration of the significance of the contexts of the texts. <p>Multi-modal submissions demonstrate sustained and developed interpretations, eg through use of imaginative visual or audio responses.</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> ■ sustained and developed appreciation of writers' ideas and attitudes and provide convincing interpretations using precisely selected supporting textual detail ■ analysis of aspects of language and structure in convincing detail ■ thoughtful consideration of comparisons between the texts. <p>Multi-modal submissions demonstrate sustained and developed interpretations, eg through use of imaginative visual or audio responses.</p>
<p>Band 3 'Clear, Consistent' 17–24</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> ■ clear understanding of writers' ideas and use relevant and appropriate supporting textual detail ■ clear understanding of features of language and structure supported by relevant and appropriate quotation ■ clear understanding of links and some points of comparison between texts ■ a clear grasp of the significance of some aspects of the contexts. <p>Multi-modal submissions demonstrate clear understanding of texts, eg through use of appropriate visual or audio responses.</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> ■ clear understanding of writers' ideas and use relevant and appropriate supporting textual detail ■ clear understanding of features of language and structure supported by relevant and appropriate quotation ■ clear understanding of links and some points of comparison between texts. <p>Multi-modal submissions demonstrate clear understanding of texts, eg through use of appropriate visual or audio responses.</p>
<p>Band 2 'Some' 9–16</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> ■ some familiarity with writers' ideas supported by a range of textual detail ■ some familiarity with obvious features of language and structure supported by some relevant textual detail ■ some relevant comments about links between texts ■ some relevant comments about the significance of the contexts. <p>Multi-modal submissions demonstrate familiarity with texts, eg through relevant visual or audio responses.</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> ■ some familiarity with writers' ideas supported by a range of textual detail ■ some familiarity with obvious features of language and structure supported by some relevant textual detail ■ some relevant comments about links between texts. <p>Multi-modal submissions demonstrate familiarity with texts, eg through relevant visual or audio responses.</p>
<p>Band 1 'Limited' 1–8</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> ■ limited awareness of writers' ideas using a limited range of textual detail ■ limited awareness of obvious features of language and structure ■ limited awareness of links between texts ■ limited awareness of contexts but very limited comment on their significance. <p>Multi-modal submissions demonstrate limited awareness of texts, eg through limited visual or audio responses.</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> ■ limited awareness of writers' ideas using a limited range of textual detail ■ limited awareness of obvious features of language and structure ■ limited awareness of links between texts. <p>Multi-modal submissions demonstrate limited awareness of texts, eg through limited visual or audio responses.</p>
<p>0</p>	<ul style="list-style-type: none"> ■ Nothing worthy of credit 	<ul style="list-style-type: none"> ■ Nothing worthy of credit





GCSE English Literature from 2010 onwards

Qualification Accreditation Number: tbc

Every specification is assigned a national classification code indicating the subject area to which it belongs. The classification code for this specification is tbc.

Centres should be aware that candidates who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

Centres may wish to advise candidates that, if they take two specifications with the same classification code, schools and colleges are very likely to take the view that they have achieved only one of the two GCSEs. The same view may be taken if candidates take two GCSE specifications that have different classification codes but have significant overlap of content. Candidates who have any doubts about their subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

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Dr Michael Cresswell, Director General.

