



CCEA GCE Specification in English Literature

For first teaching from September 2008

For first award of AS level in Summer 2009

For first award of A level in Summer 2010

Subject Code: 5110

english literature

Foreword

This booklet contains CCEA's Advanced Subsidiary (AS) and Advanced GCE English Literature specification for first teaching from September 2008.

The AS is the first part of the full advanced GCE course and will be assessed at a standard appropriate for candidates who have completed the first half of the full Advanced GCE course.

The full Advanced GCE comprises the AS and the second half of the Advanced GCE course referred to as A2. However, the AS can be taken as a "stand-alone" qualification without progression to A2.

The A2 will be assessed at a standard appropriate for candidates who have completed a full advanced GCE course and will include synoptic assessment and an element of stretch and challenge.

The Advanced GCE award will be based on aggregation of the marks from the AS (50%) and the A2 (50%).

An A* will be awarded to the candidates who attain an overall grade A in the qualification and an aggregate of at least 90% of the uniform marks across the A2 units.

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1 Introduction

This specification sets out the content and assessment details for our Advanced Subsidiary (AS) and Advanced Level (A Level) courses in English Literature. This specification is for first teaching from September 2008. You can view and download the latest version of this specification from the CCEA website at www.ccea.org.uk.

Students can take the AS course as a final qualification or as the first half of the A Level qualification. Students who wish to obtain a full A Level qualification must also complete the second half of the course, referred to as A2. We will make the first AS awards for this specification in 2009 and will make the first A Level awards in 2010.

The specification builds on the broad objectives of the revised Northern Ireland Curriculum. It is also relevant to key curriculum concerns in England and Wales.

Courses based on this specification should encourage students to develop their interest and enjoyment in literary studies through reading widely, independently and critically. At AS Level, students should develop as confident, independent and reflective readers of a range of texts. The A Level course should broaden and deepen the knowledge, skills and understanding developed at AS Level. A Level courses should also encourage students to explore comparisons and connections between texts and appreciate the significance of cultural and historical influences upon readers and writers.

1.1 Aims

Students should be encouraged to:

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

1.2 Key features

This specification's key features include:

- the opportunity to study a range of English Literature written by Irish writers;
- the chance to read literature from outside the UK and literature in translation;
- the opportunity for students to vary strategies for reading, depending on the texts studied and the purposes for reading them;
- the reflection of assessment objectives in questions and assessment procedures;
- the equity between raw and uniform mark allocation;
- the development of students as discerning readers, capable of independent, critical research; and
- the provision of agendas for study for prescribed texts.

1.3 Prior attainment

The AS GCE English Literature builds upon, but does not depend upon, the knowledge, understanding and skills developed within GCSE English Literature.

Students may enrol in courses leading to an AS or A Level GCE English Literature qualification without prior learning in the subject. However, it may be an advantage to have followed a course in GCSE English Literature.

1.4 Prohibited combinations

In any one examination series, students should not enter for examinations in this specification alongside examinations in other GCE specifications in English Literature or English Language and Literature.

2 Specification at a Glance

The table below summarises the structures of the AS and A Level courses:

Unit	Assessment Format	Duration	Weightings and Marks	Availability
AS 1: The Study of Drama	Internal assessment: two pieces		40% AS 20% A Level	Summer
AS 2: The Study of Poetry Written after 1800 <i>and</i> the Study of Prose 1800– 1945	Examination: two questions, one per selected text/pair of texts	2 hours	60% AS 30% A Level	January and Summer
A2 1: The Study of Poetry 1300-1800 <i>and</i> Drama	Closed book examination: two questions, one on a poetry text, one on a pair of drama texts	2 hours	50% A2 25% A Level	January and Summer
A2 2: The Study of Prose – theme based	Examination: two questions, one requiring close analysis of an extract from a text chosen on a given theme, one on a pair of novels on the same theme as that chosen for Question 1	2 hours	50% A2 25% A Level	Summer

3 Subject Content

The AS course is divided into two units: AS 1 and AS 2. Students following the A Level course must study two further units: A2 1 and A2 2. The content of each of these units is set out below.

3.1 Unit AS 1: The Study of Drama

Section A The Study of Shakespeare

The aim of Section A is to introduce students to a detailed textual study of one Shakespeare play and the contexts in which it was written, thereby enabling students to express informed and relevant responses to Shakespeare. Students will be expected to demonstrate, depending on the play chosen for study, relevant knowledge of generic conventions and display critical understanding of the ways in which Shakespeare's stagecraft and dramatic methods, such as structure, form and language shape meaning. There should be an understanding of the ways in which Shakespeare's drama is determined by the social and historical context in which it was written.

Content	Learning Outcomes
<p>Students will study one of the following texts:</p> <p><i>Henry IV, Part I</i> <i>Antony and Cleopatra</i> <i>The Tempest</i> <i>As You Like It</i> <i>Richard II</i></p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> identify and examine a range of methods employed by Shakespeare e.g. language (including imagery), tone, form and structure, exploring how these methods shape meaning (AO2); and demonstrate understanding of the significance and influence the contexts in which Shakespeare's drama was written and received (AO4).

Section B The Study of a Twentieth Century Dramatist

The aim of Section B is to give students the opportunity to compare and contrast two texts by an individual dramatist, affording candidates opportunities to reflect creatively on aspects of this writer's work. Students will articulate personally informed and relevant responses to a writer whose work has impacted significantly on the dramatic genre during the twentieth and/or twenty-first centuries.

Content	Learning Outcomes
<p>Students will study two plays written by one of the following post 1900 dramatists:</p> <p>Edward Albee Alan Bennett Caryl Churchill Brian Friel Arthur Miller Sean O’Casey Harold Pinter Peter Shaffer Tom Stoppard Timberlake Wertenbaker Tennessee Williams</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • identify the major themes and issues explored within the paired plays which they are studying (AO3); • explore connections and comparisons between characters, themes or issues examined in the paired plays, informed by their own and others’ opinions (AO3); and • draw upon and shape the above to articulate creative, informed and relevant responses to the selected dramatist, using appropriate terminology and concepts (AO1).

Rubric

Two assignments will be set. Students will base one assignment on Section A and one on Section B.

Method of Assessment

Internal assessment
 The folder will consist of pieces as follows:
 The first piece in the folder will be on the chosen Shakespeare play. It will place the play in its context and will then focus on aspects of the play such as theme, structure, dramatic techniques, characterisation, etc.
 The second piece of writing in the folder will focus on a personal, creative, informed response to the study of the work of the chosen twentieth century dramatist. Should a centre wish to use another twentieth century dramatist for this section, prior permission must be sought from CCEA.

Assessment Objectives

Section A: AO2, AO4
 Section B: AO1, AO3

The Internal Assessment Marking Criteria is available in Appendix 3.

3.2 Unit AS 2: The Study of Poetry Written after 1800 *and* The Study of Prose 1800-1945

Section A The Study of Poetry Written after 1800

The aim of Section A is to give students the opportunity to compare and contrast two poets they have studied. They will be expected to communicate effectively their knowledge and understanding in responding to a question requiring analysis of poetic methods such as form, structure, language and tone which the poets use to achieve particular effects.

Students will study **one** of the following sets of paired texts:

Hopkins	<i>Selected Poems</i>	Oxford World Classics
Dickinson	<i>A Choice of Emily Dickinson's Verse</i>	Faber and Faber
Duffy	<i>Selected Poems</i>	Penguin
Lochhead	<i>The Colour of Black and White</i>	Polygon
Heaney	<i>Opened Ground</i>	Faber and Faber
Montague	<i>New Selected Poems</i>	Gallery Press
Thomas (E)	<i>Selected Poems</i>	Everyman
Frost	<i>Selected Poems</i>	
Yeats	<i>Selected Poems</i>	
Kavanagh	<i>Selected Poems</i>	Penguin

See appendix 1 for a list of poems prescribed for study, and for details of paired anthologies.

Content	Learning Outcomes
Section A: Study of Poetry Written after 1800	<p>Students should be able to:</p> <ul style="list-style-type: none"> articulate informed and relevant responses that communicate effectively their knowledge and understanding of poetry (AO1); demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning (AO2); and sustain a comparison and contrast (AO3).

Section B The Study of Prose 1800-1945

The aim of Section B is to give students the opportunity to communicate effectively their knowledge and understanding of a prose text in response to a stimulus statement which expresses a particular interpretation. They will also be required to show contextual understanding – social, cultural, historical characteristics of the particular type and genre of the novel – obtained from outside the text and relevant to the terms of the question.

Students will study **one** of the following texts:

Jane Austen	<i>Mansfield Park</i>
Emily Bronte	<i>Wuthering Heights</i>
F Scott Fitzgerald	<i>The Great Gatsby</i>
E M Forster	<i>A Passage to India</i>
Elizabeth Gaskell	<i>North and South</i>
Thomas Hardy	<i>The Mayor of Casterbridge</i>

Content	Learning Outcomes
Section B: Study of Prose 1800–1945	<p>Students should be able to:</p> <ul style="list-style-type: none"> articulate informed and relevant responses that communicate effectively their knowledge and understanding of a novel (AO1); show awareness of the interpretations of other readers (AO3); and demonstrate understanding of the context in which texts are written and received by drawing on appropriate information from outside the novel (AO4).

Rubric Students will be expected to answer one question from Section A *and* one question from Section B. In Section A, one question will be set on each pair of poets. In Section B, a choice of two questions, (a) and (b), will be set on each text.

Method of Assessment External examination

Duration 2 hours

Style of Examination Section A will be open book (clean copy). Section B will be closed book.

Assessment Objectives Section A: AO1, AO2, AO3
Section B: AO1, AO3, AO4

3.3 Unit A2 1: The Study of Poetry - 1300-1800 *and* Drama

Section A The Study of Poetry from 1300-1800

Students will be expected to draw on skills developed in AS study and communicate effectively their knowledge and understanding of a poetry text in responding to a question requiring analysis of such poetic methods as form, structure, language and tone which the poet uses to achieve a particular effect. The effect will be a feature of the social, cultural or historical context in which the poem was written or the literary context (ie the particular type or genre of the poem). Students will have to show knowledge of the context by drawing on appropriate information from outside the poems, for example features of the medieval Church in relation to *The Pardoner's Tale* or of pastoral verse in Goldsmith's 'The Deserted Village'.

Content	Learning Outcomes
<p>Section A: Poetry from 1300–1800</p> <p>Students will study <i>one</i> of the following texts:</p> <p>Chaucer: <i>The Pardoner's Prologue and Tale</i> Donne: <i>Selected Poems</i>* Pope: <i>The Rape of the Lock</i> Goldsmith: <i>Selected Poems</i>*</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • articulate informed and relevant responses that communicate effectively their knowledge and understanding of poetry (AO1); • analyse the poet's use of such poetic methods as form, structure, language and tone (AO2); and • show knowledge of the context of the poems by drawing on appropriate information from outside the poetry text (AO4).

* See appendix 2 for a list of poems prescribed for study.

Section B Drama

Students will be expected to draw on skills developed in AS study and communicate effectively their knowledge and understanding of two drama texts in response to a stimulus statement which expresses a particular reading of the plays. Responses should include sustained comparison/contrast of the plays and take account of such dramatic methods as characterisation, structure, language and staging. Students will also be required to show contextual knowledge – social, cultural or historical characteristics of the particular type or genre of the plays – obtained from outside the texts of the plays and relevant to the terms of the question.

Content	Learning Outcomes
<p>Section B: The Study of Drama</p> <p>Students will study <i>one</i> of the following sets of paired texts:</p> <p>SATIRE – Jonson: <i>Volpone</i> & Sheridan: <i>The School for Scandal</i></p> <p>HISTORICAL DRAMA – Eliot: <i>Murder in the Cathedral</i> & Bolt: <i>A Man for all Seasons</i></p> <p>DRAMA OF SOCIAL REALISM – Ibsen: <i>A Doll's House</i> & Osborne: <i>Look Back in Anger</i></p> <p>TRAGEDY – Shakespeare: <i>King Lear</i> & Heaney: <i>Burial at Thebes</i> (Sophocles' <i>Antigone</i> translated by Seamus Heaney)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> articulate informed and relevant responses that communicate effectively their knowledge and understanding of two drama texts (AO1); analyse the dramatists' use of such dramatic methods as characterisation, structure, language and staging (AO2); show knowledge of the context of the plays by drawing on appropriate information from outside the drama texts (AO4); construct a response to a stimulus statement which expresses a particular reading of the two plays (AO3); and sustain a comparison/contrast between the plays (AO3).

Rubric	A choice of two questions, (a) and (b), will be set on each text in Section A, an extract or a single poem will be provided. Students will be expected to answer the one question set on their chosen pair of texts in Section B.
Method of Assessment	External examination
Duration	2 hours
Style of Examination	The extract or poem will be provided in Section A. Section B will be closed book.
Assessment Objectives	Section A: AO1, AO2, AO4 Section B: AO1, AO2, AO3, AO4

3.4 Unit A2 2: The Study of Prose - theme based

Students will study novels on a chosen theme for this unit. In Section A, they must answer one question on an extract given for close analysis from the chosen post-1990 text. In Section B, they must answer one question on any TWO of the remaining three novels on this theme.

Section A: Close analysis of an extract from a post-1990 novel

Question 1 requires students to analyse and evaluate a given extract from the novel they have chosen. They will be expected to demonstrate a sustained personal response to the given material based on an informed literary critical perspective. Students will be expected to draw on skills developed in the study of the other AS and A2 units. They will be expected to demonstrate detailed critical understanding of the narrative methods which the writers use **in the given extract**.

Content	Learning Outcomes
<p>Section A</p> <p>Close analysis of an extract from one of the following chosen post 1990 novels on a given theme:</p> <p>WAR Tim O'Brien: <i>The Things They Carried</i> New York, Broadway Books, 1990</p> <p>WOMEN IN SOCIETY Jennifer Johnston: <i>The Illusionist</i> London: Minerva, 1995</p> <p>THE OUTSIDER Patrick McCabe: <i>The Butcher Boy</i> London, Picador, 1992</p> <p>CHILDHOOD Roddy Doyle: <i>Paddy Clarke Ha-Ha-Ha</i> London, Minerva, 1993</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> articulate a creative, informed and relevant response to a given extract using appropriate terminology and concepts (AO1); and show detailed critical understanding in analysing the ways in which the writer treats themes, uses narrative point of view, creates characters and situations, and uses language (including imagery) and tone to shape meanings (AO2).

Section B: Comparison of two novels on the same theme as that chosen for Section A

Students will be expected to show detailed knowledge and understanding of two novels on a given theme in response to a stimulus statement which expresses a particular reading of the novels. Students' responses should contain sustained comparison/contrast of the novels and take account of such narrative methods as characterisation, form and structure, language and tone. Students will also be expected to show contextual knowledge – social, cultural or historical characteristics of the particular type or genre of the novels – obtained from outside the texts of the novels and relevant to the terms of the question.

Content	Learning Outcomes
<p>Section B</p> <p>Comparison of two novels on the same theme as that chosen for Section A. Choose <i>two</i> from the three below.</p> <p>WAR Stephen Crane: <i>The Red Badge of Courage</i> Ernest Hemingway: <i>A Farewell to Arms</i> Kurt Vonnegut: <i>Slaughterhouse Five</i></p> <p>WOMEN IN SOCIETY Charlotte Bronte: <i>Jane Eyre</i> Jean Rhys: <i>Wide Sargasso Sea</i> Alice Walker: <i>The Color Purple</i>.</p> <p>THE OUTSIDER Nathaniel Hawthorne: <i>The Scarlet Letter</i> Albert Camus: <i>The Outsider</i> J D Salinger: <i>Catcher in the Rye</i></p> <p>CHILDHOOD Mark Twain: <i>The Adventures of Huckleberry Finn</i> Toni Morrison: <i>A Bluest Eye</i> J G Ballard: <i>Empire of the Sun</i></p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • articulate informed and relevant responses that communicate effectively their knowledge and understanding of two novels on a given theme (AO1); • show detailed critical understanding in analysing the ways in which the writers use structure, form and language (AO2); • show knowledge of the context of the novels by drawing on appropriate information from outside the texts (AO4); • respond to a stimulus statement which expresses a particular reading of the two novels (AO3); and • sustain a comparison/contrast of the two novels (AO3).

Rubric	Students will be expected to answer two questions. In Section A, students will answer one question requiring close analysis of an extract from the novel they have read. In Section B, students will answer one question requiring comparison of two novels on the same theme as that chosen for Section A.
Method of Assessment	External examination
Duration	2 hours
Style of Examination	Section A: closed book (resource booklet provided) Section B: closed book
Assessment Objectives	Section A: AO1, AO2 Section B: AO1, AO2, AO3, AO4

4 Scheme of Assessment

4.1 Assessment opportunities

Students can choose to be assessed in stages during their AS and A Level courses or to leave all assessment to the end of the courses. Section 2 of the specification shows the availability of assessment units.

Students can choose to resit AS and A2 assessment units. The best result for each assessment unit will count towards the AS and A Level qualifications.

Results for each assessment unit can continue to contribute to an AS or A Level qualification while the specification is offered.

4.2 Assessment objectives

The specification's assessment objectives are listed below. Students must:

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

4.3 Assessment objective weightings

The assessment objective weightings for each assessment unit and the overall AS and A Level qualifications are set out in the table below.

Assessment Objective	Assessment Unit Weightings				Overall Weightings	
	AS 1	AS 2	A2 1	A2 2	AS	A Level
AO1	5%	12%	6%	6%	34%	29%
AO2	5%	5%	8%	7%	20%	25%
AO3	5%	10%	5%	6%	30%	26%
AO4	5%	3%	6%	6%	16%	20%
TOTAL	20%	30%	25%	25%	100%	100%

4.4 Quality of written communication

Assessment in AS and A Level qualifications in English Literature requires students to demonstrate their quality of written communication. In particular, students must:

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

Examiners assess the quality of students' written communication in their responses to questions or tasks that require extended writing. In English Literature, this will be assessed in each unit through AO1:

- Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.

4.5 Synoptic assessment

The A2 assessment units include an element of synoptic assessment. This allows students to demonstrate expertise in the essential knowledge, understanding and skills of English Literature.

In GCE English Literature, synoptic assessment requires that students demonstrate that they can:

- develop a broader and deeper understanding of the connections between the knowledge and understanding set out in the specification as a whole;
- draw together some of the key insights from their studies; and
- make purposeful use of these in undertaking assessment tasks.

Synoptic assessment in GCE English Literature also requires students to show:

- the explicit synthesis of insights gained from a close and detailed study of a range of texts important for the development of English literature;
- evidence of the ways in which contextual factors and different interpretations of texts illuminate their own readings; and
- skills of interpretation and expression which give insightful, accurate, well-argued responses to texts.

4.6 Stretch and challenge

The assessment units include opportunities for stretch and challenge. This is achieved by:

- requiring students to respond to a variety of question stems;
- having open-ended questions requiring extended, independent writing;
- requiring a range of reading skills including close analysis of single texts and comparative analysis of grouped texts; and
- including a synoptic element in all units.

4.7 Reporting and grading

We report the results of individual assessment units on a uniform mark scale that reflects the assessment weighting of each unit.

AS qualifications are awarded on a five grade scale from A to E with A being the highest. A Level qualifications are awarded on a six grade scale from A* to E with A* being the highest. We determine the AS and A Level grades awarded by aggregating the uniform marks obtained on individual assessment units. To be awarded an A*, candidates will

need to achieve a grade A on their full A Level qualification and an A* on the aggregate of their A2 units. For students who fail to attain a grade E, we report their results as unclassified (U).

The grades we award match the performance descriptions published by the regulatory authorities (See Section 6.4).

4.8 Review and update of texts

Information on the review and/or refreshment of prescribed texts will be issued by CCEA at the appropriate time.

4.9 Open book examinations

Unit AS2 Section A

Students are allowed to bring clean, unannotated copies of the prescribed texts into the examination hall.

5 Guidance on Internal Assessment

One assessment unit, AS 1 (Section A and Section B), is internally assessed. You should take specific approaches to the development of appropriate assignments so that you fulfil the targeted assessment objectives and assignment rubric.

You should also give careful consideration to the rubric of Sections A and B. Your consideration should include the nature of the responses demanded by the targeted assessment objectives for each of the assignments in AS 1.

AS 1 Section A: The Study of Shakespeare

This assignment should allow students to engage in close textual study of a Shakespearean play. Students should write an assignment of approximately 1,500 words. In their response they will be expected to:

- demonstrate detailed critical understanding in their analysis of the ways in which Shakespeare exploits dramatic methods such as structure, form and language to shape meaning in their chosen play (AO2); and
- demonstrate understanding of the significance and influence of contexts in which the play was written and/or received (AO4).

AS 1 Section B: The Study of a Twentieth Century Dramatist

This assignment enables students to explore connections and comparisons in the work of two plays written by a chosen Twentieth Century Dramatist. They will focus on a creative, personal or original informed response.

Students should write approximately 1,500 words. In their response they will be expected to:

- articulate creative, informed and relevant responses to two plays, using appropriate terminology and concepts, and coherent, accurate written expression (AO1); and
- explore connections and comparisons between two drama texts (AO3).

5.1 Setting of tasks

Internal assessment allows teacher and student to negotiate tasks addressing the rubric of the specification. You should ensure that the assignments undertaken have a clear focus. They should explicitly target the appropriate assessment objectives for Section A and for Section B. You should also guide creatively and productively students' enthusiasm, skills and knowledge.

It is therefore essential that students have:

- a clear understanding of the rubric and the nature of the tasks;
- opportunities to negotiate tasks with the teacher;
- understanding of the assessment objectives being targeted;
- insight into the criteria by which their work will be assessed;
- ongoing opportunities to discuss the progress of their work with the teacher;
- opportunities to evaluate their own work; and
- occasions to engage in a collaborative learning process.

5.2 Supervision of students

Students should be encouraged to present drafts of their work. You and the students should review the drafts. Your feedback comments should:

- ensure that the original focus of the work is consistently addressed;
- reflect upon the strengths of the work, as well as areas for improvement;
- stimulate student reflection on how successfully the requirements of the task have been met; and
- indicate how the work could be developed and improved.

At no time should you correct work in detail and return it to the student to write up a fair copy. Responsibility for drafting a piece of work towards completion lies entirely with the student. Once a student has submitted an assignment and it has been awarded a mark, that mark is final. The student should carry out no further work.

You and the student will authenticate all internally assessed assignments by signing the Candidate Record Sheet. Candidates will submit a rationale statement in the Candidate Record Sheet for Assignment 2 (section B) which will contain a **brief** explanation of the choices made in producing their response. This can outline the connections and comparisons explored (AO3) in their study of the two plays and the consequent focus of the response being submitted although this is not a requirement.

If reference has been made to other texts or critical works, students must acknowledge these in a bibliography or webography at the end of each assignment. The absence of acknowledgements may be deemed to indicate plagiarism. Therefore, the purported 'judgements' or 'opinions' of students may not be credited. You should make students aware that they can obtain credit for appropriate and acknowledged use of secondary sources although this is not a requirement.

If it is believed that a candidate has received additional assistance the teacher should award a mark which, from their knowledge of the ability of the candidate, best represents the candidate's unaided achievement. The Candidate Record Sheet should be signed and the appropriate information given.

5.3 Marking and internal standardisation

You must annotate internally assessed assignments to indicate how, why and where you awarded marks. The use of ticks, comments and a brief summative assessment can greatly simplify the moderation process.

Sometimes there is more than one teaching group in the subject. In this case the centre must carry out internal standardisation of assessments before submitting them to CCEA. This is to ensure, as far as possible, that each teacher has applied the assessment criteria consistently when marking assignments. As a result of internal standardisation it may be necessary to adjust individual teachers' marking. This is to bring assessments into line with other teachers in the centre and to match the standards established at the agreement trial. Where adjustment is necessary, the total/final mark recorded on the Candidate Record Sheet should be amended.

Full instructions about the detail of the moderation procedures and the nature of sampling will be issued by CCEA at the appropriate time.

5.4 Moderation

Coursework moderators, working under the direction of the principal moderator, will scrutinise samples of coursework drawn from each centre. The samples will be drawn in accordance with instructions issued by CCEA and will represent a range of attainment.

6 Links

6.1 Support materials

We currently provide the following materials to support this specification:

- GCE English Literature microsite;
- specimen papers;
- mark schemes;
- agendas for study; and
- a resource list.

Access to these materials can be obtained from the CCEA website (www.ccea.org.uk).

We will expand our range of support materials through our English Literature microsite. Here, you will also be able to access:

- exemplification of standards of students' work; and
- additional guidance for teachers.

You can find details of our Annual Support Programme of events and materials for English Literature on our website at www.ccea.org.uk.

6.2 Curriculum objectives

This specification addresses and builds upon the broad curriculum objectives for Northern Ireland, England and Wales. In particular, it allows students to:

- express meaning, feelings and viewpoints;
- read and view for key ideas, enjoyment, engagement, empathy;
- analyse texts critically;
- engage with fictional and real-life characters to explore emotions and demonstrate creative potential;
- challenge stereotypical, biased or distorted views;
- use literature to explore others' needs and rights;
- gain an awareness of other cultures, social change, identity, social relationships; and
- explore how different cultures and beliefs are represented.

This will help students develop as individuals and in their roles as contributors to society.

6.3 Key skills

All units of this specification provide opportunities for the development of, and generation of, evidence for assessing the following Key Skills at Level 3:

- Communication
- Improving Own Learning and Performance
- Information and Communication Technology
- Working With Others.

6.4 Performance descriptions

You can obtain performance descriptions for the AS and A2 judgemental A/B and E/U boundaries from the QCA website at www.qca.org.uk.

6.5 Examination entries

The following entry codes apply to individual assessment units and the overall AS and A Level cash-ins in English Literature:

AS 1:	AAL11
AS 2:	AAL12
AS cash-in:	S5112
A2 1:	AAL21
A2 2:	AAL22
A Level cash-in:	A5112

You can view details of how to make entries on our website. Alternatively, you can contact our Entries Team using the details provided in Section 6.8.

6.6 Students with particular requirements

We have designed this specification to minimise the need to adjust the assessment of students who have particular requirements. Details of the arrangements you can make for such students are available in the Joint Council for Qualifications document *Access Arrangements and Special Consideration: Regulations and Guidance Relating to Candidates Who Are Eligible for Adjustments in Examinations*.

6.7 Disability Discrimination Act (DDA)

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

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

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Information on reasonable adjustments is found in the Joint Council for Qualifications document *Access Arrangements and Special Consideration: Regulations and Guidance Relating to Candidates Who are Eligible for Adjustments in Examinations*.

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

In A Level English Literature, reading independently may be problematic for some students but should not be a barrier to assessment.

6.8 Contact details

The following list provides contact details for relevant members of our staff:

- Specification Support Officer: Eimear Dolan
(telephone: (028) 9026 1439, email: edolan@ccea.org.uk)
- Officer with Subject Responsibility: Majella Corrigan
(telephone: (028) 9026 1200, email: mcorrigan@ccea.org.uk)
- Examination Entries, Results and Certification
(telephone: (028) 9026 1262, email: entriesandresults@ccea.org.uk)
- Examiner Recruitment
(telephone: (028) 9026 1243, email: appointments@ccea.org.uk)
- Distribution (past papers and support materials)
(telephone: (028) 9026 1242, email: cceadistribution@ccea.org.uk)
- Support Events Administration
(telephone: (028) 9026 1401, email: events@ccea.org.uk)
- Information Section (including Freedom of Information requests)
(telephone: (028) 9026 1200, email: info@ccea.org.uk)
- Business Assurance (appeals)
(telephone: (028) 9026 1244, email: appealsmanager@ccea.org.uk).

Appendix 1: Prescribed Poems for Unit 2 Section A - The Study of Poetry Written after 1800

NB: Colourpoint Publishers have produced Poetry Anthologies for each of the five options of paired poets for AS2. www.colourpoint.co.uk

Hopkins: *Selected Poems*

God's Grandeur
The Starlight Night
Spring
Pied Beauty
The Windhover
Binsey Poplars
As Kingfishers Catch Fire
No Worst, There is None
Thou Art Indeed Just, Lord
I Wake and Feel the Fell of Dark
Carrion Comfort
My Own Heart Let Me Have Pity On

Dickinson: *A Choice of Emily Dickinson's Verse*

I felt a Funeral, in my Brain
It was not Death, for I stood up
One need not be a Chamber - to be Haunted
Victory comes late
A narrow Fellow in the Grass
The Crickets sang
An awful Tempest mashed the air
Fairer through Fading - as the Day
After great pain, a formal feeling comes
I saw no Way - The Heavens were stitched
I dreaded that first Robin, so
How the old Mountains drip with Sunset

Duffy: *Selected Poems*

Standing Female Nude
Recognition
Dolphins
Warming her Pearls
Meantime
Originally
In Mrs Tilscher's Class
Litany
Good Teachers
Nostalgia
The Virgin Punishes the Infant
The Way My Mother Speaks

Lochhead: *The Colour of Black and White*

Lanarkshire Girls
Redneck
Aquarium
The Beekeeper
Epithalamium
The Miner
Sorting Through
1953
View of Scotland
The Journeyman Paul Cezanne
The Metal Raw
After the War

Heaney: *Opened Ground*

The Barn
The Settle Bed
A Drink of Water
The Skunk
The Forge
Bogland
The Strand at Lough Beg
The Other Side
Man and Boy
The Wife's Tale
Exposure
The Ministry of Fear

Montague: *John Montague: New Selected Poems*

The Water Carrier
Like Dolmens Round My Childhood
The Wild Dog Rose – Section 1
All Legendary Obstacles
Forge
A Lost Tradition
(*from*) Hymn to the new Omagh Road
The Errigal Road
The Silver Flask
The Locket
Cassandra's Answer
Time in Armagh

Thomas (E): *Selected Poems*

The New Year
Adlestrop
Man and Dog
Beauty
The Gypsy
May the twenty-third
The Owl
The Glory
The Chalk Pit
Haymaking
Aspens
At the Team's Head-Brass

Frost: *Selected Poems*

Tuft of Flowers
Mending Wall
After Apple Picking
The Woodpile
An Old Man's Winter Night
The Oven-bird
Birches
Out, Out
Stopping by Woods
For Once, then Something
Two Look at Two
Tree at my Window

Yeats: *Selected Poems*

No Second Troy
September 1913
To a Shade
A Coat
The Wild Swans at Coole
In Memory of Major Robert Gregory
Easter 1916
The Second Coming
Leda and the Swan
Among Schoolchildren
Coole Park and Ballylee, 1931
The Municipal Gallery Revisited

Kavanagh: *Selected Poems*

Inniskeen Road: July Evening

Shancoduff

Stony Grey Soil

A Christmas Childhood

Innocence

Epic

On Looking into E.V. Rieu's Homer

In Memory of My Mother

The Hospital

Canal Bank Walk

Lines Written on a Seat on the Grand Canal, Dublin

Irish Poets Open Your Eyes

Appendix 2: Prescribed Poems for Unit 3 (A2 1) Section A - The Study of Poetry from 1300 - 1800.

Goldsmith: *Selected Poems*

The Deserted Village

Donne: *Selected Poems*

The Flea

The Good Morrow

The Sun Rising

The Canonization

The Anniversary

A Valediction: Forbidding Mourning

The Ecstasy

The Relic

Elegy XIX: To His Mistress Going To Bed

Love's Deity

Good Friday, 1613. Riding Westward

Holy Sonnet VII: At the round earth's imagin'd corners

Holy Sonnet XIV: Batter my heart

Holy Sonnet X: Death, be not proud

Appendix 3: Internal Assessment Marking Criteria

INTERNAL ASSESSMENT MATRIX FOR AS 1 (SECTION A): *THE STUDY OF SHAKESPEARE*

	AO2 Writer's craft	AO4 Contexts
Band 1 (a) 0-11 <i>VERY LITTLE</i>	<ul style="list-style-type: none"> shows very little understanding of the text or ability to write about it 	
Band 1 (b) 12-19 <i>GENERAL</i>	<ul style="list-style-type: none"> communicates broad or generalised understanding of the text writes with very little sense of order and relevance and with limited accuracy 	
Band 2 20-24 <i>SUGGESTION</i>	<ul style="list-style-type: none"> identifies a few basic aspects of language (including imagery) may refer to tone occasionally comments on identified dramatic methods incl characterisation, form and structure, presentation of theme, staging methods 	<ul style="list-style-type: none"> may mention a little external contextual information
Band 3 25-29 <i>EMERGENCE</i>	<ul style="list-style-type: none"> identifies a few basic aspects of language (including imagery) identifies tone(s) offers a few comments on identified dramatic methods incl characterisation, form and structure, presentation of theme, staging methods 	<ul style="list-style-type: none"> identifies a little relevant external contextual information which illuminates the text
Band 4 30-34 <i>SOME</i>	<ul style="list-style-type: none"> identifies some aspects of language (including imagery) identifies some aspects of tone makes some comments on identified dramatic methods incl characterisation, form and structure, presentation of theme, staging methods 	<ul style="list-style-type: none"> offers some relevant external contextual information which illuminates the text
Band 5 35-39 <i>COMPETENT</i>	<ul style="list-style-type: none"> competently identifies a selection of methods – i.e language (including imagery), tone explains in a competent way how these methods create meaning competently comments on identified dramatic methods incl characterisation, form and structure, presentation of theme, staging methods 	<ul style="list-style-type: none"> makes a competent use of relevant external contextual information which illuminates the text
Band 6 (a) 40-45 <i>GOOD</i>	<ul style="list-style-type: none"> effectively identifies a good range of methods – ie language (including imagery), tone explores in good detail how these methods create meaning effectively comments on identified dramatic methods incl characterisation, form and structure, presentation of theme, staging methods 	<ul style="list-style-type: none"> makes good use of relevant external contextual information which illuminates the text
Band 6 (b) 46-50 <i>EXCELLENT</i>	<ul style="list-style-type: none"> excellent in all respects 	

INTERNAL ASSESSMENT MATRIX FOR AS MODULE 1 (SECTION B): *THE STUDY OF A TWENTIETH CENTURY DRAMATIST*

	AO1 Creative Response	AO3 Comparisons
Band 1 (a) 0-11 <i>VERY LITTLE</i>	<ul style="list-style-type: none"> • shows very little understanding of the text or ability to write about it 	
Band 1 (b) 12-19 <i>GENERAL</i>	<ul style="list-style-type: none"> • communicates broad or generalised understanding of the text • writes with very little sense of order and relevance and with limited accuracy 	
Band 2 20-24 <i>SUGGESTION</i>	<ul style="list-style-type: none"> • communicates limited understanding of the texts • conveys simple ideas but with little sense of order and relevance • writes with basic accuracy using a few elements of an appropriate style • suggestion of an attempt to creatively respond to the chosen dramatist's works 	<ul style="list-style-type: none"> • indicates awareness of simple connections between texts
Band 3 25-29 <i>EMERGENCE</i>	<ul style="list-style-type: none"> • communicates basic understanding of the texts • conveys ideas with a little sense of order and relevance • writes fairly accurately, using a few elements of an appropriate style • emergence of an attempt to creatively respond to the chosen dramatist's works 	<ul style="list-style-type: none"> • demonstrates awareness of simple connections between texts
Band 4 30-34 <i>SOME</i>	<ul style="list-style-type: none"> • communicates some understanding of the texts • conveys some ideas with some sense of order and relevance • writes with some accuracy, using some elements of an appropriate style • some attempt to creatively respond to the chosen dramatist's works 	<ul style="list-style-type: none"> • employs an awareness of connections between texts
Band 5 35-39 <i>COMPETENT</i>	<ul style="list-style-type: none"> • communicates competent understanding of the texts • conveys ideas with a competent sense of order and relevance • writes competently, using an appropriate style • competent attempt to creatively respond to the chosen dramatist's works 	<ul style="list-style-type: none"> • explores connections between texts
Band 6 (a) 40-45 <i>GOOD</i>	<ul style="list-style-type: none"> • communicates good understanding of the texts • conveys well-supported ideas in a logical, orderly and relevant manner • writes effectively, using an appropriate style • good attempt to creatively respond to the chosen dramatist's works 	<ul style="list-style-type: none"> • exploits connections between texts
Band 6 (b) 46-50 <i>EXCELLENT</i>	<ul style="list-style-type: none"> • excellent in all respects 	

Summary of Changes since First Issue

(all document changes are marked in red)

Revision History Number	Date of Change	Page Number	Change Made
Version 1	N/A	N/A	First issue
Version 2	11 August 2010	12	3.4 Unit A2 2 Section A amendment made to text.
Version 2	11 August 2010	14	3.4 Unit A2 2 Section A amendment made to Style of Examination