

GCE



CCEA GCE Specification in English Literature

Version 3: 1 November 2019

For first teaching from September 2016
For first award of AS level in Summer 2017
For first award of A level in Summer 2018
Subject Code: 5110



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1 Introduction

This specification sets out the content and assessment details for our Advanced Subsidiary (AS) and Advanced GCE courses in English Literature. First teaching is from September 2016.

Students can take:

- the AS course as a final qualification; or
- the AS units plus the A2 units for a full GCE A level qualification.

We assess the AS units at a standard appropriate for students who have completed the first part of the full course. A2 units have an element of synoptic assessment (to assess students' understanding of the subject as a whole), as well as more emphasis on assessment objectives that reflect higher order thinking skills.

The full Advanced GCE award is based on students' marks from the AS (40 percent) and the A2 (60 percent). The guided learning hours for this specification, as for all GCEs, are:

- 180 hours for the Advanced Subsidiary level award; and
- 360 hours for the Advanced level award.

We will make the first AS awards for the specification in 2017 and the first A level awards in 2018. The specification builds on the broad objectives of the Northern Ireland Curriculum.

If there are any major changes to this specification, we will notify centres in writing. The online version of the specification will always be the most up to date; to view and download this please go to www.ccea.org.uk

1.1 Aims

This specification aims to encourage students to:

- engage critically and creatively with a substantial body of texts and ways of responding to them;
- develop and apply effectively their knowledge of literary analysis and evaluation;
- explore the contexts of the texts they are reading and others' interpretations of them;
- deepen their understanding of the changing traditions of literature in English;
- carry out independent research and present personal responses in the form and language appropriate to literary study;
- develop advanced study skills that help them prepare for third level education;
- demonstrate through challenging internal and external assessments that they understand and can apply key concepts; and
- nurture a lifelong interest in English literature.

1.2 Key features

The following are important features of this specification.

- It includes five assessment units: four externally assessed and one internally assessed.
- It gives students the opportunity to study a range of English literature written by Irish writers.
- It gives students the opportunity to read texts from the canon of English literature and also texts by more modern writers.
- It allows students to develop as discerning readers, capable of independent and critical research.
- It can give students a sound basis for progression to higher education.
- A range of support is available, including specimen assessment materials and teacher guidance.

1.3 Prior attainment

Students do not need to have reached a particular level of attainment before beginning to study this specification. However, the specification builds on some of the knowledge, understanding and skills developed in GCSE English Literature.

1.4 Classification codes and subject combinations

Every specification has a national classification code that indicates its subject area. The classification code for this qualification is 5110.

Please note that if a student takes two qualifications with the same classification code, universities and colleges that they apply to may take the view that they have achieved only one of the two GCEs. The same may occur with any two GCE qualifications that have a significant overlap in content, even if the classification codes are different. Because of this, students who have any doubts about their subject combinations should check with the universities and colleges that they would like to attend before beginning their studies.

2 Specification at a Glance

The table below summarises the structure of the AS and A level courses:

Content	Assessment	Weightings
AS 1: The Study of Poetry 1900–Present and Drama 1900–Present	External written examination 2 hours Students answer two questions, one from Section A and one from Section B. Section A is open book. Section B is closed book.	60% of AS 24% of A level
AS 2: The Study of Prose Pre 1900	External written examination 1 hour Students answer one question. Closed book	40% of AS 16% of A level
A2 1: Shakespearean Genres	External written examination 1 hour 30 mins Students answer one question. Closed book	20% of A level
A2 2: The Study of Poetry Pre 1900 and Unseen Poetry	External written examination 2 hours Students answer two questions, one from Section A and the question set in Section B. Closed book	20% of A level
A2 3: Internal Assessment	Internal assessment Students complete a 2500-word essay.	20% of A level

3 Subject Content

We have divided this course into five units: two units at AS level and three units at A2. This section sets out the content and learning outcomes for each unit.

3.1 Unit AS 1: The Study of Poetry 1900–Present and Drama 1900–Present

Section A: The Study of Poetry 1900–Present

In Section A, students explore and respond to a range of poetry by two poets they have studied. Students learn to analyse, evaluate, and compare and contrast.

Assessment for this section is a written examination. For more details, see Section 6.1. See Appendix 1 for a list of poems prescribed for study.

Content	Learning Outcomes
Robert Frost and Seamus Heaney or Ted Hughes and Sylvia Plath or Elizabeth Jennings and Philip Larkin or Eavan Boland and Jean Bleakney	Students should be able to: <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 poetic methods such as form, structure, language and tone (AO2); • demonstrate understanding of the significance and influence of the contexts in which poetry is written and received, by drawing on appropriate information from outside the poems (AO3); and • explore connections between poems (AO4).

Section B: The Study of Drama 1900–Present

In Section B, students communicate their knowledge and understanding of a play by a modern dramatist.

Assessment for this section is a written examination. For more details, see Section 6.1.

Content	Learning Outcomes
<p>Brian Friel <i>Translations</i></p> <p>or</p> <p>Samuel Beckett <i>Waiting for Godot</i></p> <p>or</p> <p>Tennessee Williams <i>A Streetcar Named Desire</i></p> <p>or</p> <p>Arthur Miller <i>The Crucible</i></p> <p>or</p> <p>Ena Lamont Stewart <i>Men Should Weep</i> (1982 version)</p> <p>or</p> <p>Robert Bolt <i>A Man for All Seasons</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 a play (AO1); • analyse the dramatist’s use of dramatic methods such as characterisation, structure, language and staging (AO2); • demonstrate understanding of the significance and influence of the contexts in which the play is written and received, by drawing on appropriate information from outside the play (AO3); and • explore a play informed by different interpretations (AO5).

3.2 Unit AS 2: The Study of Prose Pre 1900

In this unit, students communicate their knowledge and understanding of a novel.

Assessment for this unit is a written examination. For more details, see Section 6.2.

Content	Learning Outcomes
<p>Nathaniel Hawthorne <i>The Scarlet Letter</i></p> <p>or</p> <p>Mary Shelley <i>Frankenstein</i></p> <p>or</p> <p>George Eliot <i>Silas Marner</i></p> <p>or</p> <p>Emily Brontë <i>Wuthering Heights</i></p> <p>or</p> <p>Jane Austen <i>Emma</i></p> <p>or</p> <p>Bram Stoker <i>Dracula</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 a novel (AO1); • analyse the writer’s use of narrative methods such as structure, form and language (AO2); • demonstrate understanding of the significance and influence of the contexts in which a novel is written and received, by drawing on appropriate information from outside the novel (AO3); and • explore a novel informed by different interpretations (AO5).

3.3 Unit A2 1: Shakespearean Genres

In this unit, students analyse a single play from a chosen Shakespearean genre – Tragedy, Comedy, Problem Plays or Last Plays. Each question offers an extract as a basis for answering the question on the play as a whole.

Assessment for this unit is a written examination. For more details, see Section 6.3.

Content	Learning Outcomes
<p><i>Othello</i></p> <p>or</p> <p><i>King Lear</i></p> <p>or</p> <p><i>The Taming of the Shrew</i></p> <p>or</p> <p><i>As You Like It</i></p> <p>or</p> <p><i>Measure for Measure</i></p> <p>or</p> <p><i>The Winter's Tale</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 a Shakespeare play (AO1); • analyse the dramatist's use of dramatic methods such as characterisation, structure, language and staging (AO2); • demonstrate understanding of the significance and influence of the contexts in which a play is written and received, by drawing on appropriate information from outside the play (AO3); • explore connections within a Shakespeare play (AO4); and • explore a Shakespeare play informed by different interpretations (AO5).

3.4 Unit A2 2: The Study of Poetry Pre 1900 and Unseen Poetry

Section A: The Study of Poetry Pre 1900

In Section A, students explore and respond to a range of poetry by a poet they have studied. They draw on the skills developed in their AS study of poetry.

Assessment for this unit is a written examination. For more details, see Section 6.4. See Appendix 2 for a list of poems prescribed for study.

Content	Learning Outcomes
Geoffrey Chaucer <i>(The Wife of Bath's Prologue and Tale)</i> or John Donne or William Blake or John Keats or Emily Dickinson or Elizabeth Barrett Browning	Students should be able to: <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 poetic methods such as form, structure, language and tone (AO2); • demonstrate understanding of the significance and influence of the contexts in which poetry is written and received, by drawing on appropriate information from outside the poems (AO3); and • explore connections within and between poems (AO4).

Section B: Unseen Poetry

In Section B, students demonstrate critical skill and personal engagement in response to an unseen poem. Students analyse poetic methods to determine how poets shape meaning.

In this section, students experience poems from different time periods and poems with various themes, forms and poetic styles.

Assessment for this section is a written examination. For more details, see Section 6.4.

Content	Learning Outcomes
Unseen poetry	Students should be able to: <ul style="list-style-type: none"><li data-bbox="523 741 1182 853">• articulate informed and relevant responses that communicate effectively their knowledge and understanding of poetry (AO1);<li data-bbox="523 898 1273 972">• analyse the poet’s use of poetic methods such as form, structure, language and tone (AO2); and<li data-bbox="523 1016 1254 1090">• explore a poem informed by different interpretations (AO5).

3.5 Unit A2 3: Internal Assessment

In this unit, students draw on skills developed in their AS study, in particular the study of prose pre 1900 in Unit AS 2, to communicate effectively their knowledge and understanding of the novel form. The unit encourages independent study, wider reading and enjoyment of modern literature.

Students engage in a detailed study of two novels, one of which must be a twenty-first-century novel. We encourage centres to allow students to select their own novels, with teacher guidance and support. They explore a theme and analyse how authors shape meaning. They also explore the contexts in which each novel was written and analyse connections across the texts. In writing the internally assessed essay, students develop their research abilities and writing skills.

For more details on assessment of this unit, see Section 7. See Appendix 3 for a list of possible themes, twenty-first-century novels and comparison novels.

Content	Learning Outcomes
Internal assessment	Students should be able to: <ul style="list-style-type: none"> • articulate informed and relevant responses that communicate effectively their knowledge and understanding of prose (AO1); • analyse the writer’s use of narrative methods such as structure, form and language (AO2); • demonstrate understanding of the significance and influence of the contexts in which novels are written and received, by drawing on appropriate information from outside the texts (AO3); • explore connections between the texts (AO4); and • explore texts informed by different interpretations (AO5).

4 Scheme of Assessment

4.1 Assessment opportunities

Each unit is available for assessment in summer each year. It is possible to resit individual AS and A2 assessment units once and count the better result for each unit towards an AS or A level qualification. Candidates' results for individual assessment units can count towards a qualification until we withdraw the specification.

4.2 Assessment objectives

There are five assessment objectives for this specification. Candidates must:

- articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression (AO1);
- analyse ways in which meanings are shaped in literary texts (AO2);
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received (AO3);
- explore connections across literary texts (AO4); and
- explore literary texts informed by different interpretations (AO5).

4.3 Assessment objective weightings

The table below sets out the assessment objective weightings for each assessment unit and the overall A level qualification:

Percentage Assessment Objective Weightings							
	AO1	AO2	AO3	AO4	AO5	AS	A level
AS 1	7.5	5.75	4.75	3.5	2.5	24	24
AS 2	5.3	3.65	3.3		3.75	16	16
A2 1	3.85	4.2	4.1	3.6	4.25		20
A2 2	6.75	5.5	2.75	2.5	2.5		20
A2 3	4.4	3.5	5.1	5	2		20
Total	27.8	22.6	20	14.6	15	40	100

4.4 Quality of written communication

In AS and A level English Literature, candidates must demonstrate their quality of written communication. They need to:

- 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 that suit their purpose and complex subject matter; and
- organise information clearly and coherently, using specialist vocabulary where appropriate.

Quality of written communication is assessed in responses to questions and tasks that require extended writing.

4.5 Synoptic assessment at A2

The A2 assessment units include some synoptic assessment, which encourages candidates to develop their understanding of the subject as a whole. In our GCE English Literature, synoptic assessment involves building on skills developed during the AS units.

4.6 Higher order thinking skills

The A2 assessment units provide opportunities to demonstrate higher order thinking skills by incorporating more demanding evaluative tasks.

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.

We award AS qualifications on a five grade scale from A to E, with A being the highest. We award A level qualifications on a six grade scale from A* to E, with A* being the highest. To determine candidates' grades, we add the uniform marks obtained in individual assessment units.

To be awarded an A*, candidates need to achieve a grade A on their full A level qualification and at least 90 percent of the maximum uniform marks available for the A2 units. If candidates fail to attain a grade E, we report their results as unclassified (U).

The grades we award match the grade descriptions in Section 5 of this specification.

5 Grade Descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content in the specification; they are not designed to define that content. The grade awarded depends in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of candidates' performance in the assessment may be balanced by better performances in others.

The requirement for all AS and A level specifications to assess candidates' quality of written communication will be met through AO1 – articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

AS Grade Descriptions

Grade	Description
AS Grade A	<p>For AO1, candidates characteristically demonstrate good understanding of literary texts. They convey mostly sound, well-supported ideas in a logical, orderly and relevant manner. They write accurately and clearly, using an appropriate literary register.</p> <p>For AO2, candidates characteristically demonstrate a clear, well-developed exploration of the writer's methods.</p> <p>For AO3, candidates characteristically make good use of relevant external contextual information.</p> <p>For AO4, candidates characteristically comment well on similarities and differences between texts.</p> <p>For AO5, candidates characteristically offer good reasoning in support of their opinions and reach good personal conclusions.</p>

Grade	Description
<p>AS</p> <p>Grade E</p>	<p>For AO1, candidates characteristically demonstrate basic understanding of literary texts. They convey simple ideas with a little sense of order and relevance. They write with basic accuracy using a few common literary terms.</p> <p>For AO2, candidates characteristically identify a few basic methods but with little understanding. They occasionally comment on identified methods.</p> <p>For AO3, candidates characteristically mention a little basic external contextual information.</p> <p>For AO4, candidates characteristically offer little comment on basic similarities and differences between texts.</p> <p>For AO5, candidates characteristically show a basic attempt at reasoning in support of their opinions.</p>

A2 Grade Descriptions

Grade	Description
A2 Grade A	<p>For AO1, candidates characteristically demonstrate an analytical understanding of literary texts. They convey analytical ideas in a logical, orderly and relevant manner. They write accurately and clearly, with a developed literary style.</p> <p>For AO2, candidates characteristically demonstrate an analytical exploration of the writer's methods.</p> <p>For AO3, candidates characteristically make discriminating use of relevant external contextual information.</p> <p>For AO4, candidates characteristically comment incisively on connections between texts.</p> <p>For AO5, candidates characteristically offer sound, considered reasoning in support of their opinions and reach well-grounded personal conclusions.</p>
A2 Grade E	<p>For AO1, candidates characteristically demonstrate some understanding of a wide range of literary texts. They convey limited and often irrelevant ideas. They write with some accuracy and literary terminology or style is not developed.</p> <p>For AO2, candidates characteristically identify a few basic methods but have not developed an understanding of how writers shape meaning in literary texts. They occasionally comment on how methods inform meaning.</p> <p>For AO3, candidates characteristically mention little basic external contextual information and have not developed an understanding of its significance and influence on texts.</p> <p>For AO4, candidates characteristically offer some comment on basic connections between texts.</p> <p>For AO5, candidates characteristically show some attempt at reasoning in support of their opinions.</p>

6 Guidance on External Assessment

There are four external assessment units in this specification, two at AS level and two at A2:

- Unit AS 1: The Study of Poetry 1900–Present and Drama 1900–Present;
- Unit AS 2: The Study of Prose Pre 1900;
- Unit A2 1: Shakespearean Genres; and
- Unit A2 2: The Study of Poetry Pre 1900 and Unseen Poetry.

The external assessment focuses on candidates' knowledge, understanding and analysis of the content of each unit.

6.1 Unit AS 1: The Study of Poetry 1900–Present and Drama 1900–Present

The following are important features of the assessment for this unit.

- Candidates sit an external written examination lasting 2 hours.
- Section A is open book and Section B is closed book.
- Candidates answer two questions on their chosen texts, one from Section A and one from Section B (there is a choice of question in Section B, either (a) or (b)).
- In Section A, candidates:
 - analyse the poetic methods that the poets use;
 - discuss context; and
 - explore connections between poems.
- In Section B, candidates:
 - analyse the dramatic methods that the dramatist uses;
 - discuss context; and
 - respond to a stimulus statement.
- All questions carry equal marks.
- Section A covers AO1, AO2, AO3 and AO4.
- Section B covers AO1, AO2, AO3 and AO5.

6.2 Unit AS 2: The Study of Prose Pre 1900

The following are important features of the assessment for this unit.

- Candidates sit an external written examination lasting 1 hour.
- It is a closed book examination.
- Candidates answer one question on their chosen text (there is a choice of question, either (a) or (b)).
- Candidates:
 - analyse the narrative methods that the writer uses;
 - discuss context; and
 - respond to a stimulus statement.
- This unit covers AO1, AO2, AO3 and AO5.

6.3 Unit A2 1: Shakespearean Genres

The following are important features of the assessment for this unit.

- Candidates sit an external written examination lasting 1 hour 30 minutes.
- It is a closed book examination (Resource Booklet provided).
- Candidates answer one question on their chosen text.
- Candidates:
 - analyse the dramatic methods that the dramatist uses;
 - discuss context;
 - explore connections within a Shakespeare play, and between the extract and the play as a whole; and
 - construct a relevant argument.
- This unit covers AO1, AO2, AO3, AO4 and AO5.

6.4 Unit A2 2: The Study of Poetry Pre 1900 and Unseen Poetry

The following are important features of the assessment for this unit.

- Candidates sit an external written examination lasting 2 hours.
- It is a closed book examination (Resource Booklet provided).
- Candidates answer two questions, one from Section A and the question set in Section B (there is a choice of question in Section A, either (a) or (b)).
- In Section A, candidates:
 - analyse the poetic methods that the poet uses;
 - discuss context; and
 - explore connections between poems (or between the given extract and wider text in the case of lengthier poems, for example, *The Wife of Bath's Prologue and Tale*, *The Cry of Children*, etc.).
- In Section B, candidates:
 - analyse the poetic methods that the poet uses; and
 - **explore a range of different interpretations.**
- All questions carry equal marks.
- Section A covers AO1, AO2, AO3 and AO4.
- Section B covers AO1, AO2 and AO5.

7 Guidance on Internal Assessment

There is one internal assessment unit in this specification – Unit A2 3: Internal Assessment.

The internal assessment focuses on candidates' ability to apply their knowledge and skills.

7.1 Skills assessed by internal assessment

Teachers must assess the following skills through internal assessment:

- knowledge and understanding of texts;
- ability to organise and support ideas in a logical manner;
- ability to write accurately and clearly, in a literary register;
- ability to analyse and explore language;
- ability to use external contextual information to inform and enhance writing;
- ability to explore connections between texts;
- ability to reason and come to well-informed conclusions; and
- ability to think independently.

There may also be external assessment of elements of all these skills.

7.2 Setting the tasks

The following are important features of the internal assessment.

- The assessment is an in-depth comparative study of two novels.
- One of these novels must be a twenty-first-century novel.
- We encourage centres to allow each candidate to select their own texts, with teacher guidance and support.
- The candidate and teacher agree the theme for the essay.
- The comparison novel can be from any time period.
- The candidate must not use the AS 2 novels in this unit.
- The novels can be by the same or different author(s).
- See Appendix 3 for a list of possible themes, twenty-first-century novels and comparison novels. Centres must seek approval to study other appropriate novels or themes in this unit. They must submit these to CCEA for approval by the end of September in the A2 year of the course.
- The essay has a maximum word limit of 2500 words.
- The candidate must submit a bibliography with the essay.
- The candidate's essay should address all assessment objectives.

- In the planning stage, the teacher and candidate discuss titles, recommended wider reading and time management.
- During the drafting stage, the teacher periodically monitors the progress of the candidate's work, commenting on general areas for development.
- **The teacher must not correct the essay in detail and return it to the candidate to write up the corrected version.**
- After the candidate submits the completed first draft, the teacher reviews the essay and gives feedback on:
 - whether the original focus of the essay has been adhered to;
 - the appropriateness of content; and
 - the requirements of the marking grid.
- The teacher must not review the essay further after this time.
- The candidate then submits the final draft, which they must not revise after this point.
- **The candidate must sign a Candidate Record Sheet to confirm that the essay submitted is their own.**
- **The teacher must sign a Declaration of Authentication to confirm this and also to confirm that the internal assessment was conducted in the manner set out in this specification.**

7.3 Taking the tasks

Internal assessment is likely to involve both work in the classroom and independent study. It is essential to manage the assessment conditions in a way that ensures the assessment remains reliable and fair. Please note the requirements below.

Area	Assessment Conditions
Supervision	Teachers should supervise candidates' work to: <ul style="list-style-type: none"> • monitor their progress; • prevent plagiarism and check that the work which candidates submit is their own; • provide advice and guidance if there are any problems; and • ensure that the work aligns with the specification requirements and can be marked using the criteria set out for each unit.
Authenticity	Teachers must be aware of any third party copyright or intellectual property issues in candidates' work. They must sign a declaration to certify that, to the best of their knowledge, all the work which candidates have submitted for assessment is the candidates' own.
Time Limit and Word Limit	There is no time limit. There is a maximum word limit of 2500 words.

Area	Assessment Conditions
Collaboration	The work of individual candidates may be informed by working with others, but each candidate must provide an individual response.
Resources	Candidates must appropriately reference all the materials they use in their work, including any online resources.

7.4 Marking the tasks

Teachers should use their professional judgement to apply the criteria in the mark bands appropriately and fairly to candidates' work. They should take a 'best fit' approach to award the appropriate mark within a range, balancing strengths and weaknesses in each response.

For up-to-date advice on plagiarism, or any kind of candidate malpractice, see *Suspected Malpractice in Examinations and Assessments: Policies and Procedures* on the Joint Council for Qualifications website at www.jcq.org.uk

7.5 Internal standardisation

Centres with more than one teaching group must carry out internal standardisation of their internal assessment tasks before submitting their marks to us. This is to ensure, as far as possible, that each teacher has applied the assessment criteria consistently. It may be necessary to adjust an individual teacher's marking:

- to bring it into line with that of other teachers in the centre; and
- to match the standards established at the agreement trial.

If marks do change, centres must amend the total/final marks on their Candidate Record Sheets.

7.6 Moderation

Centres must submit their marks and samples to us by May in any year. We may adjust centres' marking to bring the assessment of candidates' work into line with our agreed standards.

We issue full instructions each year on:

- our moderation procedures;
- which samples we require; and
- the deadlines for submitting marks and samples to us.

Teachers and centre staff may contact us at any stage for advice or support relating to internal assessment.

8 Links and Support

8.1 Support

The following resources are available to support this specification:

- our English Literature microsite at www.ccea.org.uk and
- specimen assessment materials.

We also intend to provide:

- past papers and mark schemes;
- Chief Examiner's reports;
- Principal Moderator's reports;
- schemes of work;
- centre support visits;
- support days for teachers;
- agreement trials; and
- exemplification of standards.

8.2 Curriculum objectives

This specification supports centres to build on the broader Northern Ireland Curriculum objectives to develop the young person:

- as an individual;
- as a contributor to society; and
- as a contributor to the economy and environment.

It can contribute to meeting the requirements of the Northern Ireland Entitlement Framework at post-16 and the provision of a broad and balanced curriculum.

Curriculum Progression from Key Stage 4

This specification builds on learning from Key Stage 4 and gives students opportunities to develop their subject knowledge and understanding further.

Students will also have opportunities to continue to develop the **Cross-Curricular Skills** and the **Thinking Skills and Personal Capabilities** shown below. The extent of this development depends on the teaching and learning methodology the teacher uses.

Cross-Curricular Skills

- Communication:
 - Talking and Listening
 - Reading
 - Writing
- Using Mathematics
- Using ICT

Thinking Skills and Personal Capabilities

- Problem Solving
- Working with Others
- Self-Management

For further guidance on the skills and capabilities in this subject, please refer to the supporting schemes of work.

8.3 Examination entries

Entry codes for this subject and details on how to make entries are available on our Qualifications Administration Handbook microsite, which you can access at www.ccea.org.uk

Alternatively, you can telephone our Examination Entries, Results and Certification team using the contact details provided.

8.4 Equality and inclusion

We have considered the requirements of equality legislation in developing this specification and designed it to be as free as possible from ethnic, gender, religious, political and other forms of bias.

GCE qualifications often require the assessment of a broad range of competences. This is because they are general qualifications that prepare students for a wide range of occupations and higher level courses.

During the development process, an external equality panel reviewed the specification to identify any potential barriers to equality and inclusion. Where appropriate, we have considered measures to support access and mitigate barriers.

We can make reasonable adjustments for students with disabilities to reduce barriers to accessing assessments. For this reason, very few students will have a complete barrier to any part of the assessment.

It is important to note that where access arrangements are permitted, they must not be used in any way that undermines the integrity of the assessment. You can find information on reasonable adjustments in the Joint Council for Qualifications document *Access Arrangements and Reasonable Adjustments: General and Vocational Qualifications*, available at www.jcq.org.uk

8.5 Contact details

If you have any queries about this specification, please contact the relevant CCEA staff member or department:

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Appendix 1

Prescribed Poems for Unit AS 1 Section A – The Study of Poetry 1900–Present

Robert Frost

Into My Own
Mowing
Going For Water
Mending Wall
After Apple-Picking
The Road Not Taken
Birches
“Out, Out –”
For Once, Then, Something
Gathering Leaves
Acquainted With The Night
Desert Places

Seamus Heaney

Personal Helicon
The Forge
The Peninsula
The Wife’s Tale
Bogland
The Harvest Bow
The Railway Children
The Summer of Lost Rachel
Postscript
‘Had I not been awake’
The Conway Stewart
The Baler

Ted Hughes

The Thought-Fox
Wind
Hawk Roosting
Relic
Pike
Full Moon and Little Frieda
Wodwo
Lovesong
Roe-Deer
Crow Sickened
Daffodils
A Picture of Otto

Sylvia Plath

Sheep in Fog
Lady Lazarus
Tulips
The Night Dances
Ariel
Daddy
The Arrival of the Bee Box
Poppies in July
Contusion
Mirror
The Colossus
Blackberrying

Elizabeth Jennings

Identity
Song At The Beginning of Autumn
Absence
Fountain
Letter from Assisi
The Annunciation
My Grandmother
The Young Ones
Night Sister
A Depression
Love Poem
One Flesh

Philip Larkin

Church Going
Love Songs in Age
Faith Healing
For Sidney Bechet
The Whitsun Weddings
Talking in Bed
Dockery and Son
Aubade
High Windows
The Old Fools
Solar
The Explosion

Eavan Boland

Ode to Suburbia
Anorexic
The Journey
The Singers
This Moment
Love
Witness
How We Made a New Art on Old Ground
Is it Still the Same
And Soul
Cityscape
Amethyst Beads

Jean Bleakney

Breaking the Surface
Nightscapes
Out To Tender
How Can You Say That?
Spring
A Watery City
Self-Portraits with Measuring Tape
Donegal Sightings
Csontváry's Flowers
Notes for the Almanac
Consolidation
Winterisation

Appendix 2

Prescribed Poems for Unit A2 2 Section A – The Study of Poetry Pre 1900

John Donne

The Anniversary
The Flea
The Good Morrow
A Jet Ring Sent
The Sun Rising
The Triple Fool
A Valediction: forbidding Mourning
Here take my picture, though I bid farewell
Thou hast made me, and shall thy work decay?
I am a little world
This is my play's last scene
Death be not proud
Spit in my face, ye Jews, and pierce my side
Batter my heart, three-personed God
Since she whom I loved hath paid her last debt
A Hymn to God the Father

William Blake

The Ecchoing Green
The Lamb
The Little Black Boy
The Chimney Sweeper (*Songs of Innocence*)
Holy Thursday (*Songs of Innocence*)
Infant Joy
Introduction (*Songs of Experience*)
Holy Thursday (*Songs of Experience*)
The Chimney Sweeper (*Songs of Experience*)
The Tyger
The Garden of Love
The Little Vagabond
London
Infant Sorrow
The School Boy

John Keats

On first looking into Chapman's Homer
Sleep and Poetry
The Eve of St. Agnes
Ode to a Nightingale
Ode on a Grecian Urn
Ode to Psyche
To Autumn
Ode on Melancholy
On first seeing the Elgin Marbles
The Sea
When I have fears that I may cease to be
Bright star! would I were steadfast as thou art
Ode on Indolence
La Belle Dame sans Merci

Emily Dickinson

An awful Tempest mashed the air –
I'm "wife" – I've finished that –
There's a certain Slant of light,
I felt a Funeral, in my Brain,
How the old Mountains drip with Sunset
There came a Day at Summer's full,
I heard a Fly buzz – when I died –
It was not Death, for I stood up,
I cannot live with You –
One need not be a Chamber – to be Haunted –
Because I could not stop for Death –
She rose to His Requirement – dropt
The last Night that She lived

Elizabeth Barrett Browning

The Cry of the Children

The Mask

The face of all the world is changed, I think

What can I give thee back

And yet, because thou overcomest so

Beloved, my Beloved, when I think

Let the world's sharpness, like a clasp knife

If I leave all for thee, wilt thou exchange

Hiram Powers' Greek Slave

A Curse for a Nation

A False Step

Void in Law

My Heart and I

First News from Villafranca

Mother and Poet

The Forced Recruit

Appendix 3

Possible Themes, Novels and Comparison Novels for Unit A2 3 – Internal Assessment

Themes	Twenty-First-Century Novels	Comparison Novels
African Culture	Aminatta Forna – <i>The Memory of Love</i> (2010) Chimamanda Ngozi Adichie – <i>Half of a Yellow Sun</i> (2006)	Nadine Gordimer – <i>July's People</i> Ngũgĩ wa Thiong'o – <i>Weep Not, Child</i>
Dystopia	Cormac McCarthy – <i>The Road</i> (2006) Kazuo Ishiguro – <i>Never Let Me Go</i> (2005)	Margaret Atwood – <i>The Handmaid's Tale</i> George Orwell – <i>1984</i> Franz Kafka – <i>The Trial</i> Aldous Huxley – <i>Brave New World</i>
Family	Jonathan Franzen – <i>The Corrections</i> (2001) David Park – <i>The Poets' Wives</i> (2014)	Edna O'Brien – <i>The Country Girls</i> Arundhati Roy – <i>The God of Small Things</i> John Updike – <i>In the Beauty of the Lilies</i> Henry James – <i>What Maisie Knew</i> Maya Angelou – <i>I Know Why the Caged Bird Sings</i>
Irish Life	Donal Ryan – <i>The Spinning Heart</i> (2012) Anne Enright – <i>The Forgotten Waltz</i> (2011)	John McGahern – <i>Amongst Women</i> Deirdre Madden – <i>One by One in the Darkness</i> Seamus Deane – <i>Reading in the Dark</i>

Themes	Twenty-First-Century Novels	Comparison Novels
The American Dream	Joseph O’Neill – <i>Netherland</i> (2008) Allegra Goodman – <i>The Cookbook Collector: A Novel</i> (2011)	Richard Yates – <i>Revolutionary Road</i> F Scott Fitzgerald – <i>The Great Gatsby</i> Toni Morrison – <i>The Bluest Eye</i> Ralph Ellison – <i>Invisible Man</i>
Outsiders	Andrew Miller – <i>Pure</i> (2011) Nathan Filer – <i>The Shock of the Fall</i> (2014)	Albert Camus – <i>The Outsider</i> Virginia Woolf – <i>Mrs Dalloway</i> Patrick McCabe – <i>The Butcher Boy</i> J D Salinger – <i>The Catcher in the Rye</i>

Appendix 4

Internal Assessment Marking Grid (for Unit A2 3)

Band	AO1	AO2	AO3	AO4	AO5
1 (1–13 marks)	<ul style="list-style-type: none"> communicates a basic and mainly irrelevant response to and understanding of the texts conveys basic ideas with not much sense of order and relevance writes with basic accuracy 	<ul style="list-style-type: none"> identifies basic methods but with basic understanding or relevance 	<ul style="list-style-type: none"> provides little or no contextual information 	<ul style="list-style-type: none"> makes basic comments on connections between texts 	<ul style="list-style-type: none"> demonstrates a basic awareness of different interpretations of texts
2 (14–26 marks)	<ul style="list-style-type: none"> communicates a general response to and understanding of the texts conveys straightforward ideas with little sense of order and relevance, supported through general textual reference writes with general accuracy, using straightforward literary terminology 	<ul style="list-style-type: none"> identifies a few straightforward methods but with only general understanding or relevance 	<ul style="list-style-type: none"> mentions straightforward external contextual information 	<ul style="list-style-type: none"> makes general comments on connections between texts 	<ul style="list-style-type: none"> demonstrates a general awareness of different interpretations of texts

Band	AO1	AO2	AO3	AO4	AO5
<p>3 (27–39 marks)</p>	<ul style="list-style-type: none"> • communicates a competent response to and understanding of the texts • conveys competent ideas with a developing sense of order and relevance, supported through textual reference that demonstrates a developing understanding of the intended impact on the reader • writes competently, using literary terminology with competence 	<ul style="list-style-type: none"> • identifies quite a few methods with competent understanding and makes a more deliberate attempt to comment on identified methods 	<ul style="list-style-type: none"> • identifies external contextual information and begins to apply it to texts 	<ul style="list-style-type: none"> • comments competently on connections between texts 	<ul style="list-style-type: none"> • demonstrates a competent awareness of different interpretations of texts

Band	AO1	AO2	AO3	AO4	AO5
<p>4 (40–52 marks)</p>	<ul style="list-style-type: none"> • communicates a good response to and understanding of the texts and begins to demonstrate independent thinking • conveys ideas with a good sense of order and relevance, supported through more focused and relevant textual reference to support interpretations • writes with good accuracy, using good literary terminology 	<ul style="list-style-type: none"> • offers good, informed explanations of a good range of methods 	<ul style="list-style-type: none"> • makes good use of external contextual information to inform understanding of the texts 	<ul style="list-style-type: none"> • provides a good exploration of connections between texts in a more informed and relevant manner 	<ul style="list-style-type: none"> • demonstrates a good awareness of different interpretations of texts

Band	AO1	AO2	AO3	AO4	AO5
<p>5 (53–65 marks)</p>	<ul style="list-style-type: none"> • communicates a very good, detailed and informed response to and understanding of the texts with clear independent thinking and approach • conveys ideas with a very good sense of order and relevance and underpins a discriminating analysis with very good textual reference • writes with very good accuracy, using literary terminology with confidence 	<ul style="list-style-type: none"> • offers well-developed analysis of a very good range of methods 	<ul style="list-style-type: none"> • makes very good use of external contextual information to illuminate understanding of the texts 	<ul style="list-style-type: none"> • provides a very good, detailed and informed exploration of relevant connections between texts 	<ul style="list-style-type: none"> • demonstrates a very good engagement with different interpretations of texts

Band	AO1	AO2	AO3	AO4	AO5
6 (66–75 marks)	<ul style="list-style-type: none"> • communicates a sophisticated and perceptive response to and understanding of the texts with excellent independent thinking • conveys ideas with a highly effective sense of order and relevance and underpins evaluative writing with sophisticated textual reference • sustains a high level of accuracy, with a very confident, analytical use of literary terminology 	<ul style="list-style-type: none"> • offers perceptive analysis and evaluation of methods 	<ul style="list-style-type: none"> • makes sophisticated and perceptive use of external contextual information to illuminate understanding of the texts 	<ul style="list-style-type: none"> • synthesises key aspects of texts in a perceptive manner 	<ul style="list-style-type: none"> • demonstrates an excellent engagement with different interpretations of texts
Award zero for work not worthy of credit.					

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	04 April 2018	20	Point replaced under Section 6.4: Unit A2 2: The Study of Poetry Pre 1900 and Unseen Poetry.
Version 3	1 November 2019	14 26	Changes to AO weightings Contact details updated