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# AS AND A-LEVEL ENGLISH LITERATURE B

AS (7716)  
A-level (7717)

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## Specifications

For teaching from September 2015 onwards  
For AS exams in May/June 2016 onwards  
For A-level exams in May/June 2017 onwards

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Version 1.3 12 September 2019





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## Are you using the latest version of this specification?

- You will always find the most up-to-date version of this specification on our website at [aqa.org.uk/7717](https://www.aqa.org.uk/7717)
- We will write to you if there are significant changes to the specification.

# 1 Introduction

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## 1.1 Why choose AQA for AS and A-level English Literature B

### Specifications designed for you and your students

We have worked closely with teachers and universities to develop relevant, engaging and up-to-date specifications that approach the reading and study of literature through the lens of genre and theory, encouraging the independent study of a range of texts within a shared context, giving logic and meaning to the way that texts are grouped for study.

This unifying approach facilitates the inclusion of a range of wider reading, thus extending students' experience and appreciation of literature.

Offering clear progression from GCSE, these courses allow students to build on the skills and knowledge already gained and prepare for their next steps.

The variety of assessment styles used, such as passage-based questions, unseen material, single text questions, multiple text questions, open- and closed-book approaches, allows students to develop a wide range of skills, such as the ability to read critically, analyse, evaluate and undertake independent research which are valuable for both further study and future employment.

### Choice and flexibility

With a choice of genres for each paper and authors for study you can choose the texts that will be most appealing and of most interest to your students. This is backed by our reassurance that set texts will remain the same for the lifetime of the specifications.

### Teach AS and A-level together

Both AS and A-level courses provide strong stand-alone qualifications that are fully co-teachable so that you can choose the approach that best suits your, and your students' needs.

### Independent learning

The A-level non-exam assessment component provides opportunities for students to pursue their own areas of interest and develop personal and independent learning skills. This includes writing creatively through the re-creative option.

Through the integration of a critical anthology with A-level non-exam assessment study, students are able to explore some of the critical and theoretical approaches that form the basis for literary study which in turn informs and illuminates their own reading of texts.

### We support you every step of the way

Our free poetry anthology, also available digitally, will provide you with easy access to a range of poetry texts and a valuable interactive resource to support teaching.

To further support teaching and learning we provide a comprehensive range of resources, including a digital resource bank and access to the largest network of English teachers facilitated through our national Subject advocate network.

Learn more about our English qualifications at [aqa.org.uk/english](http://aqa.org.uk/english)

## 1.2 Support and resources to help you teach

We know that support and resources are vital for your teaching and that you have limited time to find or develop good quality materials. So we've worked with experienced teachers to provide you with a range of resources that will help you confidently plan, teach and prepare for exams.

### Teaching resources

We have a comprehensive range of English Literature B resources. Visit [aqa.org.uk/7717](http://aqa.org.uk/7717) to see them all. They include:

- a digital resource bank which will include a wide range of free, interactive resources to support the teaching of English language, English literature and English language and literature
- a poetry anthology to give you free and easy access to a range of poetry so that you don't need to source all the poems set for study
- marked and annotated student responses to the questions on our specimen papers, with senior examiner commentaries
- subject advocates who will support you in the transition to the new specification and facilitate local and regional network and update meetings
- student textbooks and digital resources that have been checked and endorsed by AQA
- training courses to help you deliver AQA qualifications
- subject expertise courses for all teachers, from newly qualified teachers who are just getting started to experienced teachers looking for fresh inspiration.

### Preparing for exams

Visit [aqa.org.uk/7717](http://aqa.org.uk/7717) for everything you need to prepare for our exams, including:

- past papers, mark schemes and examiners' reports
- specimen papers and mark schemes for new courses
- exemplar student answers with examiner commentaries.

### Analyse your students' results with Enhanced Results Analysis (ERA)

Find out which questions were the most challenging, how the results compare to previous years and where your students need to improve. ERA, our free online results analysis tool, will help you see where to focus your teaching. Register at [aqa.org.uk/era](http://aqa.org.uk/era)

For information about results, including maintaining standards over time, grade boundaries and our post-results services, visit [aqa.org.uk/results](http://aqa.org.uk/results)

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## Keep your skills up to date with professional development

Wherever you are in your career, there's always something new to learn. As well as subject-specific training, we offer a range of courses to help boost your skills.

- Improve your teaching skills in areas including differentiation, teaching literacy and meeting Ofsted requirements.
- Prepare for a new role with our leadership and management courses.

You can attend a course at venues around the country, in your school or online – whatever suits your needs and availability. Find out more at [coursesandevents.aqa.org.uk](https://coursesandevents.aqa.org.uk)

## Get help and support

Visit our website for information, guidance, support and resources at [aqa.org.uk/7717](https://aqa.org.uk/7717)

You can talk directly to the English Literature B subject team:

E: [english-gce@aqa.org.uk](mailto:english-gce@aqa.org.uk)

T: 0161 9537504

## 2 Specification at a glance

These qualifications are linear. Linear means that students will sit all the AS exams at the end of their AS course and all the A-level exams at the end of their A-level course.

### 2.1 AS

#### Subject content

##### Core content:

3.1 [Literary genres](#) (page 14)

##### Options:

3.1.1 [Aspects of tragedy](#) (page 14)

3.1.2 [Aspects of comedy](#) (page 16)

#### Assessments

Paper 1: Literary genres: drama
<p><b>What's assessed</b></p> <p>Choice of two options</p> <p>Option 1A: Aspects of tragedy</p> <p>Option 1B: Aspects of comedy</p> <p>Study of one Shakespeare play and one further drama text</p>
<p><b>Assessed</b></p> <ul style="list-style-type: none"> <li>• written exam: 1 hour 30 minutes</li> <li>• closed book</li> <li>• 50 marks</li> <li>• 50% of AS level</li> </ul>
<p><b>Questions</b></p> <p>Section A: one passage-based question on a Shakespeare text (25 marks)</p> <p>Section B: one essay question on a drama set text (25 marks)</p>





## Paper 2: Literary genres: prose and poetry

### What's assessed

Choice of two options

Option 2A: Aspects of tragedy

Option 2B: Aspects of comedy

Study of one prose text and one poetry text

### Assessed

- written exam: 1 hour 30 minutes
- open book
- 50 marks
- 50% of AS level

### Questions

Section A: one essay question on poetry set text (25 marks)

Section B: one essay question on prose set text (25 marks)

## 2.2 A-level

### Subject content

#### Core content:

- 4.1 [Literary genres](#) (page 20)
- 4.2 [Texts and genres](#) (page 23)
- 4.3 [Theory and independence](#) (page 26)

#### Options:

- 4.1.1 [Aspects of tragedy](#) (page 20)
- 4.1.2 [Aspects of comedy](#) (page 22)
- 4.2.1 [Elements of crime writing](#) (page 23)
- 4.2.2 [Elements of political and social protest writing](#) (page 25)

## Assessments

### Paper 1: Literary genres

#### What's assessed

Choice of two options

Option 1A: Aspects of tragedy

Option 1B: Aspects of comedy

Study of three texts: one Shakespeare text; a second drama text and one further text, of which one must be written pre-1900

#### Assessed

- written exam: 2 hours 30 minutes
- closed book
- 75 marks
- 40% of A-level

#### Questions

Section A: one passage-based question on set Shakespeare text (25 marks)

Section B: one essay question on set Shakespeare text (25 marks)

Section C: one essay question linking two texts (25 marks)



Paper 2: Texts and genres
<p><b>What's assessed</b></p> <p>Choice of two options</p> <p>Option 2A: Elements of crime writing</p> <p>Option 2B: Elements of political and social protest writing</p> <p>Study of three texts: one post-2000 prose text; one poetry and one further text, one of which must be written pre-1900</p> <p>Examination will include an unseen passage.</p>
<p><b>Assessed</b></p> <ul style="list-style-type: none"> <li>• written exam: 3 hours</li> <li>• open book</li> <li>• 75 marks</li> <li>• 40% of A-level</li> </ul>
<p><b>Questions</b></p> <p>Section A: one compulsory question on an unseen passage (25 marks)</p> <p>Section B: one essay question on set text (25 marks)</p> <p>Section C: one essay question which connects two texts (25 marks)</p>



Non-exam assessment: Theory and independence
<p><b>What's assessed</b></p> <p>Study of two texts: one poetry and one prose text, informed by study of the Critical Anthology</p> <p>Two essays of 1250–1500 words, each responding to a different text and linking to a different aspect of the Critical anthology</p> <p>One essay can be re-creative. The re-creative piece will be accompanied by a commentary.</p>
<p><b>Assessed</b></p> <ul style="list-style-type: none"> <li>• 50 marks</li> <li>• 20% of A-level</li> <li>• assessed by teachers</li> <li>• moderated by AQA</li> </ul>



## 3 Subject content – AS

This coherent specification has a distinct philosophy which centres on different ways of reading and the connections that exist between texts within a literary genre. In this way, students can gain a solid understanding of how texts can be connected and how they can be interpreted in multiple ways in order that students can arrive at their own interpretations and become confident autonomous readers. Students are then not only equipped with the knowledge and skills needed for exams, but also experience a rich, challenging and coherent approach to English literature that provides an excellent basis for further study in the subject.

The specification encourages the exploration of texts in a number of different ways:

- the study of literature within a specific genre
- the study of various texts, chosen from a set text list
- writing about texts in a number of different ways.

Genre study is at the heart of English Literature B and the two broad genres available for study are tragedy and comedy. Just as meanings of texts are not fixed, neither are definitions of genre, which frequently change and become blurred. The texts offered, therefore, are not necessarily classic examples of established genres, and this is reflected in the modifying words 'aspects of'. Indeed, the specification takes into account the fact that writers often subvert the genre in which they are writing.

Working with genre involves looking at ways in which authors shape meanings within their texts. It also involves thinking about a wide range of relevant contexts, some of them to do with the production of the text at the time of its writing, some (where possible) to do with how the text has been received over time, and most of all in this specification contexts to do with how the text can be interpreted by readers now. Looking at texts as generic works involves connecting individual texts with others, as the whole idea of genre is a connective one. And finally, because genres and their qualities are not fixed, this means that interpretation is not fixed, and that multiple interpretations are possible. The flexibility offered by the choice of genres and texts ensures that you have the freedom to create a coherent course of study for your students.

The specification reflects the belief that the assessment objectives (AOs) work best together, producing a rounded and holistic view of English literature. Thus all five AOs are addressed in each question. See Assessment objectives section.

When used in AS and A-level English Literature questions, the term 'significance' has a very specific use and gives access to AOs 2, 3, 4 and 5. Its use here derives from semiotics and involves understanding the idea of 'signification'. In the way literary study is configured in this specification, significance involves weighing up all the potential contributions to how a text can be analysed: through the way the text is constructed and written; through text specific contexts that can be relevantly applied; through connecting the text(s) to other texts; and then finding potential meanings and interpretations.

This specification promotes as wide a choice of texts for you and your students as possible within a clear and helpful framework. The requirement in the subject criteria for students to study a minimum of **four** texts from particular genres and periods has been organised as follows:

Text	Choices available
One drama text	A Shakespeare play from set list (pre-1900)

Text	Choices available
One further drama text	From set list
One poetry text	
One prose text	

This specification has been designed to be co-teachable with the AQA English Literature B A-level specification.

## 3.1 Literary genres

In Literary genres, the texts are connected through a mainstream literary genre: either Aspects of tragedy or Aspects of comedy. Tragedy and comedy have a long tradition in literature, with their origins in the ancient world and with a specific emphasis on drama. Texts have been selected and grouped together because they share some of the common features of traditional tragic and comic drama while also offering some interesting variations. We are, therefore, looking at an older historical form and measuring later texts and their approaches to tragedy or comedy against a literary genre which is long established.

Students will choose one of the following options:

- Option A: Aspects of tragedy
- Option B: Aspects of comedy

Students study **four** texts: **one** Shakespeare play, **one** further drama text, **one** poetry text and **one** prose text.

### 3.1.1 Aspects of tragedy

At the core of all the set texts is a tragic hero or heroine who is flawed in some way, who suffers and causes suffering to others and in all texts there is an interplay between what might be seen as villains and victims. Some tragic features will be more in evidence in some texts than in others and students will need to understand how particular aspects of the tragic genre are used and how they work in the four chosen texts. The absence of an 'aspect' can be as significant as its presence. There can be no exhaustive list of the 'aspects' of tragedy but areas that can usefully be explored include:

- the type of the tragic text itself, whether it is classical and about public figures, like Lear, or domestic and about representations of ordinary people, like Tess
- the settings for the tragedy, both places and times
- the journey towards death of the protagonists, their flaws, pride and folly, their blindness and insight, their discovery and learning, their being a mix of good and evil
- the role of the tragic villain or opponent, who directly affects the fortune of the hero, who engages in a contest of power and is partly responsible for the hero's demise
- the presence of fate, how the hero's end is inevitable
- how the behaviour of the hero affects the world around him, creating chaos and affecting the lives of others
- the significance of violence and revenge, humour and moments of happiness
- the structural pattern of the text as it moves through complication to catastrophe, from order to disorder, through climax to resolution, from the prosperity and happiness of the hero to the tragic end
- the use of plots and sub-plots

- the way that language is used to heighten the tragedy
- ultimately how the tragedy affects the audience, acting as a commentary on the real world, moving the audience through pity and fear to an understanding of the human condition.

## Drama

Students study **one** text from each of the following groups of texts:

### Shakespeare

Author	Text
William Shakespeare	<i>Othello</i>
	<i>King Lear</i>

### Drama

Author	Text
Arthur Miller	<i>Death of a Salesman</i>
William Shakespeare	<i>Richard II</i>
Tennessee Williams	<i>A Streetcar Named Desire</i>

Paper 1 Literary genres: drama is closed book. Students are **not** permitted to take a copy of their set text(s) into the exam.

## Prose and poetry

Students study **one** text from each of the following groups of texts:

### Prose

Author	Text
F. Scott Fitzgerald	<i>The Great Gatsby</i>
Thomas Hardy	<i>Tess of the D'Urbervilles</i>
Kazuo Ishiguro	<i>The Remains of the Day</i>

### Poetry

Author	Text
Thomas Hardy	'A Sunday Morning Tragedy', 'At an Inn', 'Tess's Lament', 'Under the Waterfall', 'Lament', 'Rain on a Grave', 'Your Last Drive', 'The Going', 'The Haunter', 'At Castle Boterel', 'A Trampwoman's Tragedy', 'The Frozen Greenhouse', 'The Forbidden Banns', 'The Mock Wife', 'The Flower's Tragedy', 'After a Journey', 'The Newcomer's Wife'
John Keats	'Lamia', 'Isabella or The Pot of Basil', 'La Belle Dame Sans Merci', 'The Eve of St. Agnes'

Author	Text
AQA English Literature B Poetry anthology (tragedy)	Extracts from The Prologue of <i>The Monk's Tale</i> and <i>The Monk's Tale</i> , 'Jessie Cameron', Extract from <i>Paradise Lost</i> , 'Tithonus', 'The Convergence of the Twain', 'The Death of Cuchulain', 'Out, out-', 'Death in Leamington', 'Miss Gee'

Paper 2: Literary genres: prose and poetry is open book. Students may take a copy of their set text(s) into the exam. These texts must **not** be annotated and must **not** contain any additional notes or materials.

We do not expect to change texts within the first five years of the specification. However, texts will be reviewed each year starting in September 2017 and we will give at least nine months' notice of any changes prior to first teaching of a two year course. The criteria for changing texts will be where a text becomes unavailable or where we can no longer use it in a question paper. Notice of any change will be communicated via our exam bulletins and [aqa.org.uk/english](http://aqa.org.uk/english)

### 3.1.2 Aspects of comedy

At the centre of all set texts are stories which primarily amuse, where the discomfort of characters generally excites laughter rather than concern and where no great disaster occurs. All texts contain a love interest for the protagonist and marriage is a focal point. In all cases society itself (as represented in the texts), and the behaviour of men and women in it, are ridiculed. The texts must be explored in terms of the aspects that are apparent in them. The absence of an aspect might also be of note. There can be no exhaustive list of the 'aspects' of comedy but areas that can usefully be explored include:

- the type of the comedy text itself, whether it is a classic romantic drama, a satire, a comedy of manners
- the settings for the comedy, both places and times
- the journey towards knowledge and happiness for the protagonists, often in relation to their love interest, their mistakes and misunderstandings along their journey, moments of unhappiness and ultimate sense of joy
- the role of the comic villain, or rival, who directly affects the fortune of the hero or heroine, who causes some disruption to the cheerful mood but whose power is finally curtailed
- the sense that all will end well and that fortune smiles
- how the behaviour of the hero or heroine affects primarily themselves and perhaps one or two others rather than countries and states, as in tragedy
- the significance of human folly, trickery and gullibility
- the inclusion of clowns, exaggeration, stereotypes, pompous attitudes and posturing
- the use of disguise, escapes and discovery, elements of the supernatural
- the structural patterning of the text as it moves from disorder to order, incorporating rule and misrule, how competition between characters is set up and resolved, how opposites are contrasted and reconciled, leading to comic resolutions
- the use of complex plotting and sub-plots
- the way that language is used to heighten the comedy, particularly wit and linguistic play
- the way that comedy draws attention to itself
- ultimately how the comedy affects the audience, inviting laughter at the ridiculous behaviour of human beings and a sense of joy that positive resolutions are possible.



## Drama

Students study **one** text from each of the following groups of texts:

### Shakespeare

Author	Text
William Shakespeare	<i>The Taming of the Shrew</i>
	<i>Twelfth Night</i>

### Drama

Author	Text
Oliver Goldsmith	<i>She Stoops to Conquer</i>
Willy Russell	<i>Educating Rita</i>
Oscar Wilde	<i>The Importance of Being Earnest</i>

Paper 1 Literary genres: drama is closed book. Students are **not** permitted to take a copy of their set text(s) into the exam.

## Prose and poetry

Students study **one** text from each of the following groups of texts:

### Prose

Author	Text
Jane Austen	<i>Emma</i>
Angela Carter	<i>Wise Children</i>
Andrea Levy	<i>Small Island</i>

### Poetry

Author	Text
John Betjeman	'The Arrest of Oscar Wilde at the Cadogan Hotel', 'Upper Lambourne', 'In Westminster Abbey', 'A Subaltern's Love Song', 'Christmas', 'The Licorice Fields at Pontefract', 'Senex', 'Diary of a Church Mouse', 'An Edwardian Sunday, Broomhill, Sheffield', 'Slough', 'On a Portrait of a Deaf Man', 'Ireland with Emily', 'The Village Inn', 'Hunter Trials', 'Lenten Thoughts of a High Anglican', 'Executive', 'Advertising Pays', 'Late - Flowering Lust'
Geoffrey Chaucer	'The Nun's Priest's Tale' including Prologue and Epilogue
AQA English Literature B Poetry anthology (comedy)	'The Flea', 'Tam o' Shanter', 'A Satirical Elegy on the Death of a Late Famous General', 'Sunny Prestatyn', 'Mrs Sisyphus', 'Not My Best Side', 'My Rival's House'

Paper 2 Literary genres: prose and poetry is open book. Students may take a copy of their set text(s) into the exam. These texts must **not** be annotated and must **not** contain any additional notes or materials.

We do not expect to change texts within the first five years of the specification. However, texts will be reviewed each year starting in September 2017 and we will give at least nine months' notice of any changes prior to first teaching of a two year course. The criteria for changing texts will be where a text becomes unavailable or where we can no longer use it in a question paper. Notice of any change will be communicated via our exam bulletins and [aqa.org.uk/english](http://aqa.org.uk/english)

## 4 Subject content – A-level

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This coherent specification has a distinct philosophy which centres on different ways of reading and on the connections which exist between texts. Study of texts within the chosen literary and cultural genres in the examined topic areas is enhanced by the study of critical theory in the non-exam assessment. In this way, students can gain a solid understanding of how texts can be connected and how they can be interpreted in multiple ways so that students can arrive at their own interpretations and become confident autonomous readers. Students are then not only equipped with the knowledge and skills needed for both exams and non-exam assessment, but also experience a rich, challenging and coherent approach to English literature that provides an excellent basis for studying the subject at university.

The specification encourages the exploration of texts in a number of different ways:

- the study of texts within specific genres
- the study of texts through engagement with a range of theoretical ideas
- writing about texts in a number of different ways.

Genre study is at the heart of English Literature B and the four broad genres available for study are tragedy, comedy, crime writing and political and social protest writing. Just as meanings of texts are not fixed, neither are definitions of genre, which frequently change and become blurred. The texts offered, therefore, are not necessarily classic examples of established genres and this is reflected in the modifying words 'aspects of' and 'elements of'. Indeed, the specification takes into account the fact that writers often subvert the genre in which they are writing.

Working with genre involves looking at ways in which authors shape meanings within their texts. It also involves thinking about a wide range of relevant contexts, some of them to do with the production of the text at the time of its writing, some (where possible) to do with how the text has been received over time and, most of all in this specification, contexts to do with how the text can be interpreted by readers now. Looking at texts as generic works involves connecting individual texts with others, as the whole idea of genre is a connective one. And finally, because genres and their qualities are not fixed, this means that interpretation is not fixed, and that multiple interpretations are possible.

The flexibility offered by the choice of genres and texts, and the interconnectivity of these, ensures that you have the freedom to create a coherent course of study for your students.

This specification reflects the belief that the assessment objectives (AOs) work best together, producing a rounded and holistic view of English literature. Thus all five AOs are assessed in each question. See Assessment objectives section.

When used in AS and A-level English Literature questions, the term 'significance' has a very specific use and gives access to AOs 2, 3, 4 and 5. Its use here derives from semiotics and involves understanding the idea of 'signification'. In the way literary study is configured in this specification, significance involves weighing up all the potential contributions to how a text can be analysed: through the way the text is constructed and written; through text specific contexts that can be relevantly applied; through connecting the text(s) to other texts; and then finding potential meanings and interpretations.

This specification promotes as wide a choice of texts for you and your students as possible within a clear and helpful framework. The requirement in the subject criteria for students to study a minimum of **eight** texts from particular genres and periods has been organised as follows:

Component	Section	No. of texts	Genre requirement	Text requirement
Literary genres	A	One	One drama	Shakespeare
	B			
	C	Two	One drama One from any genre	One must be written pre-1900
Texts and genres	A			Unseen text
	B	One	One prose	Prose must be written post-2000
	C	Two	One poetry One from any genre	One text must be written pre-1900
Theory and independence		Two	One poetry and one prose	

## 4.1 Literary genres

In Literary genres, the texts are connected through a mainstream literary genre: either Aspects of tragedy or Aspects of comedy. Tragedy and comedy have a long tradition in literature, with their origins in the ancient world and with a specific emphasis on drama. Texts have been selected and grouped together because they share some of the common features of traditional tragic and comic drama while also offering some interesting variations. We are, therefore, looking at an older historical form and measuring later texts and their approaches to tragedy or comedy against a literary genre which is long established.

Students choose **one** of the following options:

- Option 1A: Aspects of tragedy
- Option 1B: Aspects of comedy

Students study **three** texts: **one** Shakespeare play, a **second** drama text and **one** further text. In addition to the compulsory Shakespeare play, **one** of the other two texts must be written pre-1900.

The paper for this component is closed book. Students are **not** permitted to take a copy of their set texts into the exam.

### 4.1.1 Aspects of tragedy

At the core of all the set texts is a tragic hero or heroine who is flawed in some way, who suffers and causes suffering to others and in all texts there is an interplay between what might be seen as villains and victims. Some tragic features will be more in evidence in some texts than in others and students will need to understand how particular aspects of the tragic genre are used and how they work in the three chosen texts. The absence of an 'aspect' can be as significant as its presence.

There can be no exhaustive list of the 'aspects' of tragedy but areas that can usefully be explored include:

- the type of the tragic text itself, whether it is classical and about public figures, like Lear, or domestic and about representations of ordinary people, like Tess
- the settings for the tragedy, both places and times
- the journey towards death of the protagonists, their flaws, pride and folly, their blindness and insight, their discovery and learning, their being a mix of good and evil
- the role of the tragic villain or opponent, who directly affects the fortune of the hero, who engages in a contest of power and is partly responsible for the hero's demise
- the presence of fate, how the hero's end is inevitable
- how the behaviour of the hero affects the world around him, creating chaos and affecting the lives of others
- the significance of violence and revenge, humour and moments of happiness
- the structural pattern of the text as it moves through complication to catastrophe, from order to disorder, through climax to resolution, from the prosperity and happiness of the hero to the tragic end
- the use of plots and sub-plots
- the way that language is used to heighten the tragedy
- ultimately how the tragedy affects the audience, acting as a commentary on the real world, moving the audience through pity and fear to an understanding of the human condition.

Students study **one** of the following Shakespeare plays:

Author	Text
William Shakespeare	<i>Othello</i>
	<i>King Lear</i>

Students study **two** texts including **one** drama from the following list. At least **one** of the texts must be written pre-1900.

Author	Text	Time period
F. Scott Fitzgerald	<i>The Great Gatsby</i>	
Thomas Hardy	<i>Tess of the D'Urbervilles</i>	Pre-1900
John Keats	'Lamia', 'Isabella or The Pot of Basil', 'La Belle Dame Sans Merci', 'The Eve of St. Agnes'	Pre-1900
Arthur Miller	<i>Death of a Salesman</i> (drama)	
William Shakespeare	<i>Richard II</i> (drama)	Pre-1900
AQA English Literature B Poetry anthology (tragedy)	Extracts from the Prologue of 'The Monk's Tale' and <i>The Monk's Tale</i> , 'Jessie Cameron', Extract from <i>Paradise Lost</i> , 'Tithonus', 'The Convergence of the Twain', 'The Death of Cuchulain', 'Out, out...', 'Death in Leamington', 'Miss Gee'	

We do not expect to change texts within the first five years of the specification. However, texts will be reviewed each year starting in September 2017 and we will give at least nine months' notice of any changes prior to first teaching of a two year course. The criteria for changing texts will be where a text becomes unavailable or where we can no longer use it in a question paper. Notice of any change will be communicated via our exam bulletins and [aqa.org.uk/english](http://aqa.org.uk/english)

### 4.1.2 Aspects of comedy

At the centre of all set texts are stories which primarily amuse, where the discomfort of characters generally excites laughter rather than concern and where no great disaster occurs. All texts contain a love interest for the protagonist and marriage is a focal point. In all cases society itself (as represented in the texts), and the behaviour of men and women in it, are ridiculed. The texts must be explored in terms of the aspects that are apparent in them. The absence of an aspect might also be of note. There can be no exhaustive list of the 'aspects' of comedy but areas that can usefully be explored include:

- the type of the comedy text itself, whether it is classic romantic drama, a satire, a comedy of manners
- the settings for the comedy, both places and times
- the journey towards knowledge and happiness for the protagonists, often in relation to their love interest, their mistakes and misunderstandings along their journey, moments of unhappiness and ultimate sense of joy
- the role of the comic villain, or rival, who directly affects the fortune of the hero or heroine, who causes some disruption to the cheerful mood but whose power is finally curtailed
- the sense that all will end well and that fortune smiles
- how the behaviour of the hero or heroine affects primarily themselves and perhaps one or two others rather than countries and states, as in tragedy
- the significance of human folly, trickery and gullibility
- the inclusion of clowns, exaggeration, stereotypes, pompous attitudes and posturing
- the use of disguise, escapes and discovery, elements of the supernatural
- the structural patterning of the text as it moves from disorder to order, incorporating rule and misrule, how competition between characters is set up and resolved, how opposites are contrasted and reconciled, leading to comic resolutions
- the use of complex plotting and sub-plots
- the way that language is used to heighten the comedy, particularly wit and linguistic play
- the way that comedy draws attention to itself
- ultimately how the comedy affects the audience, inviting laughter at the ridiculous behaviour of human beings and a sense of joy that positive resolutions are possible.

Students study **one** of the following Shakespeare plays:

Author	Text
William Shakespeare	<i>The Taming of the Shrew</i>
	<i>Twelfth Night</i>

Students study **two** texts from the following list: **one** pre-1900 drama text and **one** further text.

Author	Text	Time period
Jane Austen	<i>Emma</i>	Pre-1900

Author	Text	Time period
Geoffrey Chaucer	'The Nun's Priest's Tale' including Prologue and Epilogue	Pre-1900
Oliver Goldsmith	<i>She Stoops to Conquer</i> (drama)	Pre-1900
Andrea Levy	<i>Small Island</i>	
Oscar Wilde	<i>The Importance of Being Earnest</i> (drama)	Pre-1900
AQA English Literature B Poetry anthology (comedy)	'The Flea', 'Tam o' Shanter', 'A Satirical Elegy on the Death of a Late Famous General', 'Sunny Prestatyn', 'Mrs Sisyphus', 'Not My Best Side', 'My Rival's House'	

As with all the requirements around genre/dates in this specification, a text can fulfil more than one category. So, for example, *She Stoops to Conquer* covers the requirement for a drama text and a text written pre-1900.

We do not expect to change texts within the first five years of the specification. However, texts will be reviewed each year starting in September 2017 and we will give at least nine months' notice of any changes prior to first teaching of a two year course. The criteria for changing texts will be where a text becomes unavailable or where we can no longer use it in a question paper. Notice of any change will be communicated via our exam bulletins and [aqa.org.uk/english](http://aqa.org.uk/english)

## 4.2 Texts and genres

In Texts and genres, in contrast to the literary genres of tragedy and comedy, the texts are grouped together as having elements of more modern genres: either crime writing or political and social protest writing. These genres, which are heavily influenced by culture, are continually evolving.

Students will choose **one** of the following options:

- Option 2A: Elements of crime writing
- Option 2B: Elements of political and social protest writing

Students study **three** texts: **one** post-2000 prose text, **one** poetry and **one** further text, **one** of which must be written pre-1900. They also respond to an unseen passage in the exam. The unseen extract can come from any of the genres of poetry, prose or drama and can include literary non-fiction.

The paper for this component is open book. Students may take a copy of their set texts into the exam. These texts must **not** be annotated and must **not** contain any additional notes or materials.

### 4.2.1 Elements of crime writing

In the case of Elements of crime writing, many of the texts pre-date the crime fiction genre that emerged as a recognisable literary genre in the mid-19<sup>th</sup> century and with academic recognition in the 20<sup>th</sup> century. However, in all the texts a significant crime drives the narrative and the execution and consequences of the crime are fundamentally important to the way the text is structured.

All set texts are narratives which focus on transgressions against established order and the specific breaking of either national, social, religious or moral laws. The focus in this component must be on 'Elements' and students need to consider the elements that exist in each of their texts. The elements that might be explored, depending on the individual text, include:

- the type of the crime text itself, whether it is detective fiction, a post-modern novel, a revenge tragedy, an account of a life lost to crime
- the settings that are created as backdrops for criminal action and for the pursuit of the perpetrators of crime: both places and times will be significant here
- the nature of the crimes and the criminals, the criminals' motives and actions
- the inclusion of violence, murder, theft, betrayal
- the detection of the criminal and the investigation that leads to his or her capture or punishment
- how far there is a moral purpose and restoration of order
- guilt and remorse, confession and the desire for forgiveness
- the creation of the criminal and their nemesis, the typical detective hero
- the sense that there will be a resolution and the criminal will be punished
- the victims of crime and the inclusion of suffering
- the central motifs of love, money, danger and death
- punishment, justice, retribution, injustice, accusation, the legal system, criminal trials and courtroom dramas, imprisonment, death
- the structural patterning of the text as it moves through a series of crises to some sense of order
- the specific focus on plotting
- the way that language is used in the world that is created; there may be use of a criminal register, legal register, police register
- the way that crime writing is used to comment on society, particularly the representation of society at particular historical periods
- ultimately, how crime stories affect audiences and readers, creating suspense, repugnance, excitement and relief.

Students study **three** texts from the following list: **one** post-2000 prose text, **one** pre-1900 poetry text and **one** further text.

Author	Text	Time period
Kate Atkinson	<i>When Will There Be Good News?</i>	Post-2000
Agatha Christie	<i>The Murder of Roger Ackroyd</i>	
Samuel Taylor Coleridge	<i>The Rime of the Ancient Mariner</i>	Pre-1900
George Crabbe, Robert Browning and Oscar Wilde	'Peter Grimes', 'The Laboratory', 'My Last Duchess', 'Porphyria's Lover', 'The Ballad of Reading Gaol'	Pre-1900
Charles Dickens	<i>Oliver Twist</i>	Pre-1900
Graham Greene	<i>Brighton Rock</i>	
Ian McEwan	<i>Atonement</i>	Post-2000
William Shakespeare	<i>Hamlet</i>	Pre-1900



We do not expect to change texts within the first five years of the specification. However, texts will be reviewed each year starting in September 2017 and we will give at least nine months' notice of any changes prior to first teaching of a two year course. The criteria for changing texts will be where a text becomes unavailable or where we can no longer use it in a question paper. Notice of any change will be communicated via our exam bulletins and [aqa.org.uk/english](http://aqa.org.uk/english)

## 4.2.2 Elements of political and social protest writing

Although it could be claimed that all texts are political, what defines the texts here is that they have issues of power and powerlessness at their core, with political and social protest issues central to each text's structure. The political and social protest genre covers representations of both public and private settings.

All set texts foreground oppression and domination and they all look at the cultures we live in and have lived in over time. A crucial word in the title of this option is 'Elements' and students need to consider the specific elements that exist in each of their texts. The elements that might be explored, depending on each individual text, include:

- the type of the text itself, whether it is a post-modern novel, science fiction, satirical poetry, historical and political drama
- the settings that are created as backdrops for political and social action and the power struggles that are played out on them. Both places (real and imagined) and time settings will also be significant here
- the specific nature of the power struggle, the behaviours of those with power and those without, those who have their hands on the levers of power
- the pursuit of power itself, rebellion against those with power, warfare
- the workings of the ruling political classes
- corruption, conspiracy, control
- the connection of the smaller world to the larger world
- the focus on human organisation: domestically, in the work place, in local and national governments
- gender politics and issues of social class
- the structural patterning of the text, how political tensions are heightened and perhaps resolved
- the way that language is used in the worlds that are created
- the way that political and social protest writing is used to comment on society, particularly the representation of society at particular historical periods
- ultimately how political and social protest writing affects audiences and readers, inviting reflection on our own world.

Students study **three** texts from the following list: **one** post-2000 prose text; **one** poetry text and **one** further text, **one** of which must be written pre-1900.

Author	Text	Time period
Margaret Atwood	<i>The Handmaid's Tale</i>	
William Blake	<i>Songs of Innocence and of Experience</i>	Pre-1900
Jim Crace	<i>Harvest</i>	Post-2000
Charles Dickens	<i>Hard Times</i>	Pre-1900

Author	Text	Time period
Tony Harrison	<i>Selected Poems</i> 'V', 'National Trust', 'Them and [uz]', 'Divisions', 'Working', 'Marked with D'	
Khaled Hosseini	<i>The Kite Runner</i>	Post-2000
Henrik Ibsen (Translated by Michael Meyer)	<i>A Doll's House</i> (Methuen Drama Student Edition 2008)*	Pre-1900
William Shakespeare	<i>Henry IV Part I</i>	Pre-1900

\* The edition of *A Doll's House* which must be used is the Bloomsbury Methuen Drama edition, translated by Michael Meyer, ISBN 1408106027. We will treat the translated text as Ibsen's own words for assessment purposes.

As with all the requirements around genre/dates in this specification, a text can fulfil more than one category. So, for example *Songs of Innocence and of Experience* covers the requirement for a poetry text and a text written pre-1900.

We do not expect to change texts within the first five years of the specification. However, texts will be reviewed each year starting in September 2017 and we will give at least nine months' notice of any changes prior to first teaching of a two year course. The criteria for changing texts will be where a text becomes unavailable or where we can no longer use it in a question paper. Notice of any change will be communicated via our exam bulletins and [aqa.org.uk/english](http://aqa.org.uk/english)

## 4.3 Theory and independence

This component is designed to allow students to read widely, to choose their own texts (if appropriate) and to understand that contemporary study of literature needs to be informed by the fact that different theoretical and critical methods can be applied to the subject. This area of the course provides a challenging and wide-ranging opportunity for an introduction to different ways of reading texts and for independent study. The title 'Theory and independence' highlights the important idea that, within a literature course, students should have the opportunity to work as independently as possible. A range of differentiated texts and tasks will ideally be seen across a school's or college's non-exam assessment submission for this component.

This process is supported by the AQA Critical anthology, which has accessible extracts on the following critical methods and ideas:

- narrative theory
- feminist theory
- Marxist theory
- eco-critical theory
- post-colonial theory
- literary value and the canon.

In this component, students write about two different literary texts. One of the texts must be a poetry text and the other must be prose. Each text must be linked to a different section of the Critical anthology. Students cannot choose texts from any of the A-Level exam set text lists.

Texts chosen for study must allow access to a range of critical views and interpretations, including over time, and must maximise opportunities for writing with reference to the AQA Critical anthology.

The study of the Critical anthology supports the exploration of different meanings in literary texts and offers different ways of reading. Having explored their chosen text in the light of some critical ideas, students then demonstrate their understanding through their written work, comprising of two pieces of writing, one on each of the chosen texts. Students produce two essays of 1250-1500 words. One response will be a conventional essay; the second can be re-creative. It is possible to submit two conventional responses.

A conventional essay will focus on debate and explore potential meanings in a literary text using critical theories and ideas. A conventional task drawing on the post-colonial section might be:

'Forster has written *A Passage to India* in such a way that it is impossible to sympathise with any of the English characters as there is so little to redeem them.

Using ideas from the Critical anthology to inform your argument, to what extent do you agree with this view?'

A re-creative response allows students to explore aspects of a text and its potential meanings and at the same time show enjoyment in the creative aspects of their task. The purpose of a re-creative response is to offer a critical reading of the base text that has been informed by working with the Critical anthology.

Re-creative work can find the 'narrative gaps' or 'absence' in a base text and by filling some of these gaps students offer a critical reading of the text. New light can be shed on a text and its potential ambiguities by re-creating part of it through a new voice and genre. New light can also be shed on a conventional reading of a text by offering a reading from a different critical and/or contextual starting point.

There is no requirement for students to replicate the form and language of the chosen base text, but the selection of narrative voice matters. It is often far more effective and interesting to present the point of view of a character who is at times marginalised as a voice in the base text.

The re-creative piece is accompanied by a commentary which needs to establish a clear connection between the re-creative piece, the base text and the relevant section of the Critical anthology. The commentary should illustrate the significant choices that have been made in the production of the re-creative piece and explain how those choices led to a critical reading.

A re-creative task drawing from the sections on feminist theory and/or Marxist theory might be:

'Write a series of journal entries by Miss Kenton written at different points in the narrative of *The Remains of the Day* in which she reflects on her treatment by Stevens and others at Darlington Hall.

Use ideas from the Critical anthology to inform your work and include a commentary explaining how you have explored ideas from feminism and/or Marxism in your re-creative piece.'

### 4.3.1 Text selection

The following conditions apply to the texts chosen:

- students must study one prose and one poetry text
- set texts listed for the A-level exam components cannot be used for non-exam assessment, even if they will not be used in the exam.

All texts must be suitable for A-level study and should reflect the quality of the texts used for the exams. It is important that students are able to cover all of the assessment objectives while studying the text.

The poetry text could be either one longer narrative poem or a single authored collection of shorter poems. If using a collection of poetry and writing a conventional response, students must have studied the whole text and select at least two poems to write about in detail as examples of the

wider collection. If using a selection of poetry and writing a re-creative response, students must have studied the whole text and will choose an appropriate part of the base text as the focus for their re-creative piece, and thus it is acceptable to focus on a single poem.

Single authored collections of short stories are permissible. If using a collection of short stories, students must have studied the whole text and select at least two stories to write about in detail as examples of the wider collection. If using a collection of short stories and writing a re-creative response, students must have studied the whole text and will choose an appropriate part of the base text as the focus for their re-creative piece, and thus it is acceptable to focus on a single short story.

Texts chosen for study may include one text in translation that has been influential and significant in the development of literature in English. The translated text should be treated as the original writer's own words for assessment purposes. Therefore, schools and colleges should ensure that they use a version recognised by academia as being a high quality translation which supports the original author's writing appropriately.

### NEA prohibited texts

Students cannot use the following texts for non-exam assessment as they appear on the exam set text lists.

#### A

Author	Text
Kate Atkinson	<i>When Will There Be Good News?</i>
Margaret Atwood	<i>The Handmaid's Tale</i>
W. H. Auden	<i>Miss Gee</i>
Jane Austen	<i>Emma</i>

#### B

Author	Text
John Betjeman	<i>Death in Leamington</i>
William Blake	<i>Songs of Innocence and Experience</i>
Robert Browning	<i>The Laboratory</i>
Robert Browning	<i>My Last Duchess</i>
Robert Browning	<i>Porphyria's Lover</i>
Robert Burns	<i>Tam o' Shanter (A Tale)</i>

#### C

Author	Text
Geoffrey Chaucer	Extracts from the Prologue of <i>The Monk's Tale</i>
Geoffrey Chaucer	<i>The Monk's Tale</i>
Geoffrey Chaucer	<i>The Nun's Priest's Tale</i> including Prologue and Epilogue
Agatha Christie	<i>The Murder of Roger Ackroyd</i>

Author	Text
Samuel Taylor Coleridge	<i>The Rime of the Ancient Mariner</i>
George Crabbe	<i>Peter Grimes</i>
Jim Crace	<i>Harvest</i>

## D

Author	Text
Charles Dickens	<i>Oliver Twist</i>
Charles Dickens	<i>Hard Times</i>
John Donne	<i>The Flea</i>
Carol Ann Duffy	<i>Mrs Sisyphus</i>

## F

Author	Text
U. A. Fanthorpe	<i>Not My Best Side</i>
F. Scott Fitzgerald	<i>The Great Gatsby</i>
Robert Frost	<i>Out, out -</i>

## G

Author	Text
Oliver Goldsmith	<i>She Stoops to Conquer</i>
Graham Greene	<i>Brighton Rock</i>

## H

Author	Text
Thomas Hardy	<i>Tess of the D'Urbervilles</i>
Thomas Hardy	<i>The Convergence of the Twain</i>
Tony Harrison	<i>V</i>
Tony Harrison	<i>National Trust</i>
Tony Harrison	<i>Them and [uz]</i>
Tony Harrison	<i>Divisions</i>
Tony Harrison	<i>Working</i>
Tony Harrison	<i>Marked with D</i>
Khaled Hosseini	<i>The Kite Runner</i>

## I

Author	Text
Henrik Ibsen	<i>A Doll's House</i>

## K

Author	Text
John Keats	<i>Lamia</i>
John Keats	<i>Isabella or The Pot of Basil</i>
John Keats	<i>La Belle Dame Sans Merci</i>
John Keats	<i>The Eve of St. Agnes</i>

## L

Author	Text
Philip Larkin	<i>Sunny Prestatyn</i>
Andrew Levy	<i>Small Island</i>
Liz Lochhead	<i>My Rival's House</i>

## M

Author	Title
Ian McEwan	<i>Atonement</i>
Arthur Miller	<i>Death of a Salesman</i>
John Milton	Extract from 'Paradise Lost'

## R

Author	Title
Christina Rossetti	<i>Jessie Cameron</i>

## S

Author	Title
William Shakespeare	<i>Othello</i>
William Shakespeare	<i>King Lear</i>
William Shakespeare	<i>Richard II</i>
William Shakespeare	<i>The Taming of the Shrew</i>
William Shakespeare	<i>Twelfth Night</i>
William Shakespeare	<i>Hamlet</i>
William Shakespeare	<i>Henry IV Part I</i>

Author	Title
Jonathan Swift	<i>A Satirical Elegy On the Death of a Late Famous General</i>

## T

Author	Title
Alfred Tennyson	<i>Tithonus</i>

## W

Author	Title
Oscar Wilde	<i>The Importance of Being Ernest</i>
Oscar Wilde	<i>The Ballad of Reading Gaol</i>

## Y

Author	Title
W. B. Yeats	<i>The Death of Cuchulain</i>





# 5 Scheme of assessment

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Find past papers and mark schemes, and specimen papers for new courses, on our website at [aqa.org.uk/pastpapers](http://aqa.org.uk/pastpapers)

The AS specification is designed to be taken over one or two years with all assessments taken at the end of the course. The A-level specification is designed to be taken over two years with all assessments taken at the end of the course.

Assessments and certification for the AS specification are available for the first time in May/June 2016 and then every May/June for the life of the specification.

Assessments and certification for the A-level specification are available for the first time in May/June 2017 and then every May/June for the life of the specification.

These are linear qualifications. In order to achieve the award, students must complete all exams in May/June in a single year. All assessments must be taken in the same series.

Our AS and A-level exams in English include questions that allow students to demonstrate their ability to:

- draw together their knowledge, skills and understanding from across the full course of study
- provide extended responses.

All AS and A-level components offer only extended response questions.

All materials are available in English only.

## 5.1 Aims

Courses based on these specifications must encourage students to develop their interest in and enjoyment of literature and literary studies as they:

- read widely and independently both set texts and others that they have selected for themselves
- engage 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.

In addition, A-level specifications must encourage students to develop their interest in and enjoyment of literature and literary studies as they undertake independent and sustained studies to deepen their appreciation and understanding of English literature, including its changing traditions.

## 5.2 Assessment objectives

Assessment objectives (AOs) are set by Ofqual and are the same across all AS and A-level English Literature specifications and all exam boards.

The exams and non-exam assessment will measure to what extent students have achieved the following AOs:

- AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
- AO2: Analyse ways in which meanings are shaped in literary texts.
- AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
- AO4: Explore connections across literary texts.
- AO5: Explore literary texts informed by different interpretations.

## Weighting of assessment objectives for AS English Literature B

Assessment objectives (AOs)	Component weightings (approx %)		Overall weighting (approx %)
	Paper 1	Paper 2	
AO1	14	14	28
AO2	12	12	24
AO3	12	12	24
AO4	6	6	12
AO5	6	6	12
Overall weighting of components	50	50	100

The specification reflects the belief that the assessment objectives (AOs) work best together, producing a rounded and holistic view of English literature. Students will need to show coverage of all AOs in all tasks. To be specific:

AO1 essentially requires informed and relevant responses which are accurately written and use appropriate concepts and terminology.

AO2 requires students to analyse ways in which meanings are shaped in literary texts, with particular focus on the structures of texts as a form of shaping.

AO3 relates to the many possible contexts which arise out of the text, the specific task and the period being studied.

This specification treats AOs 1, 2 and 3 as broadly equal, given their relative weightings: AO1 has a weighting of 28% whilst AOs 2 and 3 both have a weighting of 24%.

AO4 involves connections across texts and sees possible meanings and interpretations arising not only out of the contexts of the text itself (AO3 above) but also out of the wider and broader contexts which comes from the study of period. Thus even when an individual text is being investigated it should still be seen as being framed by a wider network of texts and contexts to which it connects.

AO5 completes the picture by acknowledging that if work in AOs 2, 3 and 4 had been included in the response to the question then debate and interpretations will arise out of this work showing that the interpretation of texts is not a fixed process but a dynamic one.

AOs 4 and 5 each have a weighting of 12% in all questions.

## Weighting of assessment objectives for A-level English Literature B

Assessment objectives (AOs)	Component weightings (approx %)			Overall weighting (approx %)
	Paper 1	Paper 2	Non-exam assessment	
AO1	11.2	11.2	5.6	28
AO2	9.6	9.6	4.8	24
AO3	9.6	9.6	4.8	24
AO4	4.8	4.8	2.4	12
AO5	4.8	4.8	2.4	12
Overall weighting of components	40	40	20	100

This specification reflects the belief that the assessment objectives (AOs) work best together, producing a rounded and holistic view of English literature. Students will need to show coverage of all AOs in all tasks. To be specific:

AO1 essentially requires informed and relevant responses which are accurately written and use appropriate concepts and terminology.

AO2 requires students to analyse ways in which meanings are shaped in literary texts, with particular focus on the structures of texts as a form of shaping.

AO3 relates to the many possible contexts which arise out of the text, the specific task and the period being studied.

This specification treats AOs 1, 2 and 3 as broadly equal, given their relative weightings: AO1 has a weighting of 28% whilst AOs 2 and 3 both have a weighting of 24%.

AO4 involves connections across texts and sees possible meanings and interpretations arising not only out of the contexts of the text itself (AO3 above) but also out of the wider and broader contexts which comes from the study of period. Thus even when an individual text is being investigated it should still be seen as being framed by a wider network of texts and contexts to which it connects.

AO5 completes the picture by acknowledging that if work in AOs 2, 3 and 4 had been included in the response to the question then debate and interpretations will arise out of this work showing that the interpretation of texts is not a fixed process but a dynamic one. In non-exam assessment only, discussion of different interpretations must include, on at least one text in a conventional response, consideration of different interpretations of the text(s) over time.

AOs 4 and 5 each have a weighting of 12% in all questions.

### 5.3 Assessment weightings

The marks awarded on the papers will be scaled to meet the weighting of the components. Students' final marks will be calculated by adding together the scaled marks for each component. Grade boundaries will be set using this total scaled mark. The scaling and total scaled marks are shown in the table below.

## AS

Component	Maximum raw mark	Scaling factor	Maximum scaled mark
Paper 1 Literary genres: drama	50	x1	50
Paper 2 Literary genres: prose and poetry	50	x1	50
		Total scaled mark:	100

## A-level

Component	Maximum raw mark	Scaling factor	Maximum scaled mark
Paper 1 Literary genres	75	x2	150
Paper 2 Texts and genres	75	x2	150
Non-exam assessment: Theory and independence	50	x1.5	75
		Total scaled mark:	375

## 5.4 Non-exam assessment marking criteria

Weightings for each question are as follows:

AO1: 7 marks

AO2: 6 marks

AO3: 6 marks

AO4: 3 marks

AO5: 3 marks

## Conventional tasks

Band/mark	A0	Typical features	How to arrive at mark
Band 5 <b>Perceptive/assured</b> <b>21–25 marks</b>  ‘ <b>Perception</b> ’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. ‘ <b>Assuredness</b> ’ is shown when students write with confidence and conviction.	AO1	<ul style="list-style-type: none"> <li>perceptive, assured and sophisticated argument in relation to the task</li> <li>assured use of literary critical concepts and terminology; mature and impressive expression</li> </ul>	This band is characterised by <b>perceptive</b> and <b>assured</b> work which shows confidence, sharpness of mind and sophistication in relation to the task and the Critical anthology.  At the top of the band students are consistently <b>assured</b> and will demonstrate sensitivity and <b>perception</b> across all five assessment objectives in the course of their response.  At the bottom of the band there will be coherence and accuracy with some <b>perception</b> but with less consistency and evenness.
	AO2	<ul style="list-style-type: none"> <li>perceptive understanding of authorial methods in relation to the task</li> <li>assured engagement with how meanings are shaped by the methods used</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>perceptive understanding of the significance of relevant contexts in relation to the task</li> <li>assuredness in the connection between those contexts and the theory/theories studied</li> </ul>	
	AO4	<ul style="list-style-type: none"> <li>perceptive exploration of connections across literary texts arising out of theoretical study</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>perceptive and confident engagement with interpretations, including over time</li> </ul>	

Band/mark	AO	Typical features	How to arrive at mark
<p>Band 4</p> <p><b>Coherent/ thorough</b></p> <p><b>16–20 marks</b></p> <p>‘<b>Coherence</b>’ is shown when students are logical and consistent in their arguments in relation to the task.</p> <p>They hold their ideas together in an intelligible way.</p> <p>‘<b>Thoroughness</b>’ is shown when students write carefully, precisely and accurately.</p>	AO1	<ul style="list-style-type: none"> <li>logical, thorough and coherent argument in relation to the task where ideas are debated in depth</li> <li>appropriate use of literary critical concepts and terminology; precise and accurate expression</li> </ul>	<p>This band is characterised by <b>coherent</b> and <b>thorough</b> work where ideas are linked together in a focused and purposeful way in relation to the task and the Critical anthology.</p>
	AO2	<ul style="list-style-type: none"> <li>thorough understanding of authorial methods in relation to the task</li> <li>thorough engagement with how meanings are shaped by the methods used</li> </ul>	<p>At the top of the band students will demonstrate a fully <b>coherent</b> and <b>thorough</b> argument across all five assessment objectives in the course of their response.</p>
	AO3	<ul style="list-style-type: none"> <li>thorough understanding of the significance of relevant contexts in relation to the task</li> <li>coherence in the connection between those contexts and the theory/theories studied</li> </ul>	<p>At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in <b>coherence</b> and accuracy.</p>
	AO4	<ul style="list-style-type: none"> <li>logical and consistent exploration of connections across literary texts arising out of theoretical study</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>thorough engagement with interpretations, including over time</li> </ul>	

Band/mark	AO	Typical features	How to arrive at mark
Band 3 <b>Straightforward/relevant</b> <b>11–15 marks</b>  ‘ <b>Straightforward</b> ’ work is shown when students make their ideas in relation to the task clearly known. ‘ <b>Relevant</b> ’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.	AO1	<ul style="list-style-type: none"> <li>• sensibly ordered ideas in a relevant argument in relation to the task</li> <li>• some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression</li> </ul>	This band is characterised by <b>straightforward and relevant</b> work where the student’s response to the task and the Critical anthology is clear and intelligible.
	AO2	<ul style="list-style-type: none"> <li>• straightforward understanding of authorial methods in relation to the task</li> <li>• relevant engagement with how meanings are shaped by the methods used</li> </ul>	At the top of the band students will demonstrate consistent <b>straightforward</b> understanding in the course of their argument. Ideas will be developed <b>relevantly</b> .
	AO3	<ul style="list-style-type: none"> <li>• straightforward understanding of the significance of relevant contexts in relation to the task</li> <li>• relevant connections between those contexts and the theory/theories studied</li> </ul>	At the bottom of the band there will be flashes of <b>relevant</b> understanding with evidence of <b>straightforward</b> thinking.
	AO4	<ul style="list-style-type: none"> <li>• explores connections across literary texts arising out of theoretical study in a straightforward way</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>• straightforward engagement with interpretations, including over time</li> </ul>	

Band/mark	AO	Typical features	How to arrive at mark
Band 2 <b>Simple/generalised</b> <b>6–10 marks</b>  ‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task. ‘Generalised’ work is shown when students write without regard to particular details.	AO1	<ul style="list-style-type: none"> <li>a simple structure to the argument which may not be consistent but which does relate to the task</li> <li>generalised use of literary critical concepts and terminology; simple expression</li> </ul>	This band is characterised by <b>simple</b> and <b>generalised</b> work which is mainly linked to the task and the Critical anthology.  At the top of the band students will demonstrate a basic <b>generalised</b> understanding in the course of their answer. Ideas will be developed in a <b>simple</b> way.  At the bottom of the band there will be inconsistency, but the beginnings of a <b>simple</b> and <b>generalised</b> understanding.
	AO2	<ul style="list-style-type: none"> <li>simple understanding of authorial methods in relation to the task</li> <li>generalised engagement with how meanings are shaped by the methods used</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>simple understanding of the significance of relevant contexts in relation to the task</li> <li>generalised connections between those contexts and the theory/theories studied</li> </ul>	
	AO4	<ul style="list-style-type: none"> <li>simple exploration of connections across literary texts arising out of theoretical study</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>simple and generalised response to interpretations, including over time</li> </ul>	



Band/mark	AO	Typical features	How to arrive at mark
Band 1 <b>Largely irrelevant/largely misunderstood/largely inaccurate</b> <b>1–5 marks</b>  ‘ <b>Largely irrelevant</b> ’ work is shown when students write in an unclear way with only occasional reference to what is required by the question. ‘ <b>Largely misunderstood</b> ’ and ‘ <b>largely inaccurate</b> ’ work is shown when knowledge of the text is insecure, hazy and often wrong.		<ul style="list-style-type: none"> <li>• some vague points in relation to the task and some ideas about task, text(s) or Critical anthology</li> <li>• the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant</li> <li>• little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of theoretical study; little sense of an argument in relation to the task</li> </ul>	This band is characterised by work which is <b>largely irrelevant</b> and <b>largely misunderstood</b> and <b>largely inaccurate</b> , and so unlikely to be addressing many of the AOs.  At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity.  At the bottom of the band there will be no connection with the task; the writing will be hard to follow and <b>irrelevant</b> .
<b>0 marks</b>		No marks for response when nothing is written or where response has no connection to the text(s) or task.	

## Re-creative tasks

Band/mark	AO	Typical features	How to arrive at mark
Band 5 <b>Perceptive/assured</b> <b>21–25 marks</b>  ‘ <b>Perception</b> ’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.  ‘ <b>Assuredness</b> ’ is shown when students write with confidence and conviction.	AO1	<ul style="list-style-type: none"> <li>perceptive, impressive and sophisticated re-creative writing</li> <li>assured use of literary critical concepts and terminology in the commentary; mature expression</li> </ul>	This band is characterised by <b>perceptive</b> and <b>assured work</b> which shows confidence, sharpness of mind and sophistication in relation to the task, the re-creative process, the commentary and the Critical anthology.  At the top of the band students are consistently <b>assured</b> and will demonstrate sensitivity and <b>perception</b> across all five assessment objectives in the course of their response.  At the bottom of the band there will be coherence and accuracy with some <b>perception</b> but with less consistency and evenness.
	AO2	<ul style="list-style-type: none"> <li>perceptive understanding of authorial methods in relation to the task</li> <li>assured engagement with how meanings are shaped by the methods used</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>perceptive understanding of the significance of relevant contexts in relation to the re-creative task</li> <li>assuredness in the connection between those contexts and the theory/theories studied</li> </ul>	
	AO4	<ul style="list-style-type: none"> <li>perceptive exploration of connections across literary texts arising out of theoretical study</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>perceptive and confident in showing how the re-creative process highlights different interpretations</li> </ul>	

Band/mark	AO	Typical features	How to arrive at mark
<p>Band 4</p> <p><b>Coherent/ thorough</b></p> <p><b>16–20 marks</b></p> <p>‘<b>Coherence</b>’ is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way.</p> <p>‘<b>Thoroughness</b>’ is shown when students write carefully, precisely and accurately.</p>	AO1	<ul style="list-style-type: none"> <li>coherent, organised and thoughtful re-creative writing</li> <li>appropriate use of literary critical concepts and terminology in the commentary</li> </ul>	<p>This band is characterised by <b>coherent</b> and <b>thorough</b> work where ideas are linked together in a focused and purposeful way in relation to the task, the re-creative process, the commentary and the Critical anthology.</p>
	AO2	<ul style="list-style-type: none"> <li>thorough understanding of authorial methods in relation to the task</li> <li>thorough engagement with how meanings are shaped by the methods used</li> </ul>	<p>At the top of the band students will demonstrate a fully <b>coherent</b> and <b>thorough</b> argument across all five assessment objectives in the course of their response.</p>
	AO3	<ul style="list-style-type: none"> <li>thorough understanding of the significance of relevant contexts in relation to the re-creative task</li> <li>coherence in the connection between those contexts and the theory/theories studied</li> </ul>	<p>At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in <b>coherence</b> and accuracy.</p>
	AO4	<ul style="list-style-type: none"> <li>logical and consistent exploration of connections across literary texts arising out of theoretical study</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>coherence and thoroughness in showing how the re-creative process highlights different interpretations</li> </ul>	

Band/mark	AO	Typical features	How to arrive at mark
Band 3 <b>Straightforward/relevant</b> <b>11–15 marks</b>  ‘ <b>Straightforward</b> ’ work is shown when students make their ideas in relation to the task clearly known.  ‘ <b>Relevant</b> ’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.	AO1	<ul style="list-style-type: none"> <li>• relevant and sensibly ordered re-creative writing</li> <li>• some use of mainly appropriate literary critical concepts and terminology in the commentary; straightforward and clear expression</li> </ul>	This band is characterised by <b>straightforward</b> and <b>relevant</b> work where the student’s response to the task, the re-creative process, the commentary and the Critical anthology is clear and intelligible.
	AO2	<ul style="list-style-type: none"> <li>• straightforward understanding of authorial methods in relation to the task</li> <li>• relevant engagement with how meanings are shaped by the methods used</li> </ul>	At the top of the band students will demonstrate consistent <b>straightforward</b> understanding in the course of their argument. Ideas will be developed <b>relevantly</b> .
	AO3	<ul style="list-style-type: none"> <li>• straightforward understanding of the significance of relevant contexts in relation to the re-creative task</li> <li>• relevant connections between those contexts and the theory/theories studied</li> </ul>	At the bottom of the band there will be flashes of <b>relevant</b> understanding with evidence of <b>straightforward</b> thinking.
	AO4	<ul style="list-style-type: none"> <li>• explores connections across literary texts arising out of theoretical study in a straightforward way</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>• shows how the re-creative process highlights different interpretations in a straightforward way</li> </ul>	

Band/mark	AO	Typical features	How to arrive at mark
Band 2 <b>Simple/generalised</b> <b>6–10 marks</b>  ‘ <b>Simple</b> ’ work is shown when students write in an unelaborated and basic way in relation to the task.  ‘ <b>Generalised</b> ’ work is shown when students write without regard to particular details.	AO1	<ul style="list-style-type: none"> <li>• simply organised re-creative writing</li> <li>• generalised use of literary critical concepts and terminology in the commentary; simple expression</li> </ul>	This band is characterised by <b>simple</b> and <b>generalised</b> work which is mainly linked to the task, the re-creative process, the commentary and the Critical anthology.
	AO2	<ul style="list-style-type: none"> <li>• simple understanding of authorial methods in relation to the task</li> <li>• generalised engagement with how meanings are shaped by the methods used</li> </ul>	At the top of the band students will demonstrate a basic <b>generalised</b> understanding in the course of their answer. Ideas will be developed in a <b>simple</b> way.
	AO3	<ul style="list-style-type: none"> <li>• simple understanding of the significance of relevant contexts in relation to the re-creative task</li> <li>• generalised connections between those contexts and the theory/theories studied</li> </ul>	At the bottom of the band there will be inconsistency, but the beginnings of a <b>simple</b> and <b>generalised</b> understanding.
	AO4	<ul style="list-style-type: none"> <li>• simple exploration of connections across literary texts arising out of theoretical study</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>• simple and generalised in showing how the re-creative process highlights different interpretations</li> </ul>	

Band/mark	AO	Typical features	How to arrive at mark
<p>Band 1 <b>Largely irrelevant/largely misunderstood/largely inaccurate</b> <b>1–5 marks</b></p> <p><b>‘Largely irrelevant’</b> work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p><b>‘Largely misunderstood’</b> and <b>‘largely inaccurate’</b> work is shown when knowledge of the text is insecure, hazy and often wrong.</p>		<ul style="list-style-type: none"> <li>The student attempts some re-creative writing and may mention some ideas about the texts or Critical anthology in their writing but the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant</li> <li>little sense of the AOs in either the re-creative writing or the commentary; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of theoretical study; little sense of any interpretation</li> </ul>	<p>This band is characterised by work which is <b>largely irrelevant</b> and <b>largely misunderstood</b> and <b>largely inaccurate</b>, and so unlikely to be addressing many of the AOs.</p> <p>At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity.</p> <p>At the bottom of the band there will be no connection with the task; the writing will be hard to follow and <b>irrelevant</b>.</p>
<b>0 marks</b>		No marks for response when nothing is written or where response has no connection to the text(s) or task.	

# 6 Non-exam assessment administration (A-level only)

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The non-exam assessment (NEA) for the A-level specification only is 'Theory and independence', and consists of two essays.

Visit [aqa.org.uk/7717](http://aqa.org.uk/7717) for detailed information about all aspects of NEA administration.

The head of the school or college is responsible for making sure that NEA is conducted in line with our instructions and Joint Council for Qualifications (JCQ) instructions.

## 6.1 Supervising and authenticating

To meet Ofqual's qualification and subject criteria:

- **students** must sign the Candidate record form to confirm that the work submitted is their own
- all **teachers** who have marked a student's work must sign the declaration of authentication on the Candidate record form. This is to confirm that the work is solely that of the student concerned and was conducted under the conditions laid down by this specification
- teachers must ensure that a Candidate record form is attached to each student's work.

Students must have sufficient direct supervision to ensure that the work submitted can be confidently authenticated as their own. This means that you must review the progress of the work during research, planning and throughout its production to see how it evolves.

You may provide guidance and support to students so that they are clear about the requirements of the task they need to undertake and the marking criteria on which the work will be judged. You may also provide guidance to students on the suitability of their proposed task, particularly if it means they will not meet the requirements of the marking criteria.

When checking drafts of a student's work, you must not comment or provide suggestions on how they could improve it. However, you can ask questions about the way they are approaching their work and you can highlight the requirements of the marking criteria.

If a student receives any additional assistance which is acceptable within the further guidance that is provided for this specification, you should award a mark that represents the student's unaided achievement. Please make a note of the support the student received on the Candidate record form. This will allow the moderator to see whether the student has been awarded an appropriate mark. Please note that you should sign the authentication statement on the Candidate record form. If the statement is not signed, we cannot accept the student's work for assessment.

Once a student submits work for marking and it has been marked, you cannot return it to the student for improvement, even if they have not received any feedback or are unaware of the marks awarded.

Further guidance on setting, supervising, authenticating and marking work is available on the subject pages of our website and through teacher standardisation.



## 6.2 Avoiding malpractice

Please inform your students of the AQA regulations concerning malpractice. They must not:

- submit work that is not their own
- lend work to other students
- allow other students access to, or use of, their own independently-sourced source material
- include work copied directly from books, the Internet or other sources without acknowledgement
- submit work that is word-processed by a third person without acknowledgement
- include inappropriate, offensive or obscene material.

These actions constitute malpractice and a penalty will be given (for example, disqualification).

If you identify malpractice **before** the student signs the declaration of authentication, you don't need to report it to us. Please deal with it in accordance with your school or college's internal procedures. We expect schools and colleges to treat such cases very seriously.

If you identify malpractice **after** the student has signed the declaration of authentication, the head of your school or college must submit full details of the case to us at the earliest opportunity. Please complete the form JCQ/M1, available from the JCQ website at [jcq.org.uk](http://jcq.org.uk)

You must record details of any work which is not the student's own on the Candidate record form or other appropriate place.

You should consult your exams officer about these procedures.

## 6.3 Teacher standardisation

We will provide support for using the marking criteria and developing appropriate tasks through teacher standardisation.

For further information about teacher standardisation visit our website at [aqa.org.uk/7717](http://aqa.org.uk/7717)

In the following situations teacher standardisation is essential. We will send you an invitation to complete teacher standardisation if:

- moderation from the previous year indicates a serious misinterpretation of the requirements
- a significant adjustment was made to the marks in the previous year
- your school or college is new to this specification.

For further support and advice please speak to your adviser. Email your subject team at [english-gce@aqa.org.uk](mailto:english-gce@aqa.org.uk) for details of your adviser.

## 6.4 Internal standardisation

You must ensure that you have consistent marking standards for all students. One person must manage this process and they must sign the Centre declaration sheet to confirm that internal standardisation has taken place.



Internal standardisation may involve:

- all teachers marking some sample pieces of work to identify differences in marking standards
- discussing any differences in marking at a training meeting for all teachers involved
- referring to reference and archive material, such as previous work or examples from our teacher standardisation.

## 6.5 Annotation

To meet Ofqual's qualification and subject criteria, you must show clearly how marks have been awarded against the marking criteria in this specification.

Your annotation will help the moderator see, as precisely as possible, where you think the students have met the marking criteria.

Work can be annotated using either or both of the following methods:

- flagging evidence in the margins or in the text
- summative comments, referencing precise sections in the work.

## 6.6 Submitting marks

You should check that the correct marks for each of the marking criteria are written on the Candidate record form and that the total mark is correct.

The deadline for submitting the total mark for each student is given at [aqa.org.uk/keydates](http://aqa.org.uk/keydates)

## 6.7 Factors affecting individual students

For advice and guidance about arrangements for any of your students, please email us as early as possible at [eos@aqa.org.uk](mailto:eos@aqa.org.uk)

**Occasional absence:** you should be able to accept the occasional absence of students by making sure they have the chance to make up what they have missed. You may organise an alternative supervised session for students who were absent at the time you originally arranged.

**Lost work:** if work is lost you must tell us how and when it was lost and who was responsible, using our special consideration online service at [aqa.org.uk/eaqa](http://aqa.org.uk/eaqa)

**Special help:** where students need special help which goes beyond normal learning support, please use the Candidate record form to tell us so that this help can be taken into account during moderation.

**Students who move schools:** students who move from one school or college to another during the course sometimes need additional help to meet the requirements. How you deal with this depends on when the move takes place. If it happens early in the course, the new school or college should be responsible for the work. If it happens late in the course, it may be possible to arrange for the moderator to assess the work as a student who was 'Educated Elsewhere'.

## 6.8 Keeping students' work

Students' work must be kept under secure conditions from the time that it is marked, with Candidate record forms attached. After the moderation period and the deadline for Enquiries about Results (or once any enquiry is resolved) you may return the work to students.

## 6.9 Moderation

You must send all your students' marks to us by the date given at [aqa.org.uk/deadlines](http://aqa.org.uk/deadlines). You will be asked to send a sample of your students' NEA evidence to your moderator.

You must show clearly how marks have been awarded against the assessment criteria in this specification. Your comments must help the moderator see, as precisely as possible, where you think the students have met the assessment criteria. You must:

- record your comments on the Candidate Record Form (CRF)
- check that the correct marks are written on the CRF and that the total is correct.

The moderator re-marks a sample of the evidence and compares this with the marks you have provided to check whether any changes are needed to bring the marking in line with our agreed standards. Any changes to marks will normally keep your rank order but, where major inconsistencies are found, we reserve the right to change the rank order.

## School and college consortia

If you are in a consortium of schools or colleges with joint teaching arrangements (where students from different schools and colleges have been taught together but entered through the school or college at which they are on roll), you must let us know by:

- filling in the *Application for Centre Consortium Arrangements for centre-assessed work*, which is available from the JCQ website [jqc.org.uk](http://jqc.org.uk)
- appointing a consortium co-ordinator who can speak to us on behalf of all schools and colleges in the consortium. If there are different co-ordinators for different specifications, a copy of the form must be sent in for each specification.

We will allocate the same moderator to all schools and colleges in the consortium and treat the students as a single group for moderation.

## 6.10 After moderation

We will return your students' work to you after the exams. You will also receive a report when the results are issued, which will give feedback on the appropriateness of the tasks set, interpretation of the marking criteria and how students performed in general.

We will give you the final marks when the results are issued.

To meet Ofqual requirements, as well as for awarding, archiving or standardisation purposes, we may need to keep some of your students' work. We will let you know if we need to do this.

# 7 General administration

You can find information about all aspects of administration, as well as all the forms you need, at [aqa.org.uk/examsadmin](http://aqa.org.uk/examsadmin)

## 7.1 Entries and codes

You only need to make one entry for each qualification – this will cover all the question papers, non-exam assessment and certification.

Every specification is given a national discount (classification) code by the Department for Education (DfE), which indicates its subject area.

If a student takes two specifications with the same discount code, Further and Higher Education providers are likely to take the view that they have only achieved one of the two qualifications. Please check this before your students start their course.

Qualification title	Option	AQA entry code	DfE discount code
AQA Advanced Subsidiary GCE in English Literature B	Option AA: Tragedy and Tragedy	7716AA	5110 (post-16), FC4 (KS4)
	Option AB: Tragedy and Comedy	7716AB	5110 (post-16), FC4 (KS4)
	Option BA: Comedy and Tragedy	7716BA	5110 (post-16), FC4 (KS4)
	Option BB: Comedy and Comedy	7716BB	5110 (post-16), FC4 (KS4)

Qualification title	Option	AQA entry code	DfE discount code
AQA Advanced Level GCE in English Literature B	Option AA: Tragedy and Crime	7717AA	5110
	Option AB: Tragedy and Politics	7717AB	5110
	Option BA: Comedy and Crime	7717BA	5110
	Option BB: Comedy and Politics	7717BB	5110

These specifications comply with Ofqual's:

- *General conditions of recognition* that apply to all regulated qualifications
- GCE qualification level conditions that apply to all GCEs
- GCE subject level conditions that apply to all GCEs in this subject
- all relevant regulatory documents.

Ofqual has accredited these specifications. The qualification accreditation number (QAN) for the AS is 601/5257/6. The QAN for the A-level is 601/5328/3.

## 7.2 Overlaps with other qualifications

There is overlapping content in the AS and A-level English Literature B specifications. This helps you teach the AS and A-level together.

## 7.3 Awarding grades and reporting results

The AS qualification will be graded on a five-point scale: A, B, C, D and E.

The A-level qualification will be graded on a six-point scale: A\*, A, B, C, D and E.

Students who fail to reach the minimum standard for grade E will be recorded as U (unclassified) and will not receive a qualification certificate.

## 7.4 Re-sits and shelf life

Students can re-sit the qualifications as many times as they wish, within the shelf life of the qualifications.

## 7.5 Previous learning and prerequisites

There are no previous learning requirements. Any requirements for entry to a course based on these specifications are at the discretion of schools and colleges.

However, we recommend that students should have the skills and knowledge associated with a GCSE English Literature course or equivalent.

## 7.6 Access to assessment: diversity and inclusion

General qualifications are designed to prepare students for a wide range of occupations and further study. Therefore our qualifications must assess a wide range of competences.

The subject criteria have been assessed to see if any of the skills or knowledge required present any possible difficulty to any students, whatever their ethnic background, religion, sex, age, disability or sexuality. If any difficulties were encountered, the criteria were reviewed again to make sure that tests of specific competences were only included if they were important to the subject.

As members of the Joint Council for Qualifications (JCQ) we participate in the production of the JCQ document *Access Arrangements and Reasonable Adjustments: General and Vocational qualifications*. We follow these guidelines when assessing the needs of individual students who may require an access arrangement or reasonable adjustment. This document is published on the JCQ website at [jcq.org.uk](http://jcq.org.uk)

### Students with disabilities and special needs

We can make arrangements for disabled students and students with special needs to help them access the assessments, as long as the competences being tested are not changed. Access arrangements must be agreed **before** the assessment. For example, a Braille paper would be a reasonable adjustment for a Braille reader but not for a student who does not read Braille.

We are required by the Equality Act 2010 to make reasonable adjustments to remove or lessen any disadvantage that affects a disabled student.

If you have students who need access arrangements or reasonable adjustments, you can apply using the Access arrangements online service at [aqa.org.uk/eaqa](http://aqa.org.uk/eaqa)

### Special consideration

We can give special consideration to students who have been disadvantaged at the time of the assessment through no fault of their own – for example a temporary illness, injury or serious problem such as the death of a relative. We can only do this **after** the assessment.

Your exams officer should apply online for special consideration at [aqa.org.uk/eaqa](http://aqa.org.uk/eaqa)

For more information and advice about access arrangements, reasonable adjustments and special consideration please see [aqa.org.uk/access](http://aqa.org.uk/access) or email [accessarrangementsqueries@aqa.org.uk](mailto:accessarrangementsqueries@aqa.org.uk)

## 7.7 Working with AQA for the first time

If your school or college has not previously offered any AQA specification, you need to register as an AQA centre to offer our specifications to your students. Find out how at [aqa.org.uk/becomeacentre](https://www.aqa.org.uk/becomeacentre)

If your school or college is new to these specifications, please let us know by completing an Intention to enter form. The easiest way to do this is via e-AQA at [aqa.org.uk/eaqa](https://www.aqa.org.uk/eaqa)

## 7.8 Private candidates

A private candidate is someone who enters for exams through an AQA-approved school or college but is not enrolled as a student there.

If you are a private candidate you may be self-taught, home-schooled or have private tuition, either with a tutor or through a distance learning organisation. You must be based in the UK.

If you have any queries as a private candidate, you can:

- speak to the exams officer at the school or college where you intend to take your exams
- visit our website at [aqa.org.uk/examsadmin](https://www.aqa.org.uk/examsadmin)
- email: [privatecandidates@aq.org.uk](mailto:privatecandidates@aq.org.uk)



## Get help and support

Visit our website for information, guidance, support and resources at [aqa.org.uk/7717](http://aqa.org.uk/7717)

You can talk directly to the English Literature B subject team:

E: [english-gce@aqa.org.uk](mailto:english-gce@aqa.org.uk)

T: 0161 9537504