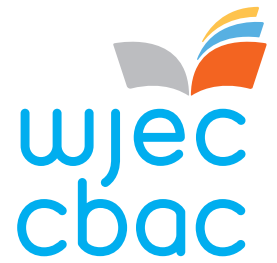


GCE AS/A LEVEL



WJEC GCE AS/A LEVEL in
ENGLISH LANGUAGE
AND LITERATURE
ACCREDITED BY WELSH GOVERNMENT

SPECIFICATION

Teaching from 2015

For award from 2016 (AS)
For award from 2017 (A level)

Version 2 March 2019

This Welsh Government regulated qualification is not available to centres in England.

SUMMARY OF AMENDMENTS

Version	Description	Page number
2	'Making entries' section has been amended to clarify resit rules and the carry forward of NEA marks.	21

WJEC GCE AS and A LEVEL in ENGLISH LANGUAGE AND LITERATURE

For teaching from 2015

For AS award from 2016

For A level award from 2017

This specification meets the GCE AS and A Level Qualification Principles which set out the requirements for all new or revised GCE specifications developed to be taught in Wales from September 2015.

	Page
Summary of assessment	2
1. Introduction	4
1.1 Aims and objectives	4
1.2 Prior learning & progression	4
1.3 Equality and fair access	5
1.4 Welsh Baccalaureate	6
1.5 Welsh perspective	6
2. Subject content	7
2.1 AS units	8
2.2 A2 units	12
3. Assessment	17
3.1 Assessment objectives and weightings	17
3.2 Arrangements for non-exam assessment	18
4. Technical information	21
4.1 Making entries	21
4.2 Grading, awarding and reporting	22
Appendices	23
A: Genre study texts for Unit 5	23
B: Assessment grids for Unit 5	27
C: Prescribed poems for study in Unit 1	29

GCE AS and A LEVEL ENGLISH LANGUAGE AND LITERATURE (Wales)

SUMMARY OF ASSESSMENT

This specification is divided into a total of 5 units, 2 AS units and 3 A2 units. Weightings noted below are expressed in terms of the full A level qualification.

AS (2 units)

AS Unit 1
Comparative Analysis and Creative Writing (closed-book)
Written examination: 2 hours
20% of qualification 120 marks

Section A: Comparative analysis of poetry and unseen text
One question requiring a comparative analysis of one poem from the *WJEC English Language and Literature Pre-1914 Poetry Anthology* and an unseen text from a choice of two, one of which will be a spoken text

Section B: Creative writing and commentary
One question presented in three parts comprising two writing tasks, one of which will require a text written to be spoken, and a commentary

AS Unit 2
Drama and Non-literary Text Study (open-book, clean copy)
Written examination: 2 hours
20% of qualification 120 marks

Section A: Post-1900 drama
One two-part question based on the reading of one play from a prescribed list

Section B: Non-literary text study
One question based on the reading of one non-literary text from a prescribed list

A Level (the above plus a further 3 units)

A2 Unit 3
Shakespeare (closed-book)
Written examination: 2 hours
20% of qualification 120 marks

Section A: Shakespeare extract
One extract-based question based on the reading of one Shakespeare play from the prescribed list for this unit

Section B: Shakespeare essay
One essay question based on the reading of one Shakespeare play from the prescribed list for this unit

A2 Unit 4
Unseen Texts and Prose Study (open-book, clean copy)
Written examination: 2 hours
20% of qualification 120 marks

Section A: Unseen texts
One question requiring comparative analysis of three unseen texts, one of which will be spoken language

Section B: Prose study
One question based on the reading of one prose text from a prescribed list

A2 Unit 5
Critical and Creative Genre Study
Non-examination assessment: 2500-3500 words
20% of qualification 120 marks

Section A: Genre study
A critical and sustained study of a prose genre

Section B: Related creative writing
One original writing assignment linked to the genre studied for Section A

This is a unitised specification which allows for an element of staged assessment. Assessment opportunities will be available in the summer assessment period each year, until the end of the life of the specification.

Unit 1 and Unit 2 will be available in 2016 (and each year thereafter) and the AS qualification will be awarded for the first time in summer 2016.

Unit 3, Unit 4 and Unit 5 will be available in 2017 (and each year thereafter) and the A level qualification will be awarded for the first time in summer 2017.

**Qualification Number
listed on [The Register](#):**
GCE AS: 601/5404/4
GCE A level: 601/5388/X

**Qualifications Wales Approval Number
listed on [QiW](#):**
GCE AS: C00/0723/4
GCE A level: C00/0722/8

GCE AS and A LEVEL ENGLISH LANGUAGE AND LITERATURE

1 INTRODUCTION

1.1 Aims and objectives

The WJEC GCE AS and A level in English language and literature encourages learners to develop their interest and enjoyment of English as they:

- develop and apply their knowledge of literary analysis and evaluation
- develop and apply their understanding of the concepts and methods appropriate for the analysis and study of language
- use linguistic and literary approaches in their reading and interpretation of texts, showing how the two disciplines can relate to each other
- engage creatively and critically with a wide range of texts
- explore the ways in which texts relate to each other and the contexts in which they are produced and received
- undertake independent and sustained studies to develop their skills as producers and interpreters of language.

This specification is designed to promote the integrated study of English language and English literature. It enables learners to develop intellectual maturity through exploring a range of literary and non-literary texts, including the *WJEC English Language and Literature Poetry Pre-1914 Anthology*. Through their reading, learners are able to develop the skills required to interrogate texts, be critically reflective, consider other viewpoints, be independent, make connections across a range of texts and to understand and evaluate the effects of a variety of contexts. This specification also gives learners opportunities to deepen their enjoyment of English language and literature both through reading and through creating their own texts.

Fundamental to the course as a whole, learners will demonstrate knowledge and understanding of how to apply linguistic and literary methodologies and concepts to inform their responses to and interpretations of texts.

1.2 Prior learning and progression

There are no prior learning requirements. Any requirements set for entry to a course following this specification are at the discretion of centres. It is reasonable to assume that many learners will have achieved qualifications equivalent to Level 2 at KS4. Skills in Numeracy/Mathematics, Literacy/English and Information Communication Technology will provide a good basis for progression to this Level 3 qualification.

Some learners will have already gained knowledge, understanding and skills through their study of English language and literature at GCSE.

This specification builds on the knowledge, understanding and skills established at GCSE, by developing learners' ability to apply and integrate linguistic and literary approaches. This specification extends these studies in breadth and depth, further developing students' techniques of analysis, evaluation and production of texts. In doing so, this specification provides a suitable foundation for the study of English language and literature or a related area through a range of higher education courses, progression to the next level of vocational qualifications or employment. In addition, the specification provides a coherent, satisfying and worthwhile course of study for learners who do not progress to further study in this subject.

This specification is not age specific and, as such, provides opportunities for learners to extend their life-long learning.

1.3 Equality and fair access

This specification may be followed by any learner, irrespective of gender, ethnic, religious or cultural background. It has been designed to avoid, where possible, features that could, without justification, make it more difficult for a learner to achieve because they have a particular protected characteristic.

The protected characteristics under the Equality Act 2010 are age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex and sexual orientation.

The specification has been discussed with groups who represent the interests of a diverse range of learners, and the specification will be kept under review.

Reasonable adjustments are made for certain learners in order to enable them to access the assessments (e.g. candidates are allowed access to a Sign Language Interpreter, using British Sign Language). Information on reasonable adjustments is found in the following document from the Joint Council for Qualifications (JCQ): *Access Arrangements and Reasonable Adjustments General and Vocational Qualifications*.

This document is available on the JCQ website (www.jcq.org.uk). As a consequence of provision for reasonable adjustments, very few learners will have a complete barrier to any part of the assessment.

We will be following the principles set out in this document and, as a consequence of provision for reasonable adjustments, very few learners will have a complete barrier to any part of the assessment.

1.4 Welsh Baccalaureate

In following this specification, learners should be given opportunities, where appropriate, to develop the skills that are being assessed through the Core of the Welsh Baccalaureate:

- Literacy
- Numeracy
- Digital Literacy
- Critical Thinking and Problem Solving
- Planning and Organisation
- Creativity and Innovation
- Personal Effectiveness.

1.5 Welsh perspective

In following this specification, learners should be given opportunities, where appropriate, to consider a Welsh perspective if the opportunity arises naturally from the subject matter and if its inclusion would enrich learners' understanding of the world around them as citizens of Wales as well as the UK, Europe and the world.

2 SUBJECT CONTENT

This specification requires learners to show knowledge and understanding of a range of spoken and written texts from different times including six substantial texts drawn from pre-1914 poetry, Shakespeare, prose, modern drama, and non-literary texts. At AS three texts are studied, and at A level a further three texts. As this specification is designed for learners in Wales, text choices include texts by Welsh writers writing in English. A Welsh author may be selected for Unit 2, Section B and Welsh authors may also be selected for the non-exam assessment unit, Unit 5, Section A.

Learners are required to show knowledge of some of the different language levels below:

- phonetics, phonology, prosody
- lexis and semantics
- grammar, (including morphology at A level)
- pragmatics
- discourse.

Through learning linguistic terminology, learners will be able to articulate more precisely their perceptions about literary and non-literary texts. This will not only enhance their appreciation of other people's writing but will also help them to write more effectively and accurately for a wide variety of purposes. Knowledge of the different language levels will enable learners to demonstrate understanding of:

- how language choices shape meanings in texts
- ways in which individual texts are interpreted by different readers or listeners
- how linguistic and literary approaches can inform interpretations of texts
- ways in which texts relate to each other and to the contexts in which they are produced and received
- the significance of contextual factors in the production and reception of texts.

2.1 AS UNITS

Unit 1 Comparative Analysis and Creative Writing (closed-book)

Written examination: 2 hours

Candidates must answer the compulsory question in Section A and the compulsory question in Section B. Both sections are of equal weight.

This is a closed-book examination. Candidates are not permitted to take copies of the anthology into the examination.

This unit examines learners' abilities to explore connections across a wide range of texts. This unit encourages extensive wider reading of spoken and written texts from different times and provides opportunities for learners to select appropriate methods of analysis when exploring non-literary texts such as: spoken transcriptions, advertisements, autobiographies, biographies, travel writing, journalism, information texts, instructional texts, letters, reports, speeches, specialist publications.

Learners are also given the opportunity to demonstrate their expertise and accuracy in creating a variety of texts drawing on their knowledge and understanding of how texts are created and how texts communicate for different audiences and purposes.

Section A: Comparative analysis of poetry and unseen text

Section A is based on the study of a selection of poems taken from the *WJEC English Language and Literature Pre-1914 Poetry Anthology*. The prescribed selection is printed in **Appendix C**.

The anthology covers a range of poetry from the late-sixteenth century to 1914. It is designed to introduce learners to the historical development of the English language, the rich heritage of writing poetry, as well as illustrating the variation in poetic content and style over time.

Candidates are required to answer the compulsory question. The question will require candidates to produce a comparative analysis of a printed poem taken from the *WJEC English Language and Literature Pre-1914 Poetry Anthology* and **one** of two printed unseen texts. The texts will be linked in terms of content, theme or style. Candidates will be required to compare and contrast the set poem and one of the two texts, using knowledge and skills gained from the integrated study of language and literature. One of the two unseen texts will be spoken language.

In Section A, candidates are required to demonstrate that they can:

- use integrated linguistic and literary approaches as appropriate
- explore connections between the texts
- analyse how meanings are shaped in texts, including how variations in language, form and context shape and change meanings
- show knowledge and understanding of relevant language levels
- use accurately a range of linguistic and literary terminology
- demonstrate an understanding of the significance and influence of the contexts in which texts are produced and received.
- organise responses in a clear and effective academic style and register with coherent written expression.

Section B: Creative writing and commentary

Candidates are required to answer the compulsory question. The question will be presented in three parts: two writing tasks and a commentary. For the writing tasks, candidates may draw inspiration from Texts A-C in Section A of the examination paper though they may introduce ideas of their own.

Creative writing

This unit is designed to engage candidates in the creative process, giving them the opportunity to demonstrate their expertise and accuracy for writing in a variety of forms and for a range of purposes. Candidates may be required to produce original writing in any genre. One of the writing tasks will require the production of a spoken language text. In preparation for this question, learners should study a range of literary and non-literary texts and practise producing texts in a variety of genres.

Candidates are required to demonstrate that they can:

- apply creative skills in the production of engaging writing
- recognise the importance of audience, form and purpose
- show expertise in their use of English to communicate in different ways.

Commentary

Candidates are required to write a comparative commentary on the two texts they have produced. This commentary is designed to encourage candidates to reflect on the language choices they have made making points of comparison and contrast between them. In preparation for this task, learners should practise analysing and interpreting their own writing.

This task provides candidates with opportunities to:

- identify and describe how meanings and effects are created and conveyed in their own writing
- show knowledge and understanding of analytical approaches to the critical study of texts, drawing on linguistic and literary methodologies and concepts
- support points with apt quotation.

Unit 2 Drama and Non-literary Text Study (open-book, clean copy)

Written examination: 2 hours

Clean copies (no annotation) of the prescribed editions of the texts studied for this unit must be taken into the examination.

This unit is designed to introduce learners to both drama and non-literary texts. For Section A, learners will engage critically with their set text as a work of literature and explore the richness of the English language set within the context of when the text was produced and received. They will also develop their knowledge of dramatic techniques, their skills as interpreters of performance texts and their understanding of significant contextual factors throughout their studies for this unit.

In responding to non-literary texts, learners should be able to recognise the bias, the moral outlook, the prejudices, attitudes and values of speakers and writers and to be able to analyse how these are conveyed through the use of language.

Both sections are of equal weight. Candidates must answer **one** question from Section A and **one** question from Section B.

Section A: Post-1900 drama

Section A is based on the study of one post-1900 drama text from the list below:

Tennessee Williams: <i>A Streetcar Named Desire</i> (Penguin Modern Classics)
Peter Shaffer: <i>Amadeus</i> (Penguin Modern Classics)
Marc Norman and Tom Stoppard: <i>Shakespeare in Love</i> (Faber)
Edward Albee: <i>Who's Afraid of Virginia Woolf?</i> (Vintage Classics)
Diane Samuels: <i>Kindertransport</i> (Nick Hern Books)

Candidates are required to answer **one** question from a choice of two. Each question will be presented in two parts: part (i) is **extract-based** and focuses on close language study; part (ii) requires **an extended response** relating to the rest of the text.

Candidates must use appropriate literary and linguistic methods of analysis, adopting accurate and precise use of related terminology to:

- analyse closely the language of the extract
- use integrated linguistic and literary approaches
- analyse how meanings are shaped in their set text
- show knowledge and understanding of relevant language levels
- use accurately a range of linguistic and literary terminology
- demonstrate an understanding of the significance and influence of the contexts in which texts are produced and received
- organise responses in a clear and effective academic style and register with coherent written expression.

Section B: Non-literary text study

Section B is based on the study of one non-literary prose text from the list below:

Truman Capote: <i>In Cold Blood</i> (Penguin Modern Classics)
David Eggers: <i>A Heartbreaking Work of Staggering Genius</i> (Picador)
Robert Minhinnick: <i>Watching The Fire-Eater</i> (Seren)
George Orwell: <i>Down and Out in Paris and London</i> (Penguin Modern Classics)
Andrea Ashworth: <i>Once in a House on Fire</i> (Picador)

Candidates are required to answer **one question** from a choice of two on the set text they have prepared for this section.

Candidates must use appropriate linguistic and literary methods of analysis, adopting accurate and precise use of related terminology to:

- analyse concepts related to the writer's craft, in particular with regard to exploring the presentation of viewpoint
- demonstrate sound knowledge of the text through selecting supporting evidence
- show understanding of the significance and influence of the contexts in which the text was written and received.

2.2 A2 UNITS

Unit 3 Shakespeare (closed-book)

Written examination: 2 hours

This is a closed-book examination. Candidates are not permitted to take copies of the texts into the examination.

Candidates must answer one extract-based question from Section A on their chosen set text and **one** question from a choice of two in the same text in Section B.

This unit is designed to introduce learners to the work of Shakespeare. While learners will engage critically with the text as a work of literature, this unit also offers opportunities for exploring the richness of the English language and its historical development set within the context of when the text was produced and received. Learners will need to develop their knowledge of dramatic techniques, their skills as interpreters of performance texts and their understanding of significant contextual factors throughout their studies for this unit.

In Section A, candidates will need to demonstrate their ability to read closely a key passage from the set text. The extended essay in Section B will require candidates to demonstrate knowledge of the wider play and to select appropriate supporting evidence in their response.

Candidates must study one Shakespeare play selected from the list below:

Antony and Cleopatra
King Lear
Much Ado About Nothing
Othello
The Tempest

As this is a closed-book examination, centres may select any edition of these plays by Shakespeare for study, but it is important to remember that there may be variations between editions. For the purpose of the examination, the **Collins Alexander Complete Works of William Shakespeare** will be used for extract-based questions.

For this unit, candidates will need to demonstrate that they can:

- use integrated linguistic and literary approaches
- analyse how meanings are shaped in their set text
- show knowledge and understanding of relevant language levels
- use accurately a range of linguistic and literary terminology
- demonstrate an understanding of the significance and influence of the contexts in which texts are produced and received
- organise responses in a clear and effective academic style and register with coherent written expression.

Unit 4 Unseen Texts and Prose Study (open-book)

Written examination: 2 hours

A clean copy (no annotation) of the text studied for Section B must be taken into the examination. Only the prescribed editions of the prose fiction texts may be taken into the examination.

This unit encourages learners to develop their ability to read widely and engage critically with a range of texts whilst developing further learners' techniques of analysis and evaluation. There are two sections of equal weight. Candidates must answer the compulsory question from Section A and one question from Section B.

In both Section A and Section B, candidates are required to:

- use integrated linguistic and literary approaches
- show knowledge and understanding of the different language levels
- use accurately a range of linguistic and literary terminology
- organise responses in a clear and effective style and register with coherent written expression.

Section A: Comparative analysis of unseen texts

Candidates must answer the compulsory question. The question requires candidates to produce a detailed comparative analysis of three unseen texts of different genres, chosen from a range of types and periods. The texts will be linked in terms of content, theme or style and the focus of analysis will be provided in the question. Candidates will be required to compare and contrast the three texts, using knowledge and skills gained from the integrated study of language and literature. One of the three unseen texts will be spoken language.

In Section A, candidates are required to demonstrate that they can:

- use integrated linguistic and literary approaches as appropriate
- explore connections between the three unseen texts
- analyse how meanings are shaped in texts, including how variations in language, form and context shape and change meanings
- show knowledge and understanding of relevant language levels, including knowledge of spoken forms
- use accurately a range of linguistic and literary terminology organise responses in a clear and effective academic style and register with coherent written expression.

Section B: Prose study (open-book, clean copy)

In preparation for this question, candidates are required to study **one** prose text from a prescribed list. Candidates will be required to answer **one** question in this section, from a choice of five. Each question will require a piece of extended writing designed to allow candidates to reflect on insights gained from integrated linguistic and literary study. The questions set will not be directly linked to the prescribed texts, but will invite discussion of aspects of integrated study which will involve knowledge of the text as a whole.

Candidates should prepare for the following aspects of integrated study:

- presentation of characters/people
- themes e.g. family life, power, love
- narrative technique
- influence of contextual factors in the production and reception of texts
- importance of setting/location
- language variation according to time, place, context
- different readers' or listeners' interpretations of individual texts.

Candidates must study one text from the list below:

Margaret Atwood: <i>The Handmaid's Tale</i> (Vintage)
Jane Austen: <i>Emma</i> (Penguin Classics)
Charles Dickens: <i>Great Expectations</i> (Penguin Classics)
Thomas Hardy: <i>Tess of the D'Urbervilles</i> (Penguin Classics)
Alice Walker: <i>The Color Purple</i> (W&N)

Candidates must use appropriate literary and linguistic methods of analysis, adopting accurate and precise use of related terminology to:

- analyse concepts related to the writer's craft in presenting plot, setting, characterisation, relationships, themes and style
- demonstrate sound knowledge of the text in selecting particular episodes, conversations, images, for example, to support a coherent and detailed account of the methods a writer uses
- show understanding of the significance and influence of the contexts in which the text was written and received
- make accurate reference to texts and sources.

Unit 5 Critical and Creative Genre Study

Non-exam assessment: 2500-3500 word folder

This unit is internally assessed and externally moderated. It gives opportunities for learners to independently select an aspect of prose study that interests them and to study one text (chosen from a list in **Appendix A**) provided by WJEC within that genre. In addition, learners are given the opportunity to select wider reading to inform their studies in this unit and to reflect on the learning that has taken place. In reflecting on their studies, learners will then be required to produce original writing related to their chosen genre.

Section A: Genre study

Learners are required to submit a 1500-2000 word study based on the reading of a prose text (selected from a prescribed list) and related wider reading from **one** of the following literary/non-literary prose genres:

- gothic
- science fiction
- romance
- dystopia
- crime
- satire/comedy
- historical fiction
- war/conflict
- adventure/journeys
- life-writing
- journalism
- travel
- identity/the outsider.

Learners must choose **one genre** and **one text** from the prescribed list in **Appendix A** of this specification. In addition learners must select **at least one other text** within the same genre for wider reading. Texts for wider reading may be drawn from this list but are not restricted to this list. The texts provided in Appendix A have been carefully selected to reflect the richness of literary and linguistic features within the named genre.

Learners are required to evidence their wider reading within this study. Evidence of wider reading can be demonstrated through the connections made with the detailed study of the selected prose text from Appendix A and through inclusion in the bibliography. Wider reading texts do not need to be nominated, though they must be of appropriate substance and challenge for A level study.

In Section A, learners are required to demonstrate that they can:

- apply concepts and methods from integrated linguistic and literary study, using associated terminology and coherent written expression
- show understanding of the ways in which texts relate to each other and to the contexts in which they are produced and received
- analyse the ways in which meanings are shaped
- synthesise and reflect on their knowledge and understanding of linguistic and literary concepts in the study of their genre texts
- use English appropriately and accurately and engage in a clear academic style and register
- make accurate references to texts and sources.

Section B: Related creative writing

Learners will produce one piece of original writing of approximately 1000-1500 words. This piece of writing must be in the **same genre** as that studied in Section A and must be informed by the research and study completed for Section A.

In producing the piece of writing, learners will need to demonstrate their expertise as producers of language in relation to their accuracy and control of style for audience, form and purpose. For this task, 'creativity' will be demonstrated through the production of original and engaging writing.

In Section B, learners are required to demonstrate that they can:

- use a range of techniques to produce texts informed by wider reading
- use English appropriately, accurately and creatively to communicate in different ways
- synthesise and reflect on their knowledge and understanding of linguistic and literary concepts in the study of their genre texts.

3 ASSESSMENT

3.1 Assessment objectives and weightings

Below are the assessment objectives for this specification. Learners must:

AO1

Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression

AO2

Analyse ways in which meanings are shaped in texts

AO3

Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received

AO4

Explore connections across texts, informed by linguistic and literary concepts and methods

AO5

Demonstrate expertise and creativity in the use of English to communicate in different ways

Assessment objective weightings are shown below as % of the full A level, with AS weightings in brackets.

Unit	Unit Weighting	AO1	AO2	AO3	AO4	AO5
AS Unit 1	20% (50%)	3.3% (8.25%)	4.2% (10.5%)	2.5% (6.25%)	5% (12.5%)	5% (12.5%)
AS Unit 2	20% (50%)	5.8% (14.5%)	7.5% (18.75%)	6.7% (16.75%)	-	-
A2 Unit 3	20%	10%	5%	5%	-	-
A2 Unit 4	20%	5%	5%	5%	5%	-
A2 Unit 5	20%	2.5%	5%	5%	2.5%	5%
Total	100%	26.6%	26.7%	24.2%	12.5%	10%

3.2 Arrangements for non-exam assessment

Non-exam assessment accounts for 20% of this A level. Please refer to the Joint Council for Qualifications (JCQ) Instructions for Conducting Coursework on the JCQ website, www.jcq.org.uk, for further information.

In this specification, non-exam assessment:

- enables learners to undertake independent and sustained studies to develop their skills as producers and interpreters of language
- develops creative skills related to planning, drafting, editing and presenting original writing and in the analysis of a range of texts
- offers the chance to develop competence in written expression in a range of genres
- enables learners to undertake research in exploring contextual factors that have helped shaped the production and reception of texts
- allows centres and candidates to select material that is culturally, personally and academically relevant
- encourages integration of knowledge, understanding and skills in extended pieces of work
- promotes both synthesis and reflection when reading and producing texts.

Task-setting

It is important that centres give due consideration to the setting of non-exam assessment assignments to ensure that they make full use of the opportunity to allow candidates to display independence and those skills necessary for attainment at the highest levels of performance.

Candidates' assignments should be devised to enable them to fully engage with the assessment objectives relevant to this unit.

If in doubt about a non-exam assessment task, then it is always possible to consult the Subject Officer at WJEC.

Refer to Section 2.2 Unit 5 for the full requirements of the non-exam assessment unit.

Word count

It is the centre's responsibility to inform candidates of the guidance relating to word count for each task in Unit 5:

Unit 5	Advisory Word Count
Section A	1500-2000 words
Section B	1000-1500 words

The advisory word count includes quotations used within a candidate's assignment. References made through footnotes and bibliographies are excluded from the word count.

Candidates are expected to follow the guidelines on the length of folders as stated in this specification. Candidates who offer work that is too short are penalising themselves by not allowing appropriate coverage of the required assessment objectives. Candidates who significantly exceed the word count are penalising themselves through a lack of precision and focus.

For **each task** within the non-exam assessment unit, candidates are required to record the total word counts for each task on the coversheet.

Authentication

It is important that **non-exam assessment is rigorously monitored by centres to ensure that candidates' work is their own.**

Centres should monitor in a number of ways, for example:

- careful record-keeping of the progress of learners' work, particularly the submission of drafts
- careful consideration of whether the work submitted is characteristic of the learner's ability/attainment
- keeping the work that students have submitted secure in a securely locked cabinet or cupboard.

All candidates are required to sign a statement endorsing the originality of their assignment(s) and centres must countersign that they have taken all reasonable steps to validate this. The **Non-exam Assessment Folder coversheet** should be completed for **all candidates**, not just for those candidates selected for the sample to be sent to the moderator. The forms can be downloaded from the subject page at www.wjec.co.uk. Validity can be further enhanced by careful attention to the following points:

Acknowledgements

References to particular critics' work or other sources must always be clearly acknowledged: by direct reference if a quotation is used; and **by an appended bibliography.**

Drafting

Guidance may be given by teachers in the re-drafting of assignments but this must only consist of general observations. Once an assignment is finally submitted and marked, the work may not be further revised. In no cases are fair copies of marked work acceptable. Drafts must be included for the external moderator where they are likely to be important for a fair assessment of the final version.

Plagiarism

Centres are required to be vigilant and to refuse to award marks or submit for moderation any work which they consider to be not the candidate's own. Candidates will be penalised for any attempt to plagiarise. General advice and guidance on how to proceed if plagiarism is suspected can be found on the JCQ website.

Assessment grids

When assessing folders of non-exam assessment, teachers should study the assessment grids, which are designed to present a system that links the assessment objectives to marks, and which helps to discriminate clearly between the varying levels of achievement.

The grids will be of most value when used in conjunction with examples of non-exam assessment which will be issued annually to help centres identify the quality of work associated with the various mark bands.

Teachers must make specific reference to the assessment objectives in the comments that they write on the work and on the coversheets. Teachers are required to record separate marks for each assessment objective in the spaces provided on the coversheet and to total the overall mark in the box provided. A summative comment and individual assessment objective comments for each task must be included on each candidate's coversheet showing clearly how marks have been awarded by the centre.

Copies of the assessment grids can be located in Appendix B.

Submissions of marks and administration

Centres need to submit marks for internally assessed work online during the summer term of the year when the work is to be submitted for moderation. When the marks have been submitted to WJEC, the online system will apply the sample formula based on the overall rank order for the total entry and immediately identify the sample of candidates whose work is selected for moderation.

- Only the candidates **selected for the sample** should be sent to the moderator **in rank order**.
- Each selected candidate's non-exam assessment folder must be accompanied by an **Non-exam Assessment Folder coversheet** on which the candidate must supply brief titles and/or explanations of each piece, and the teacher must provide an overall comment for the moderator.
- **The coversheet must be signed by both the candidate and the teacher.**

N.B. Please remember that **all** candidates' work, not just the sample, must be authenticated internally by signing a coversheet.

The moderation sample of candidates' work should be sent to the external moderator by an agreed date in the final summer term of the A level course.

Standardisation and moderation

It is essential that where there is more than one teacher in a centre, work from all teaching groups is standardised internally. This is designed to ensure that the final assessment reflects a single agreed standard for all teaching groups involved. Standardising material will be issued by WJEC to assist with this process.

In order that assessments may be standardised fairly, each centre is assigned an external moderator by WJEC. It is essential that the moderator is aware of the aims of the assignments and the way that criteria have been used to make a final assessment. All centres will receive detailed feedback from the moderation.

4 TECHNICAL INFORMATION

4.1 Making entries

This is a unitised specification which allows for an element of staged assessment.

Assessment opportunities will be available in the summer assessment period each year, until the end of the life of the specification.

Unit 1 and Unit 2 will be available in 2016 (and each year thereafter) and the AS qualification will be awarded for the first time in summer 2016.

Unit 3, Unit 4 and Unit 5 will be available in 2017 (and each year thereafter) and the A level qualification will be awarded for the first time in summer 2017.

A qualification may be taken more than once. However, if any unit has been attempted twice and a candidate wishes to enter the unit for the third time, then the candidate will have to re-enter all units and the appropriate cash-in(s). This is referred to as a 'fresh start'. When retaking a qualification (fresh start), a candidate may have up to two attempts at each unit. However, no results from units taken prior to the fresh start can be used in aggregating the new grade(s).

Marks for NEA units may be carried forward for the life of the specification.

If a candidate has been entered for but is absent for a unit, the absence does not count as an attempt. The candidate would, however, qualify as a resit candidate.

The entry codes appear below.

	Title	Entry codes
AS Unit 1	Comparative Analysis and Creative Writing	2710U1
AS Unit 2	Drama and Non-literary Text Study	2710U2
A2 Unit 3	Shakespeare	1710U3
A2 Unit 4	Unseen Texts and Prose Study	1710U4
A2 Unit 5	Critical and Creative Genre Study	1710U5
AS Qualification cash-in		2710QS
A level Qualification cash-in		1710QS

The current edition of our *Entry Procedures and Coding Information* gives up-to-date entry procedures.

There is no restriction on entry for this specification with any other WJEC AS or A level specification.

4.2 Grading, awarding and reporting

The overall grades for the GCE AS qualification will be recorded as a grade on a scale A to E. The overall grades for the GCE A level qualification will be recorded as a grade on a scale A* to E. Results not attaining the minimum standard for the award will be reported as U (unclassified). Unit grades will be reported as a lower case letter a to e on results slips but not on certificates.

The Uniform Mark Scale (UMS) is used in unitised specifications as a device for reporting, recording and aggregating candidates' unit assessment outcomes. The UMS is used so that candidates who achieve the same standard will have the same uniform mark, irrespective of when the unit was taken. Individual unit results and the overall subject award will be expressed as a uniform mark on a scale common to all GCE qualifications. An AS GCE has a total of 200 uniform marks and an A level GCE has a total of 500 uniform marks. The maximum uniform mark for any unit depends on that unit's weighting in the specification.

Uniform marks correspond to unit grades as follows:

Unit Weightings	Maximum unit uniform mark	Unit grade				
		a	b	c	d	e
Unit 1 (20%)	100	80	70	60	50	40
Unit 2 (20%)	100	80	70	60	50	40
Unit 3 (20%)	100	80	70	60	50	40
Unit 4 (20%)	100	80	70	60	50	40
Unit 5 (20%)	100	80	70	60	50	40

The uniform marks obtained for each unit are added up and the subject grade is based on this total.

	Maximum uniform marks	Qualification grade				
		A	B	C	D	E
GCE AS	200	160	140	120	100	80
GCE A level	500	400	350	300	250	200

At A level, Grade A* will be awarded to candidates who have achieved a Grade A (400 uniform marks) in the overall A level qualification and at least 90% of the total uniform marks for the A2 units (270 uniform marks).

APPENDIX A

Genre Study Texts for Unit 5

Learners must choose **one** genre and **one** text from the list below for detailed study. In addition to the texts selected for detailed study, learners must also select **at least one** text within the same genre for wider reading. Texts for wider reading may be drawn from this list but are not restricted to those listed below.

Genre: Gothic

Bram Stoker: *Dracula*
 Mary Shelley: *Frankenstein*
 Jane Austen: *Northanger Abbey*
 Charlotte Bronte *Jane Eyre*
 Angela Carter: *The Bloody Chamber and other stories*
 Daphne Du Maurier: *Rebecca*
 Susan Hill: *The Woman in Black*
 Sarah Waters: *The Little Stranger*
 Shirley Jackson: *The Haunting of Hill House*
 Wilkie Collins: *The Woman in White*
 Elizabeth Gaskell : *Gothic Tales*
 Horace Walpole: *The Castle of Otranto*
 Ann Radcliffe: *The Mysteries of Udolpho*
 Arthur Machen: *The Great God Pan*

Genre: Science Fiction

Ray Bradbury: *The Illustrated Man and other short stories*
 H.G. Wells: *The War of the Worlds*
 Kurt Vonnegut: *The Sirens of Titans*
 Isaac Asimov: *Foundation*
 JG Ballard: *The Drowned World*
 Aldous Huxley: *Brave New World*
 Iain M Banks: *Consider Phlebas*
 China Mieville: *Embassytown*
 John Fowles: *The Magus*
 Doris Lessing: *Shikasta*
 Don DeLillo: *Ratner's Star*

Genre: Romance

Jane Austen: *Pride and Prejudice, Persuasion, Sense and Sensibility*
 Emily Brontë: *Wuthering Heights*
 Charlotte Brontë: *Villette*
 Thomas Hardy: *Jude the Obscure*
 Audrey Niffenegger: *The Time Traveler's Wife*
 Truman Capote: *Breakfast At Tiffany's*
 A.S. Byatt: *Possession*
 F. Scott Fitzgerald: *The Great Gatsby, Tender is the Night*
 George Eliot: *Mill on the Floss*
 Michael Ondaatje: *The English Patient*
 E. M. Forster: *A Room with a View*
 Ian McEwan: *Enduring Love, On Chesil Beach*
 Sian James: *A Small Country*
 Bernice Rubens: *I Sent A Letter To My Love*

Genre: Dystopia

Margaret Atwood: *Oryx and Crake*
Ray Bradbury: *Fahrenheit 451*
George Orwell: *1984*
Aldous Huxley: *Brave New World*
Anthony Burgess: *A Clockwork Orange*
Cormac McCarthy: *The Road*
Kazuo Ishiguro: *Never Let Me Go*
Phillip K Dick: *Do Androids Dream of Electric Sheep?*
William Gibson: *Neuromancer*
Jack London: *Iron Heel*
David Mitchell: *Cloud Atlas*
H.G. Wells: *The Time Machine*

Genre: Crime

Arthur Conan Doyle: *Short Stories*
Donna Tartt: *The Secret History*
John Buchan: *The Thirty-Nine Steps*
Raymond Chandler: *Farewell, My Lovely*
Joseph Conrad: *The Secret Agent*
Graham Greene: *Brighton Rock*
Kate Summerscale: *The Suspicions of Mr Whicher*
David Guterson: *Snow Falling on Cedars*
Iain Banks: *The Crow Road*
Wilkie Collins: *The Moonstone*
John Le Carré: *The Spy Who Came in from the Cold*
Patricia Highsmith: *The Talented Mr Ripley*

Genre: Satire/Comedy

Jonathan Swift: *Gulliver's Travels*
Henry Fielding: *Tom Jones*
Stella Gibbons: *Cold Comfort Farm*
Evelyn Waugh: *Scoop, Decline and Fall*
David Lodge: *Small World, Changing Places, Therapy*
Kingsley Amis: *Lucky Jim*
Iris Murdoch: *The Sea, the Sea*
Anthony Burgess: *Inside Mr Enderby*
William Makepeace Thackeray: *Vanity Fair*

Genre: Historical Fiction

Charles Dickens: *A Tale of Two Cities, Bleak House*
George Eliot: *Middlemarch, Daniel Deronda, Romola*
William Makepeace Thackeray: *Vanity Fair*
Hilary Mantel: *Wolf Hall, Bring up the Bodies*
Elizabeth Gaskell: *North and South*
John Fowles: *The French Lieutenant's Woman*
Tracy Chevalier: *Fallen Angels*
Margaret Forster: *Lady's Maid*
Sir Walter Scott: *Ivanhoe*
Tracy Chevalier: *Girl with a Pearl Earring*
Margaret Atwood: *The Penelopiad*
Jeffery Eugenides: *Middlesex*

Genre: War/Conflict

Pat Barker: *Regeneration, The Eye in the Door, The Ghost Road*
Sebastian Faulks: *Birdsong*
Joseph Heller: *Catch 22*
JG Ballard: *Empire of the Sun*
Khaled Hosseini: *The Kite Runner*
Ernest Hemingway: *A Farewell to Arms, For Whom the Bell Tolls*
Andrea Levy: *Small Island*
Susan Hill: *Strange Meeting*
Kurt Vonnegut: *Slaughterhouse 5*
Vera Brittain: *Testament of Youth*
James Fenimore Cooper: *The Last of the Mohicans*
Owen Sheers: *White Ravens*

Genre: Adventure/Journeys

Mark Twain: *The Adventures of Huckleberry Finn*
Robert Louis Stevenson: *Kidnapped, Treasure Island*
Jack Kerouac: *On The Road*
Joseph Conrad: *Heart of Darkness*
E.M. Forster: *A Passage to India*
Daniel Defoe: *Robinson Crusoe*
Jack London: *Call of the Wild*
Jon Krakauer: *Into Thin Air, Into the Wild*
Aron Ralston: *127 Hours: Between a Rock and a Hard Place*
Richard Hughes: *A High Wind in Jamaica*

Genre: Life-writing

Sylvia Plath: *The Bell Jar*
Janet Frame: *An Angel at my Table*
Malcolm X: *The Autobiography of Malcolm X*
Gertrude Stein: *The Autobiography of Alice B Toklas*
Winston Churchill: *My Early Life*
Nelson Mandela: *Long Walk to Freedom*
Francis Spufford: *The Child That Books Built*
George Orwell: *The Road to Wigan Pier*
Robert Graves: *Goodbye to All That*
Alice Walker: *The Same River Twice*
Siegfried Sassoon: *Memoirs of an Infantry Officer*
Jeanette Winterson: *Why be Happy when You Could be Normal*
Azar Nafisi: *Reading Lolita in Tehran*
Michael Chabon: *Manhood for Amateurs*
Raymond Williams: *Border Country*
Lorna Sage: *Bad Blood*
Tom Bullough: *The Claude Glass*

Genre: Journalism

Introduction by Ian Jack: *The Granta Book of Reportage*
Ryszard Kapuscinski: *The Soccer War*
Martin Wainwright (ed.): *The Bedside Guardian 2013*
Eleanor Mills with Kira Cochrane (ed.): *Cupcakes and Kalashnikovs: 100 Years of the Best Journalism by Women*
John Pilger (ed.): *Tell Me No Lies*
Ian Jack: *The Country Formerly Known as Great Britain*
Andrew O'Hagan: *The Atlantic Ocean*
Barbara Ehrenreich: *Going to Extremes*

Genre: Travel

Bill Bryson (any travel writing)

Paul Theroux (any travel writing)

Mark Twain: *Innocents Abroad*

Jonathan Raban: *Passage To Juneau*

Ian Jack (ed.): *Granta 94: On the Road Again - Where Travel Writing Went Next*

Charles Dickens: *On Travel*

Elizabeth A. Bohls (Editor), Ian Duncan (Editor): *Travel Writing 1700-1830: An Anthology*

P.J.O'Rourke: *Holidays in Heck*

Salman Rushdie: *The Jaguar Smile: Nicaraguan Journey*

Ernesto "Che" Guevara: *The Motorcycle Diaries*

Tim Butcher: *Blood River*

Heinrich Harrer: *Seven Years in Tibet*

Katherine Boo: *Behind the Beautiful Forevers*

Genre: Identity/The Outsider

Margaret Atwood: *Surfacing*

Iain Banks: *The Wasp Factory*

J.D. Salinger: *The Catcher in the Rye*

James Joyce : *Portrait of the Artist as a Young Man*

Radclyffe Hall: *The Well of Loneliness*

Hari Kunzru: *The Impressionist*

Irvine Welsh: *Trainspotting*

Anne Tyler: *The Accidental Tourist*

Bruce Chatwin: *On The Black Hill*

DBC Pierre: *Vernon God Little*

William Golding: *Pincher Martin*

Robert Louis Stevenson: *The Strange Case of Dr Jekyll and Mr Hyde*

APPENDIX B - Assessment Grid for Unit 5 Section A: Genre Study

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (15 marks)	AO2 Analyse ways in which meanings are shaped in texts (30 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (30 marks)	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (15 marks)
5	13-15 marks <ul style="list-style-type: none"> thorough knowledge, understanding and insights gained from integrated study sophisticated and purposeful application of concepts and methods; apt textual support accurate and precise use of terminology effectively organised response, utilising an academic style and register confident and fluent expression 	25-30 marks <ul style="list-style-type: none"> perceptive analysis of how language choices, form and structure affect meaning mature and assured reading of texts convincing and perceptive sub-textual exploration within selected genre confident understanding of and appreciation of writers' techniques 	25-30 marks <ul style="list-style-type: none"> confident evaluation of impact of contextual factors in shaping the production and reception of key text and wider reading confident grasp of overview 	13-15 marks <ul style="list-style-type: none"> astute and illuminating connections between key text and wider reading including comments on style, attitudes etc. confident connections across selected genre purposeful and productive comparisons
4	10-12 marks <ul style="list-style-type: none"> clear evidence of integrated study purposeful use of terminology clearly understands and applies relevant concepts and methods coherent written expression effectively organised and shaped response 	19-24 marks <ul style="list-style-type: none"> sustained analysis of how language choices, form and structure affect meaning thoughtful reading of texts secure reading of implicit meaning sound understanding of literary/linguistic features 	19-24 marks <ul style="list-style-type: none"> sound awareness of the influence of contextual factors on the production and reception of key text and wider reading secure grasp of overview 	10-12 marks <ul style="list-style-type: none"> secure exploration of connections between key text and wider reading secure understanding of connections within selected genre well-selected points of comparison and/or contrast
3	7-9 marks <ul style="list-style-type: none"> some evidence of integrated study reasonable use of terminology some understanding of literary/linguistic concepts and methods, not always relevant generally accurate and coherent written expression clearly organised 	13-18 marks <ul style="list-style-type: none"> some analysis of how language choices, form and structure affect meaning, though may not always be sustained sensible reading of texts sensible reading of implicit meaning sensible understanding of literary/linguistic features 	13-18 marks <ul style="list-style-type: none"> sensible awareness of the influence of contextual factors on the production and reception of key text and wider reading sensible grasp of overview 	7-9 marks <ul style="list-style-type: none"> sensible exploration of connections between key text and wider reading sensible understanding of connections within selected genre reasonable selection of points for comparison and/or contrast
2	4-6 marks <ul style="list-style-type: none"> basic evidence of integrated study basic use of key terminology, though may include some inaccuracy basic understanding of concepts and methods lapses in quality of written expression straightforward organisation 	7-12 marks <ul style="list-style-type: none"> basic analysis of how language choices, form and structure affect meaning awareness of key linguistic/ literary features straightforward understanding of texts/genre with some generalisation and simplification 	7-12 marks <ul style="list-style-type: none"> basic awareness of the influence of contextual factors on the production and reception of key text and wider reading basic overview 	4-6 marks <ul style="list-style-type: none"> basic exploration of connections between key text and wider reading some understanding of connections within selected genre points of comparison and/or contrast may be tenuous at times, or a tendency to be superficial
1	1-3 marks <ul style="list-style-type: none"> limited evidence of integrated study limited application of concepts and methods irregular use of terminology frequent lapses in clarity response may lack organisation 	1-6 marks <ul style="list-style-type: none"> limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning superficial analysis of texts 	1-6 marks <ul style="list-style-type: none"> limited awareness of the influence of contextual factors on the production and reception of key text and wider reading limited overview 	1-3 marks <ul style="list-style-type: none"> limited exploration of connections between key text and wider reading limited evidence of understanding of basic points of comparison and/or contrast; texts may be discussed individually and unevenly limited understanding of genre
0 marks: Response not worthy of credit or not attempted				

Assessment Grid for Unit 5 Section B: Related Creative Writing

Band	<p style="text-align: center;">AO5 Demonstrate expertise and creativity in the use of English to communicate in different ways (30 marks)</p>
<p style="text-align: center;">5</p>	<p style="text-align: center;">25-30 marks</p> <ul style="list-style-type: none"> • style is confidently controlled for audience, form, genre and purpose • writing is original and engaging; individuality is most marked at the top of the band • language choices reveal detailed knowledge of linguistic and literary features and their impact • strong degree of technical accuracy and consciousness in vocabulary and punctuation choices
<p style="text-align: center;">4</p>	<p style="text-align: center;">19-24 marks</p> <ul style="list-style-type: none"> • register is engaged and clearly suited to audience, form, genre and purpose • evidence of thoughtful creativity and response will show some signs of originality • language choices are appropriate and increasingly purposeful at the top of the band • mostly secure levels of technical accuracy
<p style="text-align: center;">3</p>	<p style="text-align: center;">13-18 marks</p> <ul style="list-style-type: none"> • style and tone are appropriate for audience, form, genre and purpose • creates a personal voice and makes a conscious attempt to organise material for effect • language choices reveal sound knowledge of linguistic and literary features and their impact • generally sound levels of technical accuracy though there may be some lapses
<p style="text-align: center;">2</p>	<p style="text-align: center;">7-12 marks</p> <ul style="list-style-type: none"> • some variation in register for audience, form, genre and purpose, increasingly more successful at the top of the band • attempts to engage creatively with task and to match form and content to purpose • some language choices are appropriate but not always purposeful in relation to task • some technical errors
<p style="text-align: center;">1</p>	<p style="text-align: center;">1-6 marks</p> <ul style="list-style-type: none"> • style is not always successful and there may be limited attempts to vary register appropriately for audience, form, genre and purpose • limited engagement with the task and limited creativity • language choices frequently inappropriate in relation to task • frequent inaccuracies
<p>0 marks: Response not worthy of credit or not attempted</p>	

APPENDIX C

WJEC English Language and Literature Poetry Pre-1914 Anthology prescribed poems for study for Unit 1, Section A.

THE PASSIONATE SHEPHERD TO HIS LOVE

Christopher Marlowe (1564-1593)

SONNET 130

William Shakespeare (1564-1616)

THERE IS A GARDEN IN HER FACE

Thomas Campion (1567-1620)

THE COLLAR

George Herbert (1593-1633)

ON HIS BLINDNESS

John Milton (1608-1674)

TO MY DEAR AND LOVING HUSBAND

Anne Bradstreet (1612-1672)

A SATIRICAL ELEGY ON THE DEATH OF A LATE FAMOUS GENERAL

Jonathan Swift (1716-1771)

THE SCHOOLBOY

William Blake (1757-1827)

UPON WESTMINSTER BRIDGE

William Wordsworth (1770-1850)

KUBLA KHAN (EXTRACT)

Samuel Taylor Coleridge

SHE WALKS IN BEAUTY

Lord Byron (1788-1824)

OZYMANDIAS

Percy Bysshe Shelley (1792-1822)

TO AUTUMN

John Keats (1795-1821)

HOW DO I LOVE THEE?

Elizabeth Barrett Browning (1806-1861)

THE KRAKEN

Alfred Lord Tennyson (1809-1892)

SPELLBOUND

Emily Brontë (1818-1848)

SONG

Christina Georgina Rossetti (1830-1894)

GOD'S GRANDEUR

Gerard Manley Hopkins (1844-1889)

THE DARKLING THRUSH

Thomas Hardy (1840-1928)

LEISURE

William Henry Davies (1871-1940)