



Pearson  
Edexcel

# A Level English Literature



## Specification

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Pearson Edexcel Level 3 Advanced GCE in English Literature (9ET0)

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*First teaching from September 2015*

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*First certification from 2017*

Issue 9

## **About Pearson**

We are the world's leading learning company operating in countries all around the world. We provide content, assessment and digital services to learners, educational institutions, employers, governments and other partners globally. We are committed to helping equip learners with the skills they need to enhance their employability prospects and to succeed in the changing world of work. We believe that wherever learning flourishes so do people.

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## Summary of Pearson Edexcel Level 3 Advanced GCE in English Literature specification Issue 9 changes

Summary of changes made between previous issue and this current issue	Page number
<p>We have made the following changes to some of the prescribed texts – these changes are for first teaching from September 2022 and first assessment in Summer 2024.</p>	
<p><b>Component 1 Drama: Other Drama</b></p> <p>We have removed the following post-1900 texts:</p> <ul style="list-style-type: none"> <li>• <i>The Home Place</i>, Brian Friel</li> <li>• <i>The Pitman Painters</i>, Lee Hall</li> </ul> <p>These two new post-1900 texts have been added:</p> <ul style="list-style-type: none"> <li>• <i>Les Blancs</i>, Lorraine Hansberry</li> <li>• <i>Sweat</i>, Lynn Nottage</li> </ul> <p>We have removed the tragedy/comedy labels for other drama texts (these still remain in place for the Shakespeare texts).</p>	<p>6, 12 and 54</p>
<p><b>Component 2 Prose</b></p> <p>We have removed the following post-1900 texts:</p> <ul style="list-style-type: none"> <li>• <i>A Passage to India</i>, E M Forster (Colonisation and its Aftermath)</li> <li>• <i>The Murder Rooms</i>, P D James (Crime and Detection)</li> </ul> <p>These two new post-1900 texts have been added:</p> <ul style="list-style-type: none"> <li>• <i>Home Fire</i>, Kamila Shamsie (Colonisation and its Aftermath)</li> <li>• <i>The Cutting Season</i>, Attica Locke (Crime and Detection)</li> </ul>	<p>7, 15 and 54</p>

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

## **From Pearson's Expert Panel for World Class Qualifications**

**May 2014**

" The reform of the qualifications system in England is a profoundly important change to the education system. Teachers need to know that the new qualifications will assist them in helping their learners make progress in their lives.

When these changes were first proposed we were approached by Pearson to join an 'Expert Panel' that would advise them on the development of the new qualifications.

We were chosen, either because of our expertise in the UK education system, or because of our experience in reforming qualifications in other systems around the world as diverse as Singapore, Hong Kong, Australia and a number of countries across Europe.

We have guided Pearson through what we judge to be a rigorous qualification development process that has included:

- extensive international comparability of subject content against the highest-performing jurisdictions in the world
- benchmarking assessments against UK and overseas providers to ensure that they are at the right level of demand
- establishing External Subject Advisory Groups, drawing on independent subject-specific expertise to challenge and validate our qualifications
- subjecting the final qualifications to scrutiny against the DfE content and Ofqual accreditation criteria in advance of submission.

Importantly, we have worked to ensure that the content and learning is future oriented. The design has been guided by what is called an 'Efficacy Framework', meaning learner outcomes have been at the heart of this development throughout.

We understand that ultimately it is excellent teaching that is the key factor to a learner's success in education. As a result of our work as a panel we are confident that we have supported the development of qualifications that are outstanding for their coherence, thoroughness and attention to detail and can be regarded as representing world-class best practice."

### **Sir Michael Barber (Chair)**

Chief Education Advisor, Pearson plc

### **Professor Lee Sing Kong**

Director, National Institute of Education, Singapore

### **Bahram Bekhradnia**

President, Higher Education Policy Institute

### **Professor Jonathan Osborne**

Stanford University

### **Dame Sally Coates**

Principal, Burlington Danes Academy

### **Professor Dr Ursula Renold**

Federal Institute of Technology, Switzerland

### **Professor Robin Coningham**

Pro-Vice Chancellor, University of Durham

### **Professor Bob Schwartz**

Harvard Graduate School of Education

### **Dr Peter Hill**

Former Chief Executive ACARA

All titles correct as at May 2014

# Introduction

The Pearson Edexcel Level 3 Advanced GCE in English Literature is designed for use in schools and colleges. It is part of a suite of GCE qualifications offered by Pearson.

## Purpose of the specification

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This specification sets out:

- the objectives of the qualification
- any other qualification(s) that a student must have completed before taking the qualification
- any prior knowledge and skills that the student is required to have before taking the qualification
- any other requirements that a student must have satisfied before they will be assessed or before the qualification will be awarded
- the knowledge and understanding that will be assessed as part of the qualification
- the method of assessment and any associated requirements relating to it
- the criteria against which a student's level of attainment will be measured (such as assessment criteria).

## Rationale

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The Pearson Edexcel Level 3 Advanced GCE in English Literature meets the following purposes, which fulfil those defined by the Office of Qualifications and Examinations Regulation (Ofqual) for Advanced GCE qualifications in their *GCE Qualification Level Conditions and Requirements* document, published in April 2014.

The purposes of this qualification are to:

- define and assess achievement of the knowledge, skills and understanding that will be needed by students planning to progress to undergraduate study at a UK higher education establishment, particularly (although not only) in the same subject area, for example English Literature
- set out a robust and internationally comparable post-16 academic course of study to develop that knowledge, skills and understanding
- enable UK universities to accurately identify the level of attainment of students
- provide a basis for school and college accountability measures at age 18
- provide a benchmark of academic ability for employers.

### Qualification aims and objectives

The aims and objectives of the Pearson Edexcel Level 3 Advanced GCE in English Literature are to enable students to:

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

## The context for the development of this qualification

All our qualifications are designed to meet our World Class Qualification Principles<sup>[1]</sup> and our ambition to put the student at the heart of everything we do.

We have developed and designed this qualification by:

- reviewing other curricula and qualifications to ensure that it is comparable with those taken in high-performing jurisdictions overseas
- consulting with key stakeholders on content and assessment, including learned bodies, subject associations, higher-education academics, teachers and employers to ensure this qualification is suitable for a UK context
- reviewing the legacy qualification and building on its positive attributes.

This qualification has also been developed to meet criteria stipulated by Ofqual in their documents *GCE Qualification Level Conditions and Requirements* and *GCE Subject Level Conditions and Requirements for English Literature*, published in April 2014.

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[1] Pearson's World Class Qualification principles ensure that our qualifications are:

- **demanding**, through internationally benchmarked standards, encouraging deep learning and measuring higher-order skills
- **rigorous**, through setting and maintaining standards over time, developing reliable and valid assessment tasks and processes, and generating confidence in end users of the knowledge, skills and competencies of certified students
- **inclusive**, through conceptualising learning as continuous, recognising that students develop at different rates and have different learning needs, and focusing on progression
- **empowering**, through promoting the development of transferable skills, see *Appendix 1*.





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## Qualification at a glance

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The Pearson Edexcel Level 3 Advanced GCE in English Literature consists of three externally examined papers and one non-examination assessment component. The qualification requires the study of eight literary texts plus unseen poetry.

Students must complete all assessment in May/June in any single year.

<b>Component 1: Drama</b>		<b>*Paper code: 9ET0/01</b>
<ul style="list-style-type: none"><li>Externally assessed</li><li>Availability: May/June</li><li>First assessment: 2017</li></ul>	<b>30% of the total qualification</b>	
<b>Overview of content</b> Students study: <ul style="list-style-type: none"><li>one Shakespeare play and one other drama from either tragedy or comedy – both texts may be selected from one or both of these categories.</li><li>critical essays related to their selected Shakespeare play. Students' preparation is supported by <i>Shakespeare: A Critical Anthology – Tragedy</i> or <i>Shakespeare: A Critical Anthology – Comedy</i>.</li></ul>		
<b>Overview of assessment</b> <ul style="list-style-type: none"><li>Written examination, lasting 2 hours and 15 minutes.</li><li>Open book – clean copies of the drama texts can be taken into the examination. The Critical Anthology <b>must not</b> be taken into the examination.</li><li>Total of 60 marks available – 35 marks for Section A and 25 marks for Section B.</li><li>Two sections: students answer <b>one</b> question from a choice of <b>two</b> on their studied text for both Section A and Section B.</li><li>Section A – Shakespeare: <b>one</b> essay question, incorporating ideas from wider critical reading (AO1, AO2, AO3, AO5 assessed).</li><li>Section B – Other Drama: <b>one</b> essay question (AO1, AO2, AO3 assessed).</li></ul>		

**Component 2: Prose****\*Paper code: 9ET0/02**

- Externally assessed
- Availability: May/June
- First assessment: 2017

**20% of the  
total  
qualification****Overview of content**

Students study:

- two prose texts from a chosen theme. At least **one** of the prose texts must be pre-1900.

**Overview of assessment**

- Written examination, lasting 1 hour and 15 minutes.
- Open book – clean copies of the prose texts can be taken into the examination.
- Total of 40 marks available.
- Students answer **one** comparative essay question from a choice of **two** on their studied theme (AO1, AO2, AO3, AO4 assessed).

**Component 3: Poetry****\*Paper code: 9ET0/03**

- Externally assessed
- Availability: May/June
- First assessment: 2017

**30% of the  
total  
qualification****Overview of content**

Students study:

- poetic form, meaning and language
- a selection of post-2000 specified poetry

and

- a specified range of poetry from:

*either*

- a literary period (either pre- or post-1900)

*or*

- a named poet from within a literary period.

**Overview of assessment**

- Written examination, lasting 2 hours and 15 minutes.
- Open book – clean copies of the poetry texts can be taken into the examination.
- Total of 60 marks available – 30 marks for Section A and 30 marks for Section B.
- Two sections: students answer **one** question from a choice of **two**, comparing an unseen poem with a named poem from their studied contemporary text and **one** question from a choice of **two** on their studied movement/poet.
- Section A – Post-2000 Specified Poetry: **one** comparative essay question on an unseen modern poem written post-2000 and one named poem from the studied contemporary text (AO1, AO2, AO4 assessed).
- Section B – Specified Poetry Pre- or Post-1900: **one** essay question (AO1, AO2, AO3 assessed).

<b>Non-examination assessment</b>		<b>*Code: 9ET0/04</b>
<ul style="list-style-type: none"> <li>• Internally assessed, externally moderated</li> <li>• Availability: May/June</li> <li>• First moderation: 2017</li> </ul>	<b>20% of the total qualification</b>	
<p><b>Overview of content</b></p> <p>Students have a free choice of two texts to study.</p> <p>Chosen texts:</p> <ul style="list-style-type: none"> <li>• must be different from those studied in Components 1, 2 and 3</li> <li>• must be complete texts and may be linked by theme, movement, author or period</li> <li>• may be selected from poetry, drama, prose or literary non-fiction.</li> </ul>		
<p><b>Overview of assessment</b></p> <p>Students produce one assignment:</p> <ul style="list-style-type: none"> <li>• <b>one</b> extended comparative essay referring to two texts (AO1, AO2, AO3, AO4, AO5 assessed)</li> <li>• advisory total word count is 2500–3000 words</li> <li>• total of 60 marks available.</li> </ul>		

\*See *Appendix 3: Codes* for a description of this code and all other codes relevant to this qualification.

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## Qualification requirements

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The qualification requires students to study *eight* literary texts. *Three* of these have to be pre-1900 texts (including one Shakespeare play), plus *one* text first published or performed post-2000.

The requirement to study eight texts is met in the following way:

Qualification Structure	Studied Texts	
Component 1: Drama	1 Shakespeare	2 Other drama play*
Component 2: Prose	3 Pre-1900 prose fiction	4 Prose fiction*
Component 3: Poetry	5 Post-2000 specified poetry	6 Specified poetry (pre- or post-1900)*
Non-examination assessment	7 Chosen text	8 Chosen text

\* These represent where students can study a third pre-1900 text in the examined components.

### The pre-1900 requirement

In addition to their Shakespeare play and one pre-1900 prose text, students must study one further pre-1900 text from the available options in any one of the examined components.

The pre-1900 texts are shown in the prescribed texts section and in each of the content sections for the examined components.

To ensure that centres are meeting these requirements ***an online form must be submitted to us at the beginning of the course***. Details are on our website: [qualifications.pearson.com](http://qualifications.pearson.com)

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## Prescribed texts at a glance

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### Component 1: Drama

#### Drama (Tragedy or Comedy)

**Provided texts:** the free-of-charge *Shakespeare Critical Anthology*; a collection of critical essays on either the theme of tragedy or comedy that will enrich the study of students' selected Shakespeare play. Students explore the essays that relate to their chosen genre and play.

#### WILLIAM SHAKESPEARE

A choice of **one** text from the following:

##### Tragedy

*Antony and Cleopatra, Hamlet, King Lear, Othello*

**OR**

##### Comedy

*A Midsummer Night's Dream, Measure for Measure, The Taming of the Shrew, Twelfth Night*

**And**

#### OTHER DRAMA

A choice of **one** text from the following:

pre-1900

- *Doctor Faustus*, Christopher Marlowe
- *The Duchess of Malfi*, John Webster
- *The Importance of Being Earnest*, Oscar Wilde
- *The Rover*, Aphra Behn

post-1900

- *Les Blancs*, Lorraine Hansberry
- *A Streetcar Named Desire*, Tennessee Williams
- *Sweat*, Lynn Nottage
- *Waiting for Godot*, Samuel Beckett



## Component 2: Prose

Selection of two prose texts (including **at least one** pre-1900) on a chosen theme.

### Childhood

Pre-1900: *Hard Times*, Charles Dickens; *What Maisie Knew*, Henry James

Post-1900: *Atonement*, Ian McEwan; *The Color Purple*, Alice Walker

### Colonisation and its Aftermath

Pre-1900: *The Adventures of Huckleberry Finn*, Mark Twain; *Heart of Darkness*, Joseph Conrad

Post-1900: *Home Fire*, Kamila Shamsie; *The Lonely Londoners*, Sam Selvon

### Crime and Detection

Pre-1900: *Lady Audley's Secret*, Mary Elizabeth Braddon; *The Moonstone*, Wilkie Collins

Post-1900: *The Cutting Season*, Attica Locke; *In Cold Blood*, Truman Capote

### Science and Society

Pre-1900: *Frankenstein*, Mary Shelley; *The War of the Worlds*, H G Wells

Post-1900: *The Handmaid's Tale*, Margaret Atwood; *Never Let Me Go*, Kazuo Ishiguro

### The Supernatural

Pre-1900: *Dracula*, Bram Stoker; *The Picture of Dorian Gray*, Oscar Wilde

Post-1900: *Beloved*, Toni Morrison; *The Little Stranger*, Sarah Waters

### Women and Society

Pre-1900: *Tess of the D'Urbervilles*, Thomas Hardy; *Wuthering Heights*, Emily Brontë

Post-1900: *Mrs Dalloway*, Virginia Woolf; *A Thousand Splendid Suns*, Khaled Hosseini

### Component 3: Poetry

#### Post-2000 Specified Poetry

Selection of modern poetry from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

#### Specified Poetry Pre- or Post-1900

**EITHER** selected poems from the named text **OR** the named poet from the tables below.

A list of all prescribed poems is provided in *Appendix 5: Prescribed texts*.

### ANTHOLOGY POETRY – PRE-1900 CHOICES

#### The Medieval Period

<b>Medieval Poetic Drama</b>	<i>Everyman and Medieval Miracle Plays</i> , editor A C Cawley (Everyman, 1993). This edition has normalised spelling.  These poetic dramas can also be read with the original spelling: <i>English Mystery Plays: A Selection</i> , editor Peter Happe (Penguin Classics, 1975).  Either edition is permissible.
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**OR**

<b>Medieval Poet: Geoffrey Chaucer</b>	<i>The Wife of Bath's Prologue and Tale</i> , editor James Winny (Cambridge, 1994)
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#### Metaphysical Poetry

<b>The Metaphysical Poets</b>	<i>Metaphysical Poetry</i> , editor Colin Burrow (Penguin, 2006)
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**OR**

<b>Metaphysical Poet: John Donne</b>	<i>John Donne Selected Poems</i> (Penguin Classics, 2006)
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#### The Romantic Period

<b>The Romantics</b>	<i>English Romantic Verse</i> , editor David Wright (Penguin Classics, 1973)
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**OR**

<b>Romantic Poet: John Keats</b>	<i>Selected Poems: John Keats</i> , editor John Barnard (Penguin Classics, 2007)
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#### The Victorian Period

<b>The Victorians</b>	<i>The New Oxford Book of Victorian Verse</i> , editor Christopher Ricks (OUP, 2008)
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**OR**

<b>Victorian Poet: Christina Rossetti</b>	<i>Christina Rossetti Selected Poems</i> , editor Dinah Roe (Penguin, 2008)
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## ANTHOLOGY POETRY – POST-1900 CHOICES

### The Modernism Period

<b>Modernist Period</b>	<i>The Great Modern Poets</i> , editor Michael Schmidt (Quercus, 2014)
<b>OR</b>	
<b>Modernist Poet: T S Eliot</b>	<i>T S Eliot Selected Poems</i> (Faber, 2009)
<b>The Movement</b>	
<b>The Movement</b>	<i>The Oxford Book of Twentieth Century English Verse</i> , editor Philip Larkin with foreword by Andrew Motion (OUP, 1973)
<b>OR</b>	
<b>The Movement Poet: Philip Larkin</b>	<i>The Less Deceived</i> (Faber, 2011)

### Non-examination assessment

There are no prescribed texts here – teachers and students are offered a free choice of two texts. There are no genre or date restrictions, apart from the fact that texts in translation are not allowed.

Centres are welcome to draw on texts named elsewhere in the specification that have not been selected by the centre for examination assessment.

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## Assessment Objectives and weightings

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<b>Students must:</b>		<b>% in GCE</b>
<b>A01</b>	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression	26.7
<b>A02</b>	Analyse ways in which meanings are shaped in literary texts	26.7
<b>A03</b>	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received	21.9
<b>A04</b>	Explore connections across literary texts	14
<b>A05</b>	Explore literary texts informed by different interpretations	11
<b>Total</b>		<b>100%</b>

NB: some figures have been rounded up

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# Knowledge, skills and understanding

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## Component 1: Drama

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### Overview

Students will study aspects of the form of drama via two plays. The central focus of the drama study is the literary text. Students will need to explore the use of literary and dramatic devices and the shaping of meanings in their chosen plays. Students study a tragedy or comedy drama by Shakespeare and another tragedy or comedy drama.

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

Students' study of Shakespeare should be enhanced by engagement with critical writing. Teaching of this is supported by either *Shakespeare: A Critical Anthology – Tragedy* or *Shakespeare: A Critical Anthology – Comedy*, provided by Pearson free of charge.

### Learning outcomes

Students are required to:

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

## Content

Students will study aspects of the form of drama via **two plays, including one by Shakespeare and a second drama text.**

Students may choose to study within one sub-category (tragedy or comedy) or they may choose to study across sub-categories, selecting one tragedy and one comedy.

### WILLIAM SHAKESPEARE

A choice of **one** text from the following:

#### Tragedy

*Antony and Cleopatra, Hamlet, King Lear, Othello*

#### Comedy

*A Midsummer Night's Dream, Measure for Measure, The Taming of the Shrew, Twelfth Night*

### OTHER DRAMA

A choice of **one** text from the following.

pre-1900

- *Doctor Faustus*, Christopher Marlowe
- *The Duchess of Malfi*, John Webster
- *The Importance of Being Earnest*, Oscar Wilde
- *The Rover*, Aphra Behn

post-1900

- *Les Blancs*, Lorraine Hansberry
- *A Streetcar Named Desire*, Tennessee Williams
- *Sweat*, Lynn Nottage
- *Waiting for Godot*, Samuel Beckett

### Critical writing

As part of their study of their selected Shakespeare play, students should engage with different interpretations. To support this, students should be provided with either the *Shakespeare: A Critical Anthology: Tragedy* or *Shakespeare: A Critical Anthology: Comedy*. Each critical anthology includes four generic essays and three specific essays on each set text to encourage students to engage with different readings of their studied Shakespeare play.

Each anthology fulfils all of the requirements for engagement with different perspectives for this component. **However**, centres are welcome to select other essays or criticism on their studied Shakespeare play or to supplement the critical anthologies with other critical materials on Shakespeare's drama.

### **Pre-1900 requirement**

If a pre-1900 choice is not selected as the other drama play then it must be selected in *either* Component 2: Prose *or* Component 3: Poetry. Please see the *Qualification requirements* section on page 5 for more information on ensuring that this requirement has been met.

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## Component 2: Prose

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### Overview

Students will study aspects of prose via two thematically linked texts, **at least one** of which must be **pre-1900**. Literary study of both texts selected for this component should incorporate the links and connections between them, and the contexts in which they were written and received.

### Learning outcomes

Students are required to:

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



## Content

This component has a thematic focus and students have a choice of **two** thematically linked texts which are listed below.

**At least one** text must be selected from the **pre-1900** options. However, centres are welcome to select **both pre-1900** texts for this component if desired.

### Childhood

Pre-1900	<i>Hard Times</i> , Charles Dickens	<i>What Maisie Knew</i> , Henry James
Post-1900	<i>Atonement</i> , Ian McEwan	<i>The Color Purple</i> , Alice Walker

### Colonisation and its Aftermath

Pre-1900	<i>The Adventures of Huckleberry Finn</i> , Mark Twain	<i>Heart of Darkness</i> , Joseph Conrad
Post-1900	<i>Home Fire</i> , Kamila Shamsie	<i>The Lonely Londoners</i> , Sam Selvon

### Crime and Detection

Pre-1900	<i>Lady Audley's Secret</i> , Mary Elizabeth Braddon	<i>The Moonstone</i> , Wilkie Collins
Post-1900	<i>The Cutting Season</i> , Attica Locke	<i>In Cold Blood</i> , Truman Capote

### Science and Society

Pre-1900	<i>Frankenstein</i> , Mary Shelley	<i>The War of the Worlds</i> , H G Wells
Post-1900	<i>The Handmaid's Tale</i> , Margaret Atwood	<i>Never Let Me Go</i> , Kazuo Ishiguro

### The Supernatural

Pre-1900	<i>Dracula</i> , Bram Stoker	<i>The Picture of Dorian Gray</i> , Oscar Wilde
Post-1900	<i>Beloved</i> , Toni Morrison	<i>The Little Stranger</i> , Sarah Waters

### Women and Society

Pre-1900	<i>Tess of the D'Urbervilles</i> , Thomas Hardy	<i>Wuthering Heights</i> , Emily Brontë
Post-1900	<i>Mrs Dalloway</i> , Virginia Woolf	<i>A Thousand Splendid Suns</i> , Khaled Hosseini

### **Pre-1900 requirement**

If a pre-1900 choice is not selected as the second prose text then it must be selected in *either* Component 1: Drama *or* Component 3: Poetry. Please see the *Qualification requirements* section on page 5 for more information on ensuring that this requirement has been met.

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## Component 3: Poetry

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### Overview

Students will study a selection of poems from two published poetry texts.

They will consider the concerns and choices of modern-day poets in a selection of contemporary poems. Students will apply their knowledge of poetic form, content and meaning, and develop their skills in comparing an unseen poem with an example of studied poetry.

Students will also develop depth of knowledge about poetic style by studying a selection from the work of a single named poet, *or* a selection from within a literary period or movement. Literary study of the chosen set poems should be enhanced by study of the contexts in which they were written and received.

### Learning outcomes

Students are required to:

- show knowledge and understanding of the function of genre features and conventions in poetry
- show knowledge and understanding of a range of ways to read texts, including reading for detail of how writers use and adapt language, form and structure in texts, responding critically and creatively
- show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts
- show knowledge and understanding of the ways texts can be grouped and compared to inform interpretation
- show knowledge and understanding of the contexts in which texts have been produced and received and understanding of how these contexts influence meaning
- communicate fluently, accurately and effectively their knowledge, understanding and critical evaluation of texts
- identify and explore how attitudes and values are expressed in texts
- use literary critical concepts and terminology with understanding and discrimination
- make appropriate use of the conventions of writing in literary studies referring accurately and appropriately to texts and sources.

## Content

In this component, students will study aspects of a range of poetry, from the established literary canon through to the present day.

Students are required to study two selections of poetry; one specified post-2000 poetry text **and** either one specified selection of poems from one pre- or post-1900 text. This will be either a single named poet or a literary movement.

The lists of poems to be studied can be found in *Appendix 5: Prescribed texts*.

### Post-2000 poetry

Specified text:

*Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*

### Specified Poetry Pre- or Post-1900

Centres choose **either** selected poems from the **named text** or the single **named poet** from the following periods:

#### Pre-1900 choices

##### **The Medieval Period**

Medieval Poetic Drama

**OR**

Medieval Poet: Geoffrey Chaucer

##### **Metaphysical Poetry**

The Metaphysical Poets

**OR**

Metaphysical Poet: John Donne

##### **The Romantic Period**

The Romantics

**OR**

Romantic Poet: John Keats

##### **The Victorian Period**

The Victorians

**OR**

Victorian Poet: Christina Rossetti

#### **Post-1900 choices**

##### **The Modernist Period**

Modernism

**OR**

Modernist Poet: T S Eliot

**The Movement**

The Movement

**OR**

The Movement Poet: Philip Larkin

**Unseen poetry**

Students will be required to respond to an unseen poem in comparison with a studied poem from their contemporary text. Centres are welcome to make use of the additional poems in the contemporary text, that have not been set for study, for unseen practice and wider reading.

**Pre-1900 requirement**

If a pre-1900 choice is not selected as one of the poetry options then it must be selected in *either* Component 1: *Drama or* Component 2: *Prose*. Please see the *Qualification requirements* section on page 5 for more information on ensuring this requirement has been met.

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# Non-examination assessment

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## Overview

Non-examination assessment will be assessed via two texts. There are no prescribed texts but centres must select complete texts which may be drawn from poetry, drama, prose or literary non-fiction. Students must select different texts from those studied in Components 1, 2 and 3.

The selected texts may be linked by theme, movement, author or period. Literary study of both texts should be enhanced by study of the links and connections between them, different interpretations and the contexts in which they were written and received.

## Learning outcomes

Students are required to:

- show knowledge and understanding of a variety of strategies for reading texts, including reading for detail of how writers use and adapt language, form and structure in texts
- show knowledge and understanding of ways to interpret and evaluate texts independently and in response to interpretations by different readers
- show knowledge and understanding of the contexts in which texts have been produced and received and understanding of how these contexts influence meaning
- show knowledge and understanding of a range of literary texts and make connections and explore the relationships between texts
- show knowledge and understanding of the ways texts can be grouped and linked to inform interpretation
- identify and explore how attitudes and values are expressed in texts
- communicate fluently, accurately and effectively their knowledge, understanding and evaluation of texts
- use literary critical concepts and terminology with understanding and discrimination
- make appropriate use of the conventions of writing in literary studies, referring accurately and appropriately to texts and sources
- make connections and explore the relationships between texts.

## Content

Students will apply their literary reading skills to two chosen texts. They will engage in wider reading, use independent reading skills and apply research and study skills to their chosen literature.

Teachers and students are offered a free choice of two texts which should ideally reflect interests and preferences that have arisen as a result of the prescribed course and wider independent reading.

### Assignment choice

**One** extended comparative essay referring to **two** texts.

Total advisory word count: 2500–3000.

Centres are welcome to draw on texts named elsewhere in the specification which have not been selected by the centre for examination assessment. Please note also that texts in translation are not allowed.

Tasks must enable students to explore the links and connections between their texts, different interpretations and the contexts in which they were written and received.

The following topic areas and texts are provided for guidance purposes and represent examples on which tasks could be set.

#### Example 1 – Conflict

Texts: *Birdsong*, Sebastian Faulks and *The Kite Runner*, Khaled Hosseini

#### Example 2 – Relationships

Texts: *The Joy Luck Club*, Amy Tan and *Brick Lane*, Monica Ali

#### Example 3 – Cultural perspectives

Texts: *Things Fall Apart*, Chinua Achebe and *The Heart of Darkness*, Joseph Conrad

#### Example 4 – Literary reportage

Texts: *Dispatches*, Michael Kerr and *Homage to Catalonia*, George Orwell

## Assignment setting, taking and marking

### Assignment setting

When deciding on the texts they select and the assignments they produce, students should be encouraged to draw on their own interests and skills, as well as applying what they have learned about literature. The choice of texts should be made with teacher guidance to ensure that they are of an appropriate standard.

Teachers are encouraged to use the assignment guidance service offered by Pearson to check the appropriate nature of assignments selected by students.

It is advised that, due to the personal nature of the assignment selection each year, students complete different assignments from previous years.

Centres are advised that Pearson will carry out checks on their adherence to the requirement that texts studied for an examination are not used in non-examination assessment and that at least three pre-1900 texts have been studied overall.

### Assignment use

Teachers should ensure that texts chosen by students are relevant and appropriate to the student's course of learning. Students should have the opportunity to choose sources/interpretations/texts as appropriate.

### Assignment guidance service

Pearson provides a free assignment guidance service. Please see our website [qualifications.pearson.com](https://www.pearson.com/qualifications) for further details.

## Assignment research

### Teaching and learning

Teachers should provide students with a short course of study that covers:

- research and study skills
- editing and proofreading skills
- referencing and bibliography skills.

### Collaboration

Students may work together on their research.



## Feedback

Teachers may help students to understand rubrics, assessment criteria and controls. Teachers must not give students solutions. For example, teachers may provide a simplified student friendly version of the assessment criteria, but this must not be specific to the work of individual students or a group of students (see the Joint Council for Qualifications (JCQ) *Instructions for conducting non-examination assessments (new GCE and GCSE specifications)* on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk)). Any additional feedback must be recorded in the *Non-examination assessment authentication sheet* (see *Appendix 4*).

## Resources

Students must have equal access to IT resources. They should have access to a range of resources, interpretations and texts to enable them to make choices as required for their assignments.

# Assignment writing

## Authenticity

Students and teachers must sign the *Non-examination assessment authentication sheet* (see *Appendix 4*). Teachers must review at least one draft to offer support and to ensure they can verify that the student's final work is their own. This support may take the form of **general** advice only and work may not be provisionally assessed. Please refer to the Joint Council for Qualifications (JCQ) *Instructions for conducting non-examination assessments (new GCE and GCSE specifications)* on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk) for further information on the level of feedback permitted.

Students must ensure that all quotations and citations are referenced using an established referencing system, such as Harvard, and produce a bibliography citing reference texts.

## Collaboration

Students must not work with others when writing their assignments. Centres must ensure that the same teacher has reviewed all work from a class in order to be able to verify on the *Non-examination assessment authentication sheet* that students' work is their own.

### **Feedback**

Teachers may help students to understand rubrics, assessment criteria and controls. Any additional feedback must be recorded on the *Non-examination assessment authentication sheet* (see *Appendix 4*). Please refer to the Joint Council for Qualifications (JCQ) *Instructions for conducting non-examination assessments (new GCE and GCSE specifications)* on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk) for further information.

### **Word count**

It is strongly recommended that students write between 2500–3000 words in total for their chosen assignment. This does not include footnotes and bibliographies.

It is advisable that the upper word limit is adhered to by students to enable them to satisfy the requirement to produce a concise and coherently structured response.

## **Assignment marking**

Teachers should mark the assignment using the assessment criteria on the following pages. Teachers may annotate students' work. The marks awarded should be justified and teachers should add comments to the *Non-examination assessment authentication sheet* (see *Appendix 4*).

## Assessment criteria

Teachers must mark students' work using the assessment criteria on *pages 26–28*.

### Marking guidance

- All candidates must receive the same treatment. Teachers must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- All the marks on the mark scheme are designed to be awarded. Teachers should always award full marks if deserved, i.e. if the answer matches the mark scheme. Teachers should be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.

The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. Each bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

When deciding how to reward an answer using a levels-based mark scheme, the 'best fit' approach should be used. To do this teachers should:

- first decide which level descriptor most closely matches the candidate answer and place it in that band
- decide on the mark awarded within the band based on the quality of the answer and modify according to how securely all bullet point descriptors are met at that level
- remember that in cases of uneven performance, all the above points still apply. Candidates are to be placed in the band that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that band depending on how they have evidenced each of the descriptor bullet points
- remember that all Assessment Objectives within a level are equally weighted and they must take this into consideration when making their judgements.

Please refer to the marking guidance on *page 25* when applying this grid.

Level	Mark	Guidance	Non-examination assessment		
			AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
			Descriptor (AO1, AO2, AO3)		
	0		No rewardable material		
Level 1	1–7	<b>Low (1–2 marks)</b> Qualities of levels are inconsistently met	<b>Descriptive</b> <ul style="list-style-type: none"> <li>Makes little reference to the text with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts. Shows a lack of understanding of the writer’s craft.</li> <li>Shows limited awareness of contextual factors.</li> </ul>		
		<b>Mid (3–5 marks)</b> Qualities of level are largely met			
		<b>High (6–7 marks)</b> Qualities of level are convincingly met			
Level 2	8–14	<b>Low (8–9 marks)</b> Qualities of levels are inconsistently met	<b>General understanding</b> <ul style="list-style-type: none"> <li>Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer’s craft by commenting on straightforward elements.</li> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> </ul>		
		<b>Mid (10–12 marks)</b> Qualities of level are largely met			
		<b>High (13–14 marks)</b> Qualities of level are convincingly met			
Level 3	15–21	<b>Low (15–16 marks)</b> Qualities of levels are inconsistently met	<b>Clear relevant application</b> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>Shows clear understanding of writer’s craft. Demonstrates knowledge of how meanings are shaped with consistent analysis.</li> <li>Identifies detailed points to link texts and contexts. These are supported by specific textual examples that show clear understanding of significance and influence.</li> </ul>		
		<b>Mid (17–19 marks)</b> Qualities of level are largely met			
		<b>High (20–21 marks)</b> Qualities of level are convincingly met			
Level 4	22–29	<b>Low (22–23 marks)</b> Qualities of levels are inconsistently met	<b>Discriminating controlled application</b> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Analyses the effects of literary features and demonstrates discriminating understanding of how meanings are shaped. Controlled analysis that is aware of nuances and subtleties of the writer’s craft.</li> <li>Provides a discriminating analysis of how context influences the writer’s craft. Explores links in a detailed way.</li> </ul>		
		<b>Mid (24–27 marks)</b> Qualities of level are largely met			
		<b>High (28–29 marks)</b> Qualities of level are convincingly met			

Level	Mark	Guidance	Non-examination assessment		
			AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
			Descriptor (AO1, AO2, AO3)		
Level 5	30–36	<b>Low (30–31 marks)</b> Qualities of levels are inconsistently met	<b>Critical evaluative application</b> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped. Evaluates the effects of literary features and shows a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> </ul>		
		<b>Mid (32–34 marks)</b> Qualities of level are largely met			
		<b>High (35–36 marks)</b> Qualities of level are convincingly met			

Please refer to the marking guidance on *page 25* when applying this grid.

<b>Non-examination assessment</b>		
<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO4, AO5)</b>
	0	No rewardable material
<b>Level 1</b>	1–4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Demonstrates limited awareness of similarities, differences or links between texts. Describes the texts as separate entities.</li> <li>• Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of alternative readings to own response.</li> </ul>
<b>Level 2</b>	5–9	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>• Identifies general similarities, differences or links between texts. Makes general cross-references between texts.</li> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic alternative interpretations.</li> </ul>
<b>Level 3</b>	10–14	<p><b>Detailed exploration</b></p> <ul style="list-style-type: none"> <li>• Makes clear connections between texts, developing an integrated, connective approach with clear examples.</li> <li>• Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>
<b>Level 4</b>	15–19	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>• Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.</li> <li>• Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of alternative interpretations in development of own critical position.</li> </ul>
<b>Level 5</b>	20–24	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Evaluates connections between texts. Exhibits a sophisticated connective approach with exemplification.</li> <li>• Applies a sustained evaluation of different interpretations of texts. This is cogent and supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>

## Marking, standardisation and moderation

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The assignment is marked by teachers. Where marking for this qualification has been carried out by more than one teacher in a centre, a process of internal standardisation must be carried out to ensure that there is a consistent application of the assessment criteria.

Marks awarded by the centre will be subject to external moderation by Pearson. Moderation will ensure consistency with national standards and will review assignments to ensure that the assignment setting rules have been correctly applied by centres. Pearson will notify centres of the students whose responses have been selected for moderation. This sample will take cohort size into account.

If the moderation indicates that centre assessment does not reflect national standards, an adjustment will be made to students' final marks to compensate.

Please refer to the Joint Council for Qualifications (JCQ) *Instructions for conducting non-examination assessments (new GCE and GCSE specifications)* on the JCQ website, [www.jcq.org.uk](http://www.jcq.org.uk), for further information. The assessment in this qualification will comply with these instructions.

## Security and backups

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It is the responsibility of the centre to keep the work that students have submitted for assessment secure.

Secure storage is defined as a securely locked cabinet or cupboard.

## Further information

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For up-to-date advice on teacher involvement and administration of non-examination assessment, please refer to the Joint Council for Qualifications (JCQ) *Instructions for conducting non-examination assessments (new GCE and GCSE specifications)* document on the JCQ website: [www.jcq.org](http://www.jcq.org).





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# Assessment

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## Assessment summary

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### Summary of table of assessment

Students must complete all assessment in May/June in any single year.

Centres are reminded that the marks given are raw marks and as such for results purposes will be scaled to reflect the appropriate component weighting.

#### Component 1: Drama

\*Paper code: 9ET0/01

Written examination consisting of **two** sections. Open book examination – clean copies of the prescribed drama texts to be taken into the examination. Copies of the Critical Anthologies **must not** be taken into the examination.

**30% of the total qualification**

#### Section A: Shakespeare

**One** essay question from a choice of **two** on their studied text, incorporating ideas from wider critical reading (AO1, AO2, AO3, AO5 assessed).

#### Section B: Other drama

**One** essay question from a choice of **two** on their studied text (AO1, AO2, AO3 assessed).

- First assessment: May/June 2017.
- The assessment length is 2 hours and 15 minutes.
- The assessment consists of 32 questions. Students answer two of these.
- The assessment consists of 60 marks – 35 marks for Section A and 25 marks for Section B.

**Component 2: Prose****\*Paper code: 9ET0/02**

Written examination consisting of **one** section. Open book examination – clean copies of the prescribed prose texts to be taken into the examination.

**20% of the total qualification**

Students answer **one** comparative essay question from a choice of **two** on their studied theme (AO1, AO2, AO3, AO4 assessed).

- First assessment: May/June 2017.
- The assessment length is 1 hour and 15 minutes.
- The assessment consists of 12 questions. Students answer one of these.
- The assessment consists of 40 marks.

**Component 3: Poetry****\*Paper code: 9ET0/03**

Written examination consisting of **two** sections. Open book examination – clean copies of the prescribed poetry texts to be taken into the examination.

**30% of the total qualification****Section A: Post-2000 Poetry**

**One** comparative essay question from a choice of **two** on an unseen modern poem written post-2000 and one named poem from the studied contemporary text (AO1, AO2, AO4 assessed).

**Section B: Specified Poetry Pre- or Post-1900**

**One** essay question from a choice of **two** on their studied text (AO1, AO2, AO3 assessed).

- First assessment: May/June 2017.
- The assessment length is 2 hours and 15 minutes.
- The assessment consists of 26 questions – students answer one question from a choice of two then one question from a choice of 24.
- The assessment consists of 60 marks – 30 marks for Section A and 30 marks for Section B.

**Non-examination assessment****\*Code: 9ET0/04**

Students produce **one** assignment.

**One** extended comparative essay referring to two texts (AO1, AO2, AO3, AO4, AO5 assessed).

**20% of the  
total  
qualification**

Total advisory word count is 2500–3000 words.

- First moderation: May/June 2017.
- This assessment is internally assessed, externally moderated.
- The assignment consists of 60 marks.
- Assignments must be submitted at the end of the course.

The sample assessment materials can be found in the *Pearson Edexcel Level 3 Advanced GCE in English Literature Sample Assessment Materials* document.

\*See *Appendix 3: Codes* for a description of this code and all other codes relevant to this qualification.

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## Assessment Objectives and weightings

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<b>Students must:</b>		<b>% in GCE</b>
<b>A01</b>	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression	26.7
<b>A02</b>	Analyse ways in which meanings are shaped in literary texts	26.7
<b>A03</b>	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received	21.9
<b>A04</b>	Explore connections across literary texts	14
<b>A05</b>	Explore literary texts informed by different interpretations	11
<b>Total</b>		<b>100%</b>

*NB: some totals have been rounded either up or down*

## Breakdown of Assessment Objectives

Paper/Component	Assessment Objectives					Total for all Assessment Objectives
	A01	A02	A03	A04	A05	
Paper 1: Drama	7.8%	7.8%	7.8%	0%	6.9%	30%
Paper 2: Prose	5%	5%	5%	5%	0%	20%
Paper 3: Poetry	9.9%	9.9%	5.1%	5.1%	0%	30%
Non-examination assessment	4%	4%	4%	4%	4%	20%
<b>Total for this qualification</b>	<b>26.7</b>	<b>26.7</b>	<b>21.9</b>	<b>14</b>	<b>11</b>	<b>100%</b>

*NB: some totals have been rounded either up or down*

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## Entry and assessment information

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### Student entry

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Details of how to enter students for the examinations for this qualification can be found in our *UK Information Manual*. A copy is made available to all examinations officers and is available on our website [qualifications.pearson.com](http://qualifications.pearson.com)

### Forbidden combinations, discount code and performance tables

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There are no forbidden combinations with this qualification. Centres should be aware that students who enter for more than one GCE qualification with the same discount code will have only one of the grades they achieve counted for the purpose of the School and College Performance Tables. If the qualifications are the same size, then the better grade will be counted (please see *Appendix 3: Codes*).

Students should be advised that if they take two GCE qualifications with the same discount code, colleges, universities and employers are very likely to take the view that this achievement is equivalent to only one GCE. The same view may be taken if students take two GCE qualifications that have different discount codes but have significant overlap of content. Students or their advisers who have any doubts about their subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

### Access arrangements, reasonable adjustments and special consideration

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#### Access arrangements

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

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

The intention behind an access arrangement is to meet the particular needs of an individual student with a disability without affecting the integrity of the assessment. Access arrangements are the principal way in which awarding

bodies comply with the duty under the Equality Act 2010 to make 'reasonable adjustments'.

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

### **Reasonable adjustments**

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

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

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

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

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

### **Special consideration**

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

### **Further information**

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

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

## Malpractice

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### **Candidate malpractice**

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

Candidate malpractice in controlled assessments discovered before the candidate has signed the declaration of authentication form does not need to be reported to Pearson.

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

Failure to report candidate malpractice constitutes staff or centre malpractice.

### **Staff/centre malpractice**

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

All cases of suspected staff malpractice and maladministration must be reported immediately, before any investigation is undertaken by the centre, to Pearson on a JCQ Form M2(a) (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)). The form, supporting documentation and as much information as possible should be emailed to [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com). Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report malpractice itself constitutes malpractice.

More detailed guidance on malpractice can be found in the latest version of the document *General and Vocational Qualifications Suspected Malpractice in Examinations and Assessments Policies and Procedures*, available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice).



## Equality Act 2010 and Pearson equality policy

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

We are committed to making sure that:

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

You can find details on how to make adjustments for students with protected characteristics in the policy document *Access Arrangements, Reasonable Adjustments and Special Consideration* which is on our website ([qualifications.pearson.com](http://qualifications.pearson.com)).

## Synoptic assessment

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Synoptic assessment requires students to work across different parts of a qualification and to show their accumulated knowledge and understanding of a topic or subject area.

Synoptic assessment enables students to show their ability to combine their skills, knowledge and understanding with breadth and depth of the subject.

Students draw together skills synoptically in their analysis and evaluation of texts. This occurs throughout the qualification and assessment, particularly in the non-examination assessment.

## **Awarding and reporting**

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This qualification will be graded, awarded and certificated to comply with the requirements of the current Code of Practice, published by the Office of Qualifications and Examinations Regulation (Ofqual).

The Advanced GCE qualification will be graded and certificated on a six-grade scale from A\* to E using the total subject mark. Individual components are not graded.

The first certification opportunity for the Pearson Edexcel Level 3 Advanced GCE in English Literature will be 2017.

Students whose level of achievement is below the minimum judged by Pearson to be of sufficient standard to be recorded on a certificate will receive an unclassified U result.

## **Language of assessment**

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Assessment of this qualification will be available in English. All student work must be in English.

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## Other information

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### Student recruitment

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

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

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### Prior learning and other requirements

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There are no prior learning or other requirements for this qualification.

Students who would benefit most from studying an Advanced GCE in English Literature are likely to have a Level 2 qualification such as a GCSE in English Literature.

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### Progression

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Students can progress from this qualification to:

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

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### Relationship between Advanced Subsidiary GCE and Advanced GCE

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The Advanced Subsidiary GCE is a discrete linear qualification and comprises two examined components; these are built from content that is common with the Advanced GCE but they have different assessments that take place at the end of the course.

## **Relationship between GCSE and Advanced GCE**

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This qualification provides progression from GCSE building on skills of analysing, evaluating and comparing texts and writing skills, including accurate spelling, punctuation and grammar.

## **Progression from GCSE to Advanced GCE**

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The Advanced GCE will allow students to develop a broader and deeper understanding of English Literature and allow them to develop higher English Literature skills.

# Appendices

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# Appendix 1: Transferable skills

## The need for transferable skills

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

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

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the National Research Council's (NRC) framework as the most evidence-based and robust skills framework. We adapted the framework slightly to include the Program for International Student Assessment (PISA) ICT Literacy and Collaborative Problem Solving (CPS) Skills.

The adapted National Research Council's framework of skills involves:<sup>2</sup>

## Cognitive skills

- **Non-routine problem solving** – expert thinking, metacognition, creativity.
- **Systems thinking** – decision making and reasoning.
- **Critical thinking** – definitions of critical thinking are broad and usually involve general cognitive skills such as analysing, synthesising and reasoning skills.
- **ICT literacy** – access, manage, integrate, evaluate, construct and communicate<sup>3</sup>.

## Interpersonal skills

- **Communication** – active listening, oral communication, written communication, assertive communication and non-verbal communication.
- **Relationship-building skills** – teamwork, trust, intercultural sensitivity, service orientation, self-presentation, social influence, conflict resolution and negotiation.
- **Collaborative problem solving** – establishing and maintaining shared understanding, taking appropriate action, establishing and maintaining team organisation.

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

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

<sup>3</sup> PISA – *The PISA Framework for Assessment of ICT Literacy* (2011)

### **Intrapersonal skills**

- **Adaptability** – ability and willingness to cope with the uncertain, handling work stress, adapting to different personalities, communication styles and cultures, and physical adaptability to various indoor and outdoor work environments.
- **Self-management and self-development** – ability to work remotely in virtual teams, work autonomously, be self-motivating and self-monitoring, willing and able to acquire new information and skills related to work.

Transferable skills enable young people to face the demands of further and higher education, as well as the demands of the workplace, and are important in the teaching and learning of this qualification. We will provide teaching and learning materials, developed with stakeholders, to support our qualifications.



## Appendix 2: Level 3 Extended Project qualification

### What is the Extended Project?

The Extended Project is a standalone qualification that can be taken alongside GCEs. It supports the development of independent learning skills and helps to prepare students for their next step – whether that be higher education study or employment. The qualification:

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

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

Students can choose from one of four approaches to produce:

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

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

### Students: what they need to do

The Extended Project qualification requires students to:

- select a topic of interest for an in-depth study and negotiate the scope of the project with their teacher
- identify and draft an objective for their project (for example, in the form of a question, hypothesis, challenge, outline of proposed performance, issue to be investigated or commission for a client) and provide a rationale for their choice
- produce a plan for how they will deliver their intended objective
- conduct research as required by the project brief, using appropriate techniques
- carry out the project using tools and techniques safely
- share the outcome of the project using appropriate communication methods, including a presentation.

### **Teachers: key information**

- The Extended Project has 120 guided learning hours (GLH) consisting of:
  - a taught 40-GLH element that includes teaching the technical skills (for example, research skills)
  - a guided 80-GLH element that includes mentoring students through the project work.
- Group work is acceptable, however it is important that each student provides evidence of their own contribution and produces their own report.
- 100% externally moderated.
- Four Assessment Objectives: manage, use resources, develop and realise, review.
- Can be run over 1, 1½ or 2 years.
- Can be submitted in January or June.

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

The Extended Project creates the opportunity to develop transferable skills for progression to higher education and the workplace. This is through the exploration of an area of personal interest or a topic of interest from the English Literature qualification content. For example, English Literature students could work on a dissertation that explores an aspect of English literature.

### **Skills developed**

Through what they are taught and from their work on other projects, it is expected that Extended Project students will develop skills in the following areas:

- independent research skills, including skills in primary research and the selection of appropriate methods for data collection
- extended reading and academic writing, including reading academic articles
- planning/project management, including the refining of research questions
- source handling and evaluation
- evaluation of arguments and processes, including arguments in favour of alternative interpretations of sources and evaluation of the research process
- critical thinking.

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

The Extended Project is an ideal vehicle to develop the transferable skills identified in *Appendix 1*.

## Using the Extended Project to support breadth and depth

Students are not expected to study specified material. In the Extended Project, students are assessed on the quality of the work they produce and the skills they develop and demonstrate through working on it.

English Literature students should demonstrate that they have extended themselves in some significant way by means of their Extended Project. It is important that they show at the outset how their work involves significant extension beyond what they have studied in English Literature. Students can use the Extended Project to demonstrate *extension* in one or more dimensions:

- **deepening understanding:** this is where a student explores a topic in greater depth than in the specification content. An English Literature student could choose to carry out a deeper, more analytic exploration of a concept that can be explored through the lens of textual study. For example, questions about the nature of literature or exploration of a concept such as identity or meaning
- **broadening skills:** this is where a student learns a new skill, for example performance skills
- **widening perspectives:** this is where a student's project spans different subjects and involves cross-curricular exploration that looks at, for example, political, social, philosophical and psychological aspects of the question.

## Choosing topics and narrowing down to a question

Topics or titles linked to the themes from the English Literature qualification could inspire a choice of Extended Project topic.

As an example of an English Literature related project, consider a student who, having studied *Hamlet*, decided to explore the question of how identity is defined, using the text of the play as a central source. The student's dissertation contained a literature review, examining the way in which the concept of identity figures in *Hamlet*, and exploring this through engagement with commentaries on the play. In the discussion section, the student critically examined some philosophical aspects of the question of identity, using points from *Hamlet* to exemplify them. The project concluded with a review of the research process and an oral presentation of the main findings.

Examples of dissertation titles:

- Does the work of Christopher Marlowe illustrate the idea that works of art reflect rather than initiate social changes?
- Is it possible to produce tragedy in the modern era?
- Is poetry essential to religious literature?
- Is authorial intent irrelevant when we are seeking to interpret a text?

There is also scope for English Literature based performance and artefact Extended Projects. For example, a student might perform scenes from a text they are studying or create an artefact inspired by a topic studied in English Literature.



## Appendix 3: Codes

Type of code	Use of code	Code number
Discount codes	Every qualification eligible for performance tables is assigned to a discount code indicating the subject area to which it belongs.  Discount codes are published by DfE.	Please see the <a href="https://www.gov.uk">GOV.UK website</a>
Regulated Qualifications Framework (RQF) codes	Each qualification title is allocated an Ofqual Regulated Qualifications Framework (RQF) code.  The RQF code is known as a Qualification Number (QN). This is the code that features in the DfE Section 96 and on the LARA as being eligible for 16–18 and 19+ funding, and is to be used for all qualification funding purposes. The QN is the number that will appear on the student’s final certification documentation.	The QN for the qualification in this publication is: 601/5046/4
Subject codes	The subject code is used by centres to enter students for a qualification. Centres will need to use the entry codes only when claiming students’ qualifications.	Advanced GCE – 9ET0
Paper/component code	These codes are provided for reference purposes. Students do not need to be entered for individual papers/components.	Paper 1: 9ET0/01 Paper 2: 9ET0/02 Paper 3: 9ET0/03  Non-examination assessment: 9ET0/04



## Appendix 4: Non-examination assessment authentication sheet

Pearson Edexcel Level 3 Advanced GCE in English Literature 9ET0/04		
Have you received advice on the title from the Assignment Advisory Service?	Y/N	
Centre name:	Centre number:	
Candidate name:	Candidate number:	
Assignment	Marks awarded	Comments
Essay title:	AOs 1, 2 and 3 <b>/36</b>	
	AOs 4 and 5 <b>/24</b>	
<b>TOTAL</b>	<b>/60</b>	

### Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification. I confirm that the candidate has studied at least three pre-1900 texts in the examined components to meet the requirements of the qualification, and the same texts have not been studied for both non-examination assessment and examination.

Assessor name:			
Assessor signed:		Date:	

### Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice. I understand that to meet the requirements of the qualification, I must answer examination questions on at least three pre-1900 texts and I must not use texts which I have studied for non-examination assessment in my answers to examination questions.

Candidate signed:		Date:	
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### Additional candidate declaration

By signing this additional declaration you agree to your work being used to support Professional Development, Online Support and Training of both Centre-Assessors and Pearson Moderators. If you have any concerns regarding this please email: [ePortfolio@edexcel.com](mailto:ePortfolio@edexcel.com)

Candidate signed:		Date:	
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## Texts coverage check

You are reminded that the text choices for the non-examination assessment must be different to the texts studied in Components 1, 2 and 3.

Please tick all texts that have been studied in the other components.

Component 1	Shakespeare		Other drama	
	<b>Tragedy</b>			
	<i>Antony and Cleopatra</i>	<input type="checkbox"/>	<i>Les Blancs</i>	<input type="checkbox"/>
	<i>Hamlet</i>	<input type="checkbox"/>	<i>Doctor Faustus</i>	<input type="checkbox"/>
	<i>King Lear</i>	<input type="checkbox"/>	<i>The Duchess of Malfi</i>	<input type="checkbox"/>
	<i>Othello</i>	<input type="checkbox"/>	<i>The Importance of Being Earnest</i>	<input type="checkbox"/>
	<b>Comedy</b>			
	<i>A Midsummer Night's Dream</i>	<input type="checkbox"/>	<i>The Rover</i>	<input type="checkbox"/>
	<i>Measure for Measure</i>	<input type="checkbox"/>	<i>A Streetcar Named Desire</i>	<input type="checkbox"/>
<i>The Taming of the Shrew</i>	<input type="checkbox"/>	<i>Sweat</i>	<input type="checkbox"/>	
<i>Twelfth Night</i>	<input type="checkbox"/>	<i>Waiting for Godot</i>	<input type="checkbox"/>	

Component 2	Childhood		Colonisation and its Aftermath	
	<i>Hard Times</i>	<input type="checkbox"/>	<i>The Adventures of Huckleberry Finn</i>	<input type="checkbox"/>
	<i>What Maisie Knew</i>	<input type="checkbox"/>	<i>Heart of Darkness</i>	<input type="checkbox"/>
	<i>Atonement</i>	<input type="checkbox"/>	<i>Home Fire</i>	<input type="checkbox"/>
<i>The Color Purple</i>	<input type="checkbox"/>	<i>The Lonely Londoners</i>	<input type="checkbox"/>	
Component 2	The Supernatural		Women and Society	
	<i>Dracula</i>	<input type="checkbox"/>	<i>Tess of the D'Urbervilles</i>	<input type="checkbox"/>
	<i>The Picture of Dorian Gray</i>	<input type="checkbox"/>	<i>Wuthering Heights</i>	<input type="checkbox"/>
	<i>Beloved</i>	<input type="checkbox"/>	<i>Mrs Dalloway</i>	<input type="checkbox"/>
<i>The Little Stranger</i>	<input type="checkbox"/>	<i>A Thousand Splendid Suns</i>	<input type="checkbox"/>	
Component 2	Crime and Detection		Science and Society	
	<i>Lady Audley's Secret</i>	<input type="checkbox"/>	<i>Frankenstein</i>	<input type="checkbox"/>
	<i>The Moonstone</i>	<input type="checkbox"/>	<i>The War of the Worlds</i>	<input type="checkbox"/>
	<i>The Cutting Season</i>	<input type="checkbox"/>	<i>The Handmaid's Tale</i>	<input type="checkbox"/>
<i>In Cold Blood</i>	<input type="checkbox"/>	<i>Never Let Me Go</i>	<input type="checkbox"/>	



<b>Component 3</b>	The Medieval Period	<input type="checkbox"/>	Geoffrey Chaucer	<input type="checkbox"/>
	The Metaphysical Poets	<input type="checkbox"/>	John Donne	<input type="checkbox"/>
	The Romantics	<input type="checkbox"/>	John Keats	<input type="checkbox"/>
	The Victorians	<input type="checkbox"/>	Christina Rossetti	<input type="checkbox"/>
	Modernism	<input type="checkbox"/>	T S Eliot	<input type="checkbox"/>
	The Movement	<input type="checkbox"/>	Philip Larkin	<input type="checkbox"/>

<b>Non-examination assessment</b>	Please list the non-examination assessment texts below	
	Text 1	Text 2



## Appendix 5: Prescribed texts

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

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

### **Component 1: Drama and Component 2: Prose**

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

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

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

### **Component 3: Poetry – poems to be studied**

The lists of prescribed poems for the Post-2000 Specified Poetry and Specified Poetry Pre- or Post-1900 appear overleaf. Page numbers refer to those used in the named anthology/collection.

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

### Post-2000 Specified Poetry

***Poems of the Decade: An Anthology of the Forward Books of Poetry  
2002–2011 (Faber and Faber, 2015)  
ISBN 978-0571325405***

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

NB: other editions may use different page numbers

## Specified Poetry Pre- or Post-1900

### Pre-1900 – The Medieval Period

<b><i>Everyman and Medieval Miracle Plays</i>, editor A C Cawley (Everyman, 1993) ISBN 9780460872805</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
Noah's Flood (Chester)	Anon	33
The Second Shepherds' Pageant (Wakefield)		75
The Crucifixion (York)		137

<b><i>English Mystery Plays: A Selection</i>, editor Peter Happé (Penguin Classics, 1975) ISBN 9780140430936</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
Noah (Chester)	Anon	118
The Second Shepherds' Play		265
The Crucifixion		525

Note for prescribed list of poems for medieval poetry:

- *Noah's Flood/Noah* is counted as the equivalent of seven poems
- *The Second Shepherds' Pageant/Play* is counted as the equivalent of seventeen poems
- *The Crucifixion* is counted as the equivalent of six poems.

<b><i>The Wife of Bath's Prologue and Tale</i>, editor James Winny (Cambridge, 1994) ISBN 9780521466899 or ISBN 9781316615607</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
The Wife of Bath's Prologue	Geoffrey Chaucer	35
The Wife of Bath's Tale		63

Note for prescribed list of poems for Geoffrey Chaucer:

- *The Wife of Bath's Prologue* is counted as the equivalent of twenty poems
- *The Wife of Bath's Tale* is counted as the equivalent of ten poems.

## Pre-1900 – Metaphysical Poetry

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

***Metaphysical Poetry*, editor Colin Burrow (Penguin, 2006)  
ISBN 9780140424447**

Poem title	Poet	Page number
Unprofitableness	Henry Vaughan	219
The World		220
To My Excellent Lucasia, on Our Friendship	Katherine Philips	240
A Dialogue of Friendship Multiplied		241
Orinda to Lucasia		242

**John Donne Selected Poems (Penguin Classics, 2006)  
ISBN 9780140424409**

Poem title	Poet	Page number
The Good Morrow	John Donne	3
Song ('Go and catch a falling star')		3
Woman's Constancy		4
The Sun Rising		6
The Canonization		9
Song ('Sweetest love I do not go')		12
Air and Angels		15
The Anniversary		17
Twicknam Garden		20
Love's Growth		24
A Valediction of Weeping		28
Love's Alchemy		29
The Flea		30
A Nocturnal upon St Lucy's Day, Being the Shortest Day		33
The Apparition		36
A Valediction Forbidding Mourning		37
The Ecstasy		39
The Funeral		45
The Relic		48
Elegy: To His Mistress Going to Bed		80
Holy Sonnet I ('Thou hast made me')	177	
Holy Sonnet V ('I am a little world')	179	
Holy Sonnet VI ('This is my play's last scene')	179	
Holy Sonnet VII ('At the round earth's imagined corners')	180	
Holy Sonnet X ('Death be not proud')	181	



**John Donne Selected Poems (Penguin Classics, 2006)  
ISBN 9780140424409**

Poem title	Poet	Page number
Holy Sonnet XI ('Spit in my face, you Jews')	John Donne	182
Holy Sonnet XIV ('Batter my heart')		183
Goodfriday, 1613. Riding Westward		190
Hymn to God my God, in My Sickness		195
A Hymn to God the Father		197

## Pre-1900 – The Romantic Period

<b>English Romantic Verse, editor David Wright (Penguin Classics, 1973) ISBN 9780140421026</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
Songs of Innocence: Holy Thursday	William Blake	69
Songs of Experience: Holy Thursday		73
Songs of Experience: The Sick Rose		73
Songs of Experience: The Tyger		74
Songs of Experience: London		75
Lines Written in Early Spring	William Wordsworth	108
Lines Composed a Few Miles above Tintern Abbey		109
Ode: Intimations of Immortality		133
Lines Inscribed upon a Cup Formed from a Skull	George Gordon, Lord Byron	211
So We'll Go no more A Roving		213
On This Day I Complete My Thirty-Sixth Year		232
'The cold earth slept below'	Percy Bysshe Shelley	242
<i>Stanzas Written in Dejection, near Naples</i>		243
Ode to the West Wind		246
The Question		249
Ode to a Nightingale		John Keats
Ode on a Grecian Urn	279	
Ode on Melancholy	283	
Sonnet on the Sea	287	

***Selected Poems: John Keats, editor John Barnard***  
**(Penguin Classics, 2007) ISBN 9780140424478**

Poem title	Poet	Page number
'O Solitude! if I must with thee dwell'	John Keats	5
On First Looking into Chapman's Homer		12
On the Sea		35
'In drear-nighted December'		97
On Sitting Down to Read King Lear Once Again		99
'When I have fears that I may cease to be'		100
The Eve of St Agnes		165
To Sleep		186
Ode to Psyche		187
Ode on a Grecian Urn		191
Ode to a Nightingale		193
Ode on Melancholy		195
'Bright Star! would I were steadfast as thou art'		219
To Autumn		219

Note for prescribed list of poems for John Keats:

*The Eve of St Agnes* is counted as the equivalent of five poems.

## Pre-1900 – The Victorian Period

<b><i>The New Oxford Book of Victorian Verse</i>, editor Christopher Ricks (OUP, 2008) ISBN 9780199556311</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
From In Memoriam: VII 'Dark house, by which once more I stand'	Alfred Tennyson	23
From In Memoriam: XCV 'By night we linger'd on the lawn'		28
From Maud: I.xi 'O let the solid ground'		37
From Maud: I.xviii 'I have led her home, my love, my only friend'		38
From Maud: I.xxii 'Come into the garden, Maud'		40
From Maud: II.iv 'O that 'twere possible'		43
The Visionary	Emily Brontë and Charlotte Brontë	61
Grief	Elizabeth Barrett Browning	101
From Sonnets from the Portuguese XXIV 'Let the world's sharpness, like a closing knife'		102
The Best Thing in the World		115
'Died...'		116
My Last Duchess	Robert Browning	117
Home-Thoughts, from Abroad		124
Meeting at Night		125
Love in a Life		134
'The Autumn day its course has run—the Autumn evening falls'	Charlotte Brontë	213
'The house was still—the room was still'		214
'I now had only to retrace'		214
'The Nurse believed the sick man slept'		215
Stanzas – ['Often rebuked, yet always back returning']	Charlotte Brontë (perhaps by Emily Brontë)	215

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

Poem title	Poet	Page number
Remember	Christina Rossetti	278
Echo		278
May		280
A Birthday		280
Somewhere or Other		297
At an Inn	Thomas Hardy	465
'I Look into My Glass'		466
Drummer Hodge		467
A Wife in London		467
The Darkling Thrush		468

**Christina Rossetti Selected Poems, editor Dinah Roe  
(Penguin, 2008) ISBN 9780140424690**

Poem title	Poet	Page number
Some ladies dress in muslin full and white	Christina Rossetti	12
Remember		16
The World		26
Echo		30
May		33
A Birthday		52
An Apple-Gathering		53
Maude Clare		55
At Home		57
Up-Hill		58
Goblin Market		67
What Would I Give?		88
Twice		89
Memory		112
A Christmas Carol		134
Passing and Glassing		156
Piteous my rhyme is		179
'A Helpmeet for Him'		182
As froth on the face of the deep		184
Our Mothers, lovely women pitiful		190
Babylon the Great	191	

Note for prescribed list of poems for Christina Rossetti:

*Goblin Market* is counted as the equivalent of ten poems.

## Post-1900 – The Modernist Period

<b><i>The Great Modern Poets</i>, editor Michael Schmidt (Quercus, 2014) ISBN 9781848668669</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
The Runaway	Robert Frost	30
Mending Wall		30
Stopping by Woods on a Snowy Evening		32
Mowing		32
The Road Not Taken		32
Out, Out		33
The Red Wheelbarrow	William Carlos Williams	46
This is just to say		46
Landscape with the Fall of Icarus		46
The Hunters in the Snow		47
The Great Figure		47
Snake	D H Lawrence	50
To a Snail	Marianne Moore	64
What Are Years?		64
La Figlia Che Piange	T S Eliot	68
The Love Song of J. Alfred Prufrock		68
Time does not bring relief; you all have lied...	Edna St Vincent Millay	78
Recuerdo		78
Wild Swans		79
The Fawn		79
in Just	e e cummings	86
what if a much of a which of a wind		86
pity this busy monster, manunkind		87
Stop all the Clocks	W H Auden	114
Lullaby		114
Musée des Beaux Arts		115
The Shield of Achilles		116

Note for prescribed list of poems for Modernism:

*The Love Song of J. Alfred Prufrock* is counted as the equivalent of three poems.

**T S Eliot: Selected Poems (Faber, 2009) ISBN 9780571247059**

Poem title	Poet	Page number
The Love Song of J. Alfred Prufrock	T S Eliot	3
Portrait of a Lady		8
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