

GCE A LEVEL



# WJEC Eduqas GCE A LEVEL in ENGLISH LITERATURE

ACCREDITED BY OFQUAL

## TEACHER HANDBOOK

Teaching from 2015



This Ofqual regulated qualification is not available for candidates in maintained schools and colleges in Wales.

## INTRODUCTION

The **WJEC Eduqas A level English Literature** qualification, accredited by Ofqual for first teaching from September 2015, is available to:

- All schools and colleges in England
- Schools and colleges in independent regions such as Northern Ireland, Isle of Man and the Channel Islands
- Independent schools in Wales.

It will be awarded for the first time in Summer 2017, using grades A\*–E.

The A level course is challenging and stimulating, encouraging learners to think creatively about literary texts and the ways in which we respond to them. It provides learners with the opportunities of reading widely and for making creative and informed responses to each of the major literary genres of poetry, prose and drama.

Independent learning lies at the heart of the course, encouraging learners to develop the kinds of skills that are required in higher education. As well as the close analysis of literary texts, learners should also consider how texts relate to one another and to literary traditions, movements and genres, how texts are interpreted differently over time and the cultural and contextual influences on readers and writers.

Being able to write clearly, coherently and concisely is a crucial skill to be developed. Wider reading will also be invaluable, especially in preparation for the unseen aspect of Component 3, non-exam assessment and in preparation for Higher Education courses.

This is a two-year course and as such there is time for learners to become confident in developing awareness of the ways in which language, form and structure can be used by writers to create meaning.

The full set of requirements is outlined in the specification which can be accessed on the Eduqas website.

### Additional ways that WJEC can offer support:

- Specimen assessment materials
- Face-to-face CPD events
- Examiners' reports on each question paper
- Free access to past question papers and mark schemes via the secure website
- Direct access to the subject officer
- Free online resources
- Exam Results Analysis
- Online Examination Review

## AIMS OF THE TEACHERS' GUIDE

The principal aim of the Teachers' Guide is to support teachers in the delivery of the new **WJEC Eduqas A level English Literature** specification and to offer guidance on the requirements of the qualification and the assessment process.

The guide is **not intended as a comprehensive reference**, but as support for professional teachers to develop stimulating and exciting courses tailored to the needs and skills of their own learners in their particular institutions.

The guide offers assistance to teachers with regard to possible classroom activities and links to useful digital resources (both our own, freely available, digital materials and some from external sources) to provide ideas for immersive and engaging lessons.

The guide will concentrate on those areas new to WJEC subject specifications and those subject areas where guidance has been requested most.

## SUMMARY OF THE SPECIFICATION FROM 2015

COMPONENT	TOPIC	APPROACH	AOs	MARK	
1 Poetry	Section A	Poetry pre-1900 (open book)	Two-part question		
			Essay on named poem	AO1 (10) AO2 (10)	20
			Essay	AO1 (10) AO2 (10) AO3 (10) AO5 (10)	40
	Section B	Poetry post-1900 (open book)	One essay from a choice of two questions	AO1 (10) AO2 (20) AO3 (10) AO4 (10) AO5 (10)	60
2 Drama	Section A	Shakespeare (closed book)	Two-part question		
			Extract	AO1 (5) AO2 (10)	15
			Essay	AO1 (5) AO2 (10) AO3 (20) AO5 (10)	45
	Section B	Drama (closed book)	One essay from a choice of two questions	AO1 (10) AO2 (10) AO3 (10) AO4 (20) AO5 (10)	60

SUMMARY OF THE SPECIFICATION FROM 2015

COMPONENT	TOPIC	APPROACH	AOs	MARK	
3 Unseen Texts	Section A	Unseen prose	Response to one extract from a choice of two	AO1 (15) AO2 (15) AO3 (10) AO5 (10)	50
	Section B	Unseen poetry	Response to one poem from a choice of two	AO1 (15) AO2 (15)	30
4 Prose Study	Non-exam assessment	Prose Study	One 2,500–3,500 word essay	AO1 (20) AO2 (20) AO3 (20) AO4 (10) AO5 (10)	80



## ASSESSMENT OBJECTIVES: SUMMARY

Component		AO1	AO2	AO3	AO4	AO5
1	Section A i)	✓	✓			
	Section A ii)	✓	✓	✓		✓
	Section B	✓	✓	✓	✓	✓
2	Section A i)	✓	✓			
	Section A ii)	✓	✓	✓		✓
	Section B	✓	✓	✓	✓	✓
3	Section A	✓	✓	✓		✓
	Section B	✓	✓			
4	Non-exam assessment	✓	✓	✓	✓	✓

## KEY ASPECTS OF THE SPECIFICATION FROM 2015

### RESPONSES TO LITERARY TEXTS

AREA OF STUDY	DESCRIPTION
<b><u>Key Words (AO1)</u></b>	Explaining and defining the details of AO1.
<b><u>Developing an Academic Style</u></b>	Assisting learners in writing in a style that is fitting for an academic essay.
<b><u>Introductions</u></b>	Ensuring that learners start their essays in a way that addresses task and texts.
<b><u>Writing with Economy and Precision</u></b>	Working on writing concisely and effectively for both the examination and non-exam assessment.

### ANALYSING MEANINGS IN LITERARY TEXTS

AREA OF STUDY	DESCRIPTION
<b><u>Developing Close Analysis</u></b>	Keeping textual analysis as the focus of a literary essay.
<b><u>Building Analytical Skills</u></b>	Dealing with extracts and unseen texts by breaking them up and giving appropriate time to reading and reflecting.

AREA OF STUDY

**Key Words (AO1)**

Key Points:

- Need to know the various elements of AO1, it can be taken for granted that learners can write coherently and accurately.
- Essential that learners' essay-writing skills are taught, coached and developed.
- Assessing essays is an ideal opportunity to give feedback to individuals and to respond to teaching groups with general comments on how to improve expression.
- Understanding the key elements in Assessment Objective 1 can support you as you assess work, and enable AO1 to be taught more effectively.

AMPLIFICATION FOR TEACHING

**Breakdown of the key elements of AO1:**

**1. Informed**

Candidates will show an understanding and knowledge of a text, whether it be an extract/poem or a whole text/collection. They will be clearly aware of the differences between poetry, prose and drama.

**2. Personal and creative**

Candidates will avoid mechanical and literal approaches and be thoughtful and personal.

**3. Concepts**

An understanding of the conventions of poetry, prose or drama as well as a grasp of ideas and attitudes arising from the texts studied.

**4. Terminology**

Accurate use of literary terminology by candidates.

**5. Coherent, accurate expression**

Measured in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.

ADDITIONAL RESOURCES

[Eduqas > A Level English Literature > Specification from 2015](#)

[Eduqas > A Level English Literature > Specimen Assessment Materials](#)

AREA OF STUDY

**Developing an Academic Style**

Key Points:

- Too often, learners write in a register which isn't fitting for study at this level.
- Not only can accuracy be a problem, but also the use of slang or informal language can affect the quality of learners' work.
- The use of the correct register, tone and the application of accurate terminology are teachable skills that can be improved over the duration of the course, as is the ability to write coherent, organised essays.

AMPLIFICATION FOR TEACHING



**Learners should:**

- as a general rule, be encouraged to write in the third person.
- avoid being definite about meaning, phrases such as 'This suggests...' or 'This implies...' are preferable to 'This means...'.
- keep quotations brief and purposeful.
- be encouraged to write clearly and not complicate their essays by using language they think will impress the examiner
- use footnotes when referencing texts.
- provide an accurate bibliography at the end of the essay.

ADDITIONAL RESOURCES

[Eduqas](#) > [A Level English Literature](#) > [Specification from 2015](#)

[Eduqas](#) > [A Level English Literature](#) > [Specimen Assessment Materials](#)

**Introductions**

**Key Points:**

- Impressing the examiner from the very first sentence of an essay can have a positive impact. More importantly, being fully in control of the material from the outset will help learners to write more coherent essays.
- Learners should avoid the 'I am going to write about...' approach and be more creative in their academic style. A 'stock' introduction won't work.
- It is vital that the task is taken into consideration from the start of the essay; learners are not being asked to reveal everything they know about a text and should limit their response to information that is relevant to the question posed.
- A good introduction can be an effective way for learners to show that they have an overview of a text/poet they're studying.
- It can be useful for learners if they have an awareness of the AOs; a good introduction provides an opportunity for general comments that might address a number of AOs.

**AMPLIFICATION FOR TEACHING**



**Improving Introductions:**

- **Select the image (left)** for three example essay introductions. Ask the learners (as a class or in groups) to explain what changes could be made to each of the introductions to improve them.
- As an extension activity you could provide the learners with an example question from the Specimen Assessment Materials (see the 'Additional Resources' section below for the link) and ask them to write an introduction. The learners should then compare the introductions they have written and decide which is best, giving justification for their decision.

**ADDITIONAL RESOURCES**

[Eduqas > A Level English Literature > Specification from 2015](#)

[Eduqas > A Level English Literature > Specimen Assessment Materials](#)

## EXAMPLE ESSAY INTRODUCTIONS

**How would you improve these opening paragraphs?**

**Introduction A**

*Philip Larkin's poetry is often written from a detached perspective, reflecting on broader ideas about human life rather than focusing on individual cases for their own merit. It is enlightening then to compare how Larkin writes about people to work on the same subject by Carol Ann Duffy, who is much more emotionally involved in people's lives. Larkin's poem 'Mr Bleaney' explores the life of a man who has passed away through the persona of another man who takes his lodgings.*

**Introduction B**

*It could be said that characters in Larkin's poetry are metaphors representing different aspects of society or ideas he has in relation to life and death. The characters are not usually shown in a very flattering light. This allows the reader to see that the stereotypes or images they embody are not desirable and after the garish descriptions, therefore something to avoid. On the other hand, Duffy's poems are shown to have vibrant personalities and depths of character and substance. Duffy is far more attached to the people who she writes about, whilst Larkin, who regularly employs detached narrators, uses people to explore key themes that the narrator is questioning.*

**Introduction C**

*The distinct difference between Larkin's and Duffy's poetry is that in Larkin's work he does not try to encapsulate the essence of a particular person. Some people may argue that his work is impersonal as he often writes from the perspective of the detached narrator. On the other hand it can be suggested that Larkin uses his characters as devices to express his own opinions and so his work is personal in an indirect way.*

## ADDITIONAL RESOURCES

[Eduqas](#) > [A Level English Literature](#) > [Specification from 2015](#)

[Eduqas](#) > [A Level English Literature](#) > [Specimen Assessment Materials](#)

**Writing with Economy and Precision**

**Key Points:**

- Initially, setting an essay to be completed over a considerable duration may help to build learners' confidence. However, as the course progresses, less and less time should be given between setting the essay and the deadline for completion. Learners will develop their ability to work under pressure and learn to be more economical in their expression.
- Make learners plan essays under timed conditions and then write the opening point that they'd make, ask them to redraft the paragraph in as few words as possible – the ability to write coherently under timed conditions is one of the qualities assessed in an exam and learners need to practice this skill regularly.
- You could develop learners' understanding of concepts by starting lessons with a discussion, based on a theme considered by the writers they are studying. This should help learners to be more precise and economical in their treatment of concepts in their essays.
- Drafting and being given models of economical and precise writing can also make a difference. Avoiding superfluous comment that adds nothing to the engagement with the text can be easily avoided as you teach learners to avoid adopting narrative and descriptive approaches.

**AMPLIFICATION FOR TEACHING**



**Improving Economy and Precision:**

- Select the image (left)** for two example responses of different levels of conciseness and a sample task that requires learners to rewrite a paragraph provided, to read more economically and more precisely.
- Provide learners with examples of paragraph 3 (or similar text of your choice, that is neither economical nor precise) and ask them to rewrite the presented text in class.

**ADDITIONAL RESOURCES**

[Eduqas > A Level English Literature > Specification from 2015](#)

[Eduqas > A Level English Literature > Specimen Assessment Materials](#)

Consider the differences in style and approach between the two responses below to the following question:

***“Spiritual or otherwise, Donne’s poems remain consistently grounded in the physical world.” Consider this remark with close reference to at least two further poems from the collection.***

### Response 1

*In the poem 'The Sun Rising' by John Donne the poet gives an account of a lover waking up next to his lady and taking issue with the sun for disturbing his pleasure. There are many references to physical objects and activities in the poem such as windows, curtains, schoolboys, court huntsmen, wealth and alchemy which suggest that Donne's interests lie very much in the physical world even though he is writing about the feelings of lovers. (77 words).*

### Response 2

*The catalogue of references to the physical world in 'The Sun Rising' from "the Indies of spice and myne" to the activities of "harvest ants" serves to establish through contrast the spiritual superiority of the poet and his lover. (39 words).*

The following response is neither economical nor precise. Rewrite it:

***Reread 'Here'. Explore how Larkin presents the natural world in this poem.***

*The distinct difference between Larkin’s and Duffy’s poetry is that in Larkin’s work he does not try to encapsulate the essence of a particular person. Some people may argue that his work is impersonal as he often writes from the perspective of the detached narrator.*

*On the other hand it can be suggested that Larkin uses his characters as devices to express his own opinions and so his work is personal in an indirect way.*

## ADDITIONAL RESOURCES

[Eduqas](#) > [A Level English Literature](#) > [Specification from 2015](#)

[Eduqas](#) > [A Level English Literature](#) > [Specimen Assessment Materials](#)



### Developing Close Analysis

#### Key Points:

- As teachers, we know that the lynchpin of literary study is textual analysis (AO2). Learners need to remember that AO3, AO4 and AO5 should be used in order to illuminate their analysis of the text(s).
- This means avoiding essays that focus too much on contextual material. Historical or sociological essays might be interesting to read but won't help candidates be successful. Therefore, we must give valuable time in the classroom to developing literary analysis.
- Descriptive and narrative writing won't be helpful either and learners need to be taught to develop points fully instead of mere feature-spotting.
- Learners need to look closely at language, form and structure and always seek to link them to how writers create meaning.

### INSPIRATION FOR TEACHING



The screenshot shows a resource page from Eduqas titled "EXAMPLE ESSAY INTRODUCTIONS". It asks "How would you improve these essay opening paragraphs?". It provides three sample introductions (A, B, and C) for analysis. Introduction A discusses Philip Larkin's detached perspective. Introduction B discusses metaphors in Larkin's poetry. Introduction C compares Larkin's detached narrator with Carol Ann Duffy's more personal narrator.

#### Developing Close Analysis:

- **Select the image (left)** for an example activity that encourages learners to make as many connections as they can and look closely at the language used.
- Write a poem as a paragraph. Ask learners to put it back again in poetic form. Ask them to explain their choices and what is revealed about structure.
- Omit words from an extract/poem. Learners decide which words should go in the gap and what the correct word suggests. You could do this with specific types of words as well e.g. omit all the verbs.
- Take away all the dialogue in a drama extract so that you are left with the stage directions. How do these add to the understanding of the play/scene/themes/characters.
- Ask learners to find the most important line in an extract/poem and justify why. They can then look at the next most important line. They could even find the most important word/second most important word and so on.
- Learners can create their own guide to a text rather than spend money on published notes e.g. 'Everything you need to know about David Copperfield' could have the five key themes, five key points about Dickens's style, five key points about each major character with links to specific extracts.
- Bring in props used in the play and ask learners in their groups to analyse the way the playwright is using each one.
- Learners write under timed conditions half a page of analysis on a text, focusing on developing analysis fully. Type up some examples where the analysis could be developed and discuss how it could be done in a second draft.

### ADDITIONAL RESOURCES

[Eduqas > A Level English Literature > Specification from 2015](#)

[Eduqas > A Level English Literature > Specimen Assessment Materials](#)

DEVELOPING CLOSE ANALYSIS

1. Ask learners to respond with any associations they make with the following word:

**car**

2. When you've collected learners' ideas, ask them for words connected to:

**rich cream colour car**

3. After hearing their responses, give them the following paragraph, asking them to look at how language creates meaning:

I'd seen it. Everybody had seen it. It was a rich cream color, bright with nickel, swollen here and there in its monstrous length with triumphant hat-boxes and supper-boxes and tool-boxes, and terraced with a labyrinth of wind-shields that mirrored a dozen suns. Sitting down behind many layers of glass in a sort of green leather conservatory, we started to town.

4. You can then go on and ask them to analyse the **whole passage** with a close focus on how Fitzgerald presents Gatsby.

ADDITIONAL RESOURCES

[Eduqas](#) > [A Level English Literature](#) > [Specification from 2015](#)

[Eduqas](#) > [A Level English Literature](#) > [Specimen Assessment Materials](#)

## DEVELOPING CLOSE ANALYSIS

Passage from *The Great Gatsby*, by F. Scott Fitzgerald:

At nine o'clock, one morning late in July, Gatsby's gorgeous car lurched up the rocky drive to my door and gave out a burst of melody from its three-noted horn. It was the first time he had called on me, though I had gone to two of his parties, mounted in his hydroplane, and, at his urgent invitation, made frequent use of his beach.

"Good morning, old sport. You're having lunch with me to-day and I thought we'd ride up together."

He was balancing himself on the dashboard of his car with that resourcefulness of movement that is so peculiarly American – that comes, I suppose, with the absence of lifting work or rigid sitting in youth and, even more, with the formless grace of our nervous, sporadic games. This quality was continually breaking through his punctilious manner in the shape of restlessness. He was never quite still; there was always a tapping foot somewhere or the impatient opening and closing of a hand.

He saw me looking with admiration at his car.

"It's pretty, isn't it, old sport?" He jumped off to give me a better view. "Haven't you ever seen it before?"

I'd seen it. Everybody had seen it. It was a rich cream color, bright with nickel, swollen here and there in its monstrous length with triumphant hat-boxes and supper-boxes and tool-boxes, and terraced with a labyrinth of wind-shields that mirrored a dozen suns. Sitting down behind many layers of glass in a sort of green leather conservatory, we started to town.

I had talked with him perhaps half a dozen times in the past month and found, to my disappointment, that he had little to say. So my first impression, that he was a person of some undefined consequence, had gradually faded and he had become simply the proprietor of an elaborate road-house next door.

And then came that disconcerting ride. We hadn't reached West Egg village before Gatsby began leaving his elegant sentences unfinished and slapping himself indecisively on the knee of his caramel-colored suit.

"Look here, old sport," he broke out surprisingly. "What's your opinion of me, anyhow?" A little overwhelmed, I began the generalized evasions which that question deserves.

"Well, I'm going to tell you something about my life," he interrupted. "I don't want you to get a wrong idea of me from all these stories you hear."

So he was aware of the bizarre accusations that flavored conversation in his halls.

"I'll tell you God's truth." His right hand suddenly ordered divine retribution to stand by. "I am the son of some wealthy people in the Middle West – all dead now. I was brought up in America but educated at Oxford, because all my ancestors have been educated there for many years. It is a family tradition."

He looked at me sideways – and I knew why Jordan Baker had believed he was lying. He hurried the phrase "educated at Oxford," or swallowed it, or choked on it, as though it had bothered him before. And with this doubt, his whole statement fell to pieces, and I wondered if there wasn't something a little sinister about him, after all.

## ADDITIONAL RESOURCES

[Eduqas](#) > [A Level English Literature](#) > [Specification from 2015](#)

[Eduqas](#) > [A Level English Literature](#) > [Specimen Assessment Materials](#)

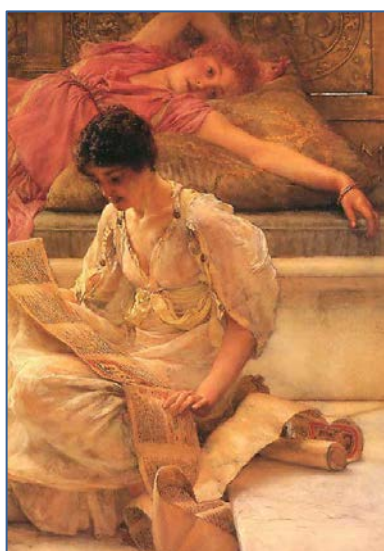
AREA OF STUDY

**Building Analytical Skills**

Key Points:

- A skills-based approach to this course might be a useful one for learners. Remembering about Component 3 throughout the two-year period would develop learners' skills in reading and analysing different genres.
- Continuous exposure to extracts will build the skills required for Component 3 but will also build the skills required in every other part of the specification. Looking at extracts and individual poems and thinking about the process of analysis is important.
- Getting the basics right will help to start with. Teachers need to ensure that learners focus on the key detail, annotate effectively and improve their reading speed.

AMPLIFICATION FOR TEACHING



**Reading Extracts:**

**Stage 1: Reading**

- Timing – learners must understand their personal reading speeds well in advance of any examination.
- Learners must keep their attention firmly focused on the text and not worry about how they will eventually be writing.
- Interpretation – this is where learners engage with the main shaping characteristics of the extract such as sub-genre; surface meaning; tone of voice; characterisation; and understand them in the light of their whole experience of reading prose.

**Stage 2: Reflection and Annotation**

- In stage 1 learners identified WHAT was in the passage, now they have to address HOW the writer has achieved what their reading has revealed to the learner.
- Learners should make sure they remain focused on the task – is the point they're making relevant?
- As learners reflect upon the passage in this way they will generate purposeful annotation which will help them to spot patterns in the work and, at the next stage, allow them to organise their response in a way that is not tied to a chronological treatment.

ADDITIONAL RESOURCES

[Eduqas](#) > [A Level English Literature](#) > [Specification from 2015](#)

[Eduqas](#) > [A Level English Literature](#) > [Specimen Assessment Materials](#)

## KEY ASPECTS OF THE SPECIFICATION FROM 2015

### CONTEXTS OF LITERARY TEXTS

AREA OF STUDY	DESCRIPTION
<b><u>Approaching Context</u></b>	Which contexts should candidates consider?
<b><u>Integrating Contexts</u></b>	Greater detail of the contexts learners should explore in their study and avoiding writing about context in ineffective ways.
<b><u>Task, Text and Context</u></b>	Structuring essay responses to ensure that context is used effectively to enhance learners' understanding of the set texts.

### EXPLORING CONNECTIONS

AREA OF STUDY	DESCRIPTION
<b><u>Making the Most of Connections</u></b>	An introduction to making connections: general ideas to develop learners' skills.
<b><u>Poetry: Making Connections</u></b>	General guidance and teaching ideas on making connections between poems.
<b><u>Prose: Making Connections</u></b>	General guidance and teaching ideas on making connections between prose texts.
<b><u>Drama: Making Connections</u></b>	General guidance and teaching ideas on making connections between plays.

### DIFFERENT INTERPRETATIONS OF LITERARY TEXTS

AREA OF STUDY	DESCRIPTION
<b><u>Getting the Basics Right</u></b>	Considering ways in which learners can address different interpretations of the texts and how to develop their engagement with other readings.
<b><u>Possible Approaches</u></b>	Some teaching ideas to develop learners' use of different interpretations as they read and write about texts.

AREA OF STUDY

Approaching Context

Key Points:

- It is essential that context illuminates learners' reading of the text and doesn't become divorced from the analysis. The first thing that learners should try to do is identify the contextual focus in question.
- Teachers need to guide learners to other aspects relevant to question, such as the significance of **period/setting** of the play; significance of **concepts/issues** which the play addresses; wider **contextual influences on writing/performance** of the play and how an audience or reader might **receive** the play.
- In a literary essay, relevant contexts need to be approached through the text and not discussed separately.
- Learners should have an awareness of different types of contexts, but they might not be expected to address them all equally in an exam.

AMPLIFICATION FOR TEACHING



Matching texts to contexts:

- Context is particularly important in the second part of the Shakespeare question in Component 2.
- Although context is worth a significant amount of marks here, candidates will gain little from merely showing their contextual knowledge.
- Their understanding of context should illuminate their reading of the text. The best candidates will confidently analyse connection between play and contexts and will discuss productively and perceptively the significance and influence of contexts on the text.
- **Select the image (left)** for an extract from *The Tempest* and an example response.
- Contexts which are potentially relevant to this passage include:
  - Master/servant relationships in the seventeenth century
  - Colonialism
  - Potential audience responses (seventeenth century and modern)
  - Seventeenth-century English ideas about different peoples and cultures
  - The role of the ruler
  - The age of discovery
  - Attitudes towards magic and the supernatural.
- Remind learners that writing about contexts should always contain reference to, and support from, the text.

ADDITIONAL RESOURCES

[Eduqas > A Level English Literature > Specification from 2015](#)

[Eduqas > A Level English Literature > Specimen Assessment Materials](#)

MATCHING TEXTS TO CONTEXTS

**Extract from *The Tempest*:**

- CALIBAN: As wicked dew as e'er my mother brush'd  
With raven's feather from unwholesome fen  
Drop on you both! a south-west blow on ye  
And blister you all o'er!
- PROSPERO: For this, be sure, to-night thou shalt have cramps,  
Side-stitches that shall pen thy breath up; urchins  
Shall, for that vast of night that they may work,  
All exercise on thee; thou shalt be pinch'd  
As thick as honeycomb, each pinch more stinging  
Than bees that made 'em.
- CALIBAN: I must eat my dinner.  
This island's mine, by Sycorax my mother,  
Which thou takest from me. When thou camest first,  
Thou strokedst me and madest much of me, wouldst give me  
Water with berries in't, and teach me how  
To name the bigger light, and how the less,  
That burn by day and night: and then I loved thee  
And show'd thee all the qualities o' the isle,  
The fresh springs, brine-pits, barren place and fertile:  
Cursed be I that did so! All the charms  
Of Sycorax, toads, beetles, bats, light on you!  
For I am all the subjects that you have,  
Which first was mine own king: and here you sty me  
In this hard rock, whiles you do keep from me  
The rest o' the island.

**Example response concerning context:**

*The cruelty implicit in Prospero's threats to Caliban "thou shalt be pinched" might have been received with little surprise or alarm by a seventeenth century audience accustomed to the harsh treatment of apprentices by their masters.*

ADDITIONAL RESOURCES

[Eduqas](#) > [A Level English Literature](#) > [Specification from 2015](#)

[Eduqas](#) > [A Level English Literature](#) > [Specimen Assessment Materials](#)



### Integrating Contexts

#### Key Points:

- Learners should consider the **historical** context. What was happening in the period in which the text was first written/performed?
- Learners should consider the **cultural** context. Which cultural movements were influential at the time? Which ideas were being debated and discussed? Were there things happening in other spheres, such as science or art, that might have influenced the writer or the reading of the text?
- The **literary** context is important. Is the writer responding to another text? Are there changes in form or is the writer playing with form in any way?
- Learners should consider the importance of the **audience's response** to the text. Has this changed over time? Would different audiences have different views? The performance and reception of a drama might differ depending on the director, performers and audience.

### AMPLIFICATION FOR TEACHING



#### Learners should:

- Connect contextual information to their textual analysis (AO2).
- Try to collate information from all types of context in their learning.
- Pick and choose relevant, illuminating contexts in their essays.

#### Learners should not:

- Write down all they know about the context of a text.
- Use contextual detail without connecting it to textual analysis (AO2).
- Fail to consider literary context.
- Write an historical/sociological/biographical essay because they're being driven by contextual information.

### ADDITIONAL RESOURCES

[Eduqas](#) > [A Level English Literature](#) > [Specification from 2015](#)

[Eduqas](#) > [A Level English Literature](#) > [Specimen Assessment Materials](#)

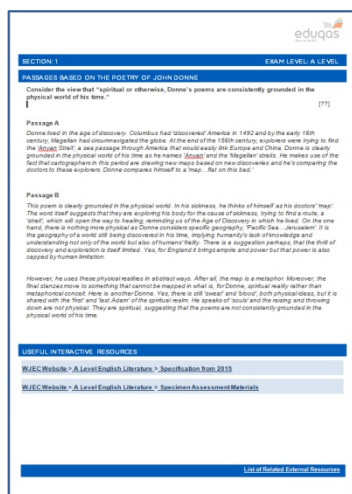


**Task–Text–Context**

**Key Points:**

- Task–Text–Context structure may be a good way for learners to use context effectively.
- Starting with the context means that an essay can quickly become historical or sociological in its focus rather than literary.
- It is problematic to start essays with analysis of text. Learners need to avoid writing down everything they know and their response needs to be tailored to a specific task.
- Focusing on the task to begin with will ensure that what is written is relevant. Using the task to lead on to the text will ensure that learners take a literary approach.
- Considering context after task and text should help learners to use the detail they have to support and illuminate their analysis.

**AMPLIFICATION FOR TEACHING**



The screenshot shows a resource page with the following content:

**SECTION 1** EXAM LEVEL: A LEVEL

**PASSAGES BASED ON THE POETRY OF JOHN DONNE**

Consider the view that 'spiritual or otherwise, Donne's poems are consistently grounded in the physical world of his time.' [77]

**Passage A**  
 Donne lived in the age of discovery. Columbus had 'discovered' America in 1492 and by the early 16th century, Magellan had circumnavigated the globe. At the end of the 15th century, explorers were trying to find the Strait of Gama, a sea passage through America that would reach the Indies and China. Donne is clearly grounded in the physical world of his time as he names 'Goggy' and the 'Magellan' ships. He makes use of the fact that compasses in the period are always near north (east or west) poles and he compares the doctors to these explorers. Donne compares himself to a 'map'... 'set on the sea'.

**Passage B**  
 This poem is clearly grounded in the physical world. In his address, he thinks of himself as his doctor's 'map'. The word 'map' suggests that they are exploring his body for the cause of his illness; being to find a cure, a 'map' which will open the way to healing, reminding us of the Age of Discovery in which he lived. On the one hand, there is nothing more physical as Donne considers people, geography, 'Pacific Sea'... However, it is the geography of a world still being discovered in the time, implying humanity's lack of knowledge and understanding not only of the world but also of himself. 'Really', there is a suggestion perhaps, that the Age of Discovery and exploration is itself limited. 'Yes, for England it brings empire and power but that power is also opposed by human ambition'.

However, he uses these physical realities in abstract ways. After all, the map is a metaphor. Moreover, the 'real' doctors move to something that cannot be mapped in what is, for Donne, spiritual reality rather than metaphorical ground. Here is another Donne. 'Yes, there is still 'land' and 'island'; both physical ideas, but if it shared with the 'real' and 'not Adam' of the spiritual realm. He speaks of 'soul' and the 'rising' and 'floating' down are not physical. They are spiritual, suggesting that the poems are not consistently grounded in the physical world of his time.

**USEFUL, INTERACTIVE RESOURCES**

[WJEC Website - A Level English Literature - Specification from 2015](#)

[WJEC Website - A Level English Literature - Specimen Assessment Materials](#)

[List of Related External Resources](#)

**Writing about context:**

- **Select the image (left)** for an example of passages related to John Donne's poetry.
- Ask learners to consider the passages and how they could be improved.

**Extension activity:** ask learners to rewrite the passages in order to achieve a mark in a higher band.

**ADDITIONAL RESOURCES**

[Eduqas > A Level English Literature > Specification from 2015](#)

[Eduqas > A Level English Literature > Specimen Assessment Materials](#)

Consider the view that “spiritual or otherwise, Donne’s poems are consistently grounded in the physical world of his time.”

[40]

### Passage A

*Donne lived in the age of discovery. Columbus had 'discovered' America in 1492 and by the early 16th century, Magellan had circumnavigated the globe. At the end of the 15th century, explorers were trying to find the 'Anyan Strait', a sea passage through America that would easily link Europe and China. Donne is clearly grounded in the physical world of his time as he names 'Anyan' and the 'Magellan' straits. He makes use of the fact that cartographers in this period are drawing new maps based on new discoveries and he's comparing the doctors to these explorers. Donne compares himself to a 'map...flat on this bed.'*

### Passage B

*This poem is clearly grounded in the physical world. In his sickness, he thinks of himself as his doctors' 'map'. The word itself suggests that they are exploring his body for the cause of sickness, trying to find a route, a 'strait', which will open the way to healing, reminding us of the Age of Discovery in which he lived. On the one hand, there is nothing more physical as Donne considers specific geography, 'Pacific Sea...Jerusalem'. It is the geography of a world still being discovered in his time, implying humanity's lack of knowledge and understanding not only of the world but also of humans' frailty. There is a suggestion perhaps, that the thrill of discovery and exploration is itself limited. Yes, for England it brings empire and power but that power is also capped by human limitation.*

*However, he uses these physical realities in abstract ways. After all, the map is a metaphor. Moreover, the final stanzas move to something that cannot be mapped in what is, for Donne, spiritual reality rather than metaphorical conceit. Here is another Donne. Yes, there is still 'sweat' and 'blood', both physical ideas, but it is shared with the 'first' and 'last Adam' of the spiritual realm. He speaks of 'souls' and the raising and throwing down are not physical. They are spiritual, suggesting that the poems are not consistently grounded in the physical world of his time.*

## ADDITIONAL RESOURCES

[Eduqas](#) > [A Level English Literature](#) > [Specification from 2015](#)


[Eduqas](#) > [A Level English Literature](#) > [Specimen Assessment Materials](#)

### Making the Most of Connections

#### Key Points:

- Learners' expression might show the examiner that they're aware of similarities and differences between texts as they use 'signpost' phrases such as 'similarly', 'differently', 'unlike' etc.
- Teachers need to guide learners into finding similarities and differences in the ideas and attitudes considered within texts.
- Learners might find similarities and differences in the way texts have been written.
- Equal weight needs to be given to both texts and learners should take care that their coverage of the texts isn't imbalanced.
- The best responses are able to explore the **detail** as well as having an ability to compare and contrast the **overview**.

### AMPLIFICATION FOR TEACHING



**WAYS OF CONNECTING**

**Drama:**  
dramatic techniques- lighting, sound, props etc., set, staging, the position of the actor on stage, in relation to one another etc., character, dialogue, themes/ideas, structure of the scene, play etc.

**Prose:**  
narrative voice, language, structure, themes/ideas, character, tone.

**Poetry:**  
personal voice, structure, language, tone, imagery, themes/ideas, sound, title, how the poem ends.

**ADDITIONAL RESOURCES**

[Eduqas > A Level English Literature > Specification from 2015](#)

[Eduqas > A Level English Literature > Specimen Assessment Materials](#)

[List of Related External Resources](#)

#### Considering connections:

- **Select the image (left)** for ways of connecting that learners might consider during the course.
- Ask learners to add to the list in one or all of the shapes for poetry, prose and drama.

### ADDITIONAL RESOURCES

[Eduqas > A Level English Literature > Specification from 2015](#)

[Eduqas > A Level English Literature > Specimen Assessment Materials](#)

### Drama:

dramatic techniques – lighting, sound, props etc.; set; staging – the position of the actors on stage, in relation to one another etc.; character; dialogue; themes/ideas; structure of the scene, play etc.

### Prose:

narrative voice; language; structure; themes/ideas; character; tone.

### Poetry:

personal voice; structure; language; tone; imagery; themes/ideas; sound; title; how the poem ends.

## ADDITIONAL RESOURCES

[Eduqas](#) > [A Level English Literature](#) > [Specification from 2015](#)

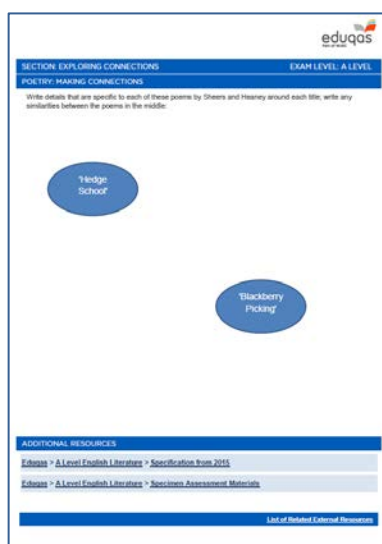
[Eduqas](#) > [A Level English Literature](#) > [Specimen Assessment Materials](#)

**Poetry: Making Connections**

**Key Points:**

- Learners will need to be able to have a confident overview of both poets but to take care not to fall into simplistic comparisons between poets' attitudes.
- Explore similarities and differences between poets and their poems continually, ensuring that learners are familiar with how the reading of one makes a difference to their reading of the other.
- The best learners manage to not only make connections between ideas and attitudes, but also to the poets' choice of language, form and structure in order to create meaning in specific poems.

**INSPIRATION FOR TEACHING**



**Ways to make connections:**

- **Select the image (left)** for an example 'double-bubble' map that can be used to compare poems or the poets in general.
- The title game: Have twelve titles of poems on the board. Learners have to consider which poet wrote which title/poem. They must justify their choices.
- Collate poems under different themes.
- Give learners a title or an idea which the poets consider and ask them to write two different poems in the style of the poets they're studying. They should explain their choices to the class.
- Start with a line or an image from both poets on the same theme/idea. Who wrote it? Learners must justify their answers.
- Place two poems side by side on an A4 sheet of paper (landscape). Learners are only allowed to make comments that explain how one poem illuminates something in the other one.

**ADDITIONAL RESOURCES**

[Eduqas > A Level English Literature > Specification from 2015](#)

[Eduqas > A Level English Literature > Specimen Assessment Materials](#)

Write details that are specific to each of these poems by Sheers and Heaney around each title; write any similarities between the poems in the middle:

'Hedge  
School'

'Blackberry  
Picking'

ADDITIONAL RESOURCES

[Eduqas](#) > [A Level English Literature](#) > [Specification from 2015](#)

[Eduqas](#) > [A Level English Literature](#) > [Specimen Assessment Materials](#)

**Prose: Making Connections**

**Key Points:**

- Need to ensure that learners can make connections between focused detail and the overview.
- In drafting work for the non-exam assessment component, learners must be made aware that they need to balance their attention between texts.
- Learners also need to do more than state connections. The best responses always explore the similarities and differences between texts.

INSPIRATION FOR TEACHING



**Possible approaches:**

- Learners read two extracts from the different texts and create a double-bubble map (similar to the **poetry example**) to collate ideas.
- Look at the opening of both novels. How are they similar/different? Split the class into groups to look at specific detail e.g. ideas, narrative voice, language, character etc. Do the same with the ending of the novels.
- Get learners to write a passage of one novel in the style of the other writer and vice versa. Discuss decisions they made as they wrote each passage.

ADDITIONAL RESOURCES

[Eduqas](#) > [A Level English Literature](#) > [Specification from 2015](#)

[Eduqas](#) > [A Level English Literature](#) > [Specimen Assessment Materials](#)

**Drama: Making Connections**

**Key Points:**

- When exploring connections in drama, it is important to remember that plays are texts which have been written to be performed.
- Learners will still be looking at ideas and attitudes as well as the way these have been created by writers' choice of form, structure and language.
- Teachers need to guide learners to other aspects as well, including dramatic techniques. Learners might consider stage directions, the use of set, sound and light, for example.
- The best responses can explore connections rather than merely state them.



**Possible approaches:**

- Learners create a double-bubble map (similar to the [poetry example](#)) to collate similarities and differences between texts.
- Get learners to look at two extracts side by side. Ask them to only make comments, as they discuss, that show how one text sheds light on the other.
- Ask learners to write a scene where the characters of one play meet the characters of another. They discuss one of the shared themes. What do they say?

[Eduqas](#) > [A Level English Literature](#) > [Specification from 2015](#)

[Eduqas](#) > [A Level English Literature](#) > [Specimen Assessment Materials](#)



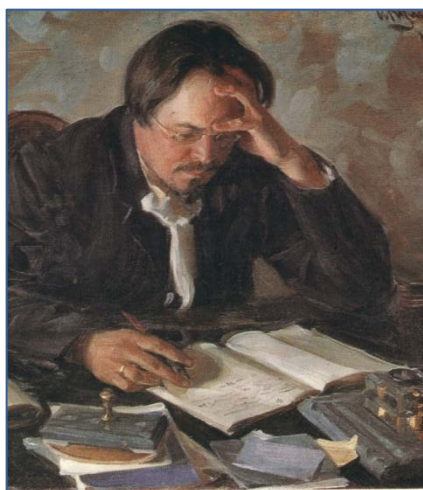
AREA OF STUDY

**Getting the Basics Right**

Key Points:

- The language learners use in their essays can reveal an awareness of other readings; using words such as 'suggests', 'arguably' and 'could be' can be helpful.
- Probe the text, and learners' responses to it, by ensuring rich discussion of meaning in the classroom. The learners' own ideas about how an extract or whole text can be interpreted in different ways can be useful in considering different interpretations.
- Different interpretations can be linked to critical theory such as Marxist or feminist readings, but this isn't compulsory.
- Encourage learners to engage with critical views as they read critical material (extracts, chapters or even quotations from wider texts).

AMPLIFICATION FOR TEACHING



Learners need to remember that it's not necessarily how often different interpretations are considered in an essay that matters, but the quality of the references and their exploration in light of the textual analysis.

**Simply stating a different interpretation won't access the higher bands.** The best candidate can explore different interpretations and consider their validity.

In the classroom, encourage learners to agree or disagree with a critical view/statement, using the text to back up their ideas.

Insist that learners argue for the view with which they initially disagree so that they become skilled at questioning others' views.

ADDITIONAL RESOURCES

[Eduqas](#) > [A Level English Literature](#) > [Specification from 2015](#)

[Eduqas](#) > [A Level English Literature](#) > [Specimen Assessment Materials](#)

Possible Approaches

Key Points:

- Learners need to explore different interpretations rather than just state them.
- Guide learners to use interpretations to develop and illuminate their understanding of the text(s).
- Thinking about different interpretations is an ideal opportunity to develop independent reading. Reading and understanding critical material isn't beyond anyone and can be encouraged and taught in order to enhance learners' understanding.

AMPLIFICATION FOR TEACHING



The screenshot shows a resource page with the following content:

- SECTION: DIFFERENT INTERPRETATIONS OF LITERARY TEXTS** EXAM LEVEL: A LEVEL
- DIFFERENT INTERPRETATIONS USING CRITICAL READINGS**
- Read the passage from Hardy's 'Tess of the d'Urbervilles'. How do the critical quotations on the novel affect your reading of the text?
- Clouds the amazing and prosaic light of the world's active hours had grown strong, she crept from under her blanket of leaves, and looked around herself. Then she perceived what had been going on to disturb her. The plantation across the road had been under the shade of the foot into a park, which seemed to have been outside the hedge being planted. Under the trees several pheasants lay about, their red plumage dotted with blood. Some were dead, some being wailing a wailing, some crying out at the sky, some pushing quickly, some contracted, some stretched out all of their wings, as if they were in the throes of some terrible pain which would not let them rest until they had died.
- Tess glanced across the meadow of the park. The birds had been driven down into the corner the day before by some shooting-party, and while those that had dropped dead under the shot, or had died before nightfall, had been scattered for and carried off, many had scattered into the meadow and hidden themselves away, or risen among the thick hedges, where they had maintained their position till they grew weaker with loss of blood in the night-time, when they had fallen one by one as she had heard them.
- She had occasionally caught glimpses of these men in girdled, looking over hedges, or peeping through bushes, and passing their game, strongly reminded, a knowledge light in their eyes. She had never felt that, rough and brutal as they seemed just then, they were not like this all the year round, but was, in fact, quite and persons seen during some weeks of summer and winter when, in the intervals of the Midday Procession, they set out with their dogs to hunt the fox. In this case, however, they were not hunting, but were, through the search for pheasants, means being to gratify these propensities of once so uncertainly and so unobtrusively towards their weaker fellows in nature's hunting party.
- With the impulse of a soul who could feel for kindred sufferers as much as for herself, Tess's first thought was to put the red wing birds out of their misery, and to this end with her own hands she broke the necks of all those she could find, leaving them to lie where she had found them till the gamekeepers should come—as they probably would come—no look for them beyond time.
- "These deaths—no suppose myself the most miserable being on earth in the sight of such misery as yours!" she exclaimed, her face turning clear as she killed the birds tenderly. "And not a henge of body pain about me! I'm not mangled, and I'm not bleeding, and I have ten hands to feed and clothe me!" She was ashamed of herself for her glances of the night, based on looking more brightly than a sense of consideration under an arbitrary law of society which had no foundation in Nature.
- "It is curious that this is a story which, in spite of its almost unbridled power, it is very difficult to read, because in almost every page the mind rebels against the steady assumptions of the author, and rebels from the central action of a universe so bleak and godless..." Richard Halliburton, *Speculator*, 1932
- "Nothing really matters in the novel nearly so much as Tess herself, not the other characters, not the philosophical questions, not the social setting, in her opinion, insight and awareness. It is curious to think that the most radical claim for the redemptive power of suffering... Tess is one of the greatest examples we have in English literature of how a writer can take hold of a cultural convention and, through the sheer intensity of his affection, pain and purity it is something that is morally ambivalent." Irving Lurie, *Thomas Hardy*, 1938
- ADDITIONAL RESOURCES**
- [Edexcel - A Level English Literature - Specification from 2014](#)
- [Edexcel - A Level English Literature - Specimen Assessment Materials](#)
- [List of Related External Resources](#)

Exploring Meaning:

- Give learners an extract and two critical quotations. Ask them to analyse the text using the quotations to help them. Doing this exercise in other components will be especially helpful as preparation towards the unseen prose section of Component 3. **Select the image (left)** for example materials.
- Give learners a review from a newspaper periodical to read. Ask them to underline the three most useful sentences. Explore chosen quotations through class discussion.
- Organise learners into groups and give different groups a different card which outlines very briefly a critical view e.g. Marxist, feminist etc. Ask the groups to interpret the text/extract/poem in the light of what they've read. They then deliver their reading in a presentation to the whole class who make notes, guided by the teacher.
- For homework, give different learners different essays to read on a text and ask them to highlight key quotations that illuminate their understanding. In the classroom, discuss and collate quotations and comments so that they create their own quotation bank.
- Begin looking at an extract/poem through writing a key line/image/dialogue/props on the board. Ask learners to consider as many meanings as possible. See how many of those fit in the context of whole extract/poem.

ADDITIONAL RESOURCES

[Eduqas > A Level English Literature > Specification from 2015](#)

[Eduqas > A Level English Literature > Specimen Assessment Materials](#)

DIFFERENT INTERPRETATIONS: USING CRITICAL READINGS

Read this passage from Hardy's *Tess of the d'Urbervilles*. How do the critical quotations on the novel affect your reading of the text?

Directly the assuring and prosaic light of the world's active hours had grown strong, she crept from under her hillock of leaves, and looked around boldly. Then she perceived what had been going on to disturb her. The plantation wherein she had taken shelter ran down at this spot into a peak, which ended it hitherward, outside the hedge being arable ground. Under the trees several pheasants lay about, their rich plumage dabbled with blood; some were dead, some feebly twitching a wing, some staring up at the sky, some pulsating quickly, some contorted, some stretched out—all of them writhing in agony, except the fortunate ones whose tortures had ended during the night by the inability of nature to bear more.

Tess guessed at once the meaning of this. The birds had been driven down into this corner the day before by some shooting-party; and while those that had dropped dead under the shot, or had died before nightfall, had been searched for and carried off, many badly wounded birds had escaped and hidden themselves away, or risen among the thick boughs, where they had maintained their position till they grew weaker with loss of blood in the night-time, when they had fallen one by one as she had heard them.

She had occasionally caught glimpses of these men in girlhood, looking over hedges, or peeping through bushes, and pointing their guns, strangely accoutred, a bloodthirsty light in their eyes. She had been told that, rough and brutal as they seemed just then, they were not like this all the year round, but were, in fact, quite civil persons save during certain weeks of autumn and winter, when, like the inhabitants of the Malay Peninsula, they ran amuck, and made it their purpose to destroy life—in this case harmless feathered creatures, brought into being by artificial means solely to gratify these propensities—at once so unmannerly and so unchivalrous towards their weaker fellows in Nature's teeming family.

With the impulse of a soul who could feel for kindred sufferers as much as for herself, Tess's first thought was to put the still living birds out of their torture, and to this end with her own hands she broke the necks of as many as she could find, leaving them to lie where she had found them till the game-keepers should come—as they probably would come—to look for them a second time.

"Poor darlings—to suppose myself the most miserable being on earth in the sight o' such misery as yours!" she exclaimed, her tears running down as she killed the birds tenderly. "And not a twinge of bodily pain about me! I be not mangled, and I be not bleeding, and I have two hands to feed and clothe me." She was ashamed of herself for her gloom of the night, based on nothing more tangible than a sense of condemnation under an arbitrary law of society which had no foundation in Nature.

*"We confess that this is a story which, in spite of its almost unrivalled power, it is very difficult to read, because in almost every page the mind rebels against the steady assumptions of the author, and shrinks from the untrue picture of a universe so blank and godless..."*

Richard Holt Hutton, *Spectator*, 1892

*"Nothing finally matters in the novel nearly so much as Tess herself: not the other characters, not the philosophical underlay, not the social setting. In her violation, neglect and endurance, Tess comes to seem Hardy's most radical claim for the redemptive power of suffering... Tess is one of the greatest examples we have in English literature of how a writer can take hold of a cultural stereotype and, through the sheer intensity of his affection, pare and purify it into something that is morally ennobling..."*

Irving Howe, *Thomas Hardy*, 1968

ADDITIONAL RESOURCES

[Eduqas](#) > [A Level English Literature](#) > [Specification from 2015](#)

[Eduqas](#) > [A Level English Literature](#) > [Specimen Assessment Materials](#)

## KEY ASPECTS OF THE SPECIFICATION FROM 2015

ASSESSMENT	
AREA OF STUDY	DESCRIPTION
<b><u>Common Problems</u></b>	Highlighting common problems associated with the way learners approach the different AOs.
<b><u>Tackling Two-part Questions</u></b>	Possible approaches to building the skills required to respond successfully to two-part questions.
<b><u>Non-exam Assessment</u></b>	Ensuring that teachers and learners are clear about the demands of Component 5 and guidance for building helpful tasks for learners.

Key Points:

- Candidates need to be made aware of the different AOs at an early stage.
- For each component and each section, there should be a sound understanding of the weighting of the AOs examined.
- Balancing the AOs is vital with the analysis of the text being central.
- The most sophisticated responses can work on a number of AOs at the same time.

**AO1**

- Poor structure or organisation: focus too broad so trying to cover too much ground; shaky paragraphing; favouring one text.
- Lack of textual knowledge and overview of the whole text affects the quality of creative engagement.
- Not always relevant use of terminology.
- Poor proofreading affecting technical accuracy.

**AO2**

- Commentary of meaning rather than analysis of how the use of language, form and structure conveys meaning.
- Asserted ideas: insufficient support or lack of development of ideas.
- Approaching characters as real people rather than literary constructs.
- Feature-spotting.

**AO3**

- Context-led responses with the text used as illustration.
- Sweeping generalisations.
- Perils of biographical reading: conflating writer and characters/narrator.

*Continued on next page*

[Eduqas](#) > [A level English Literature](#) > [Specification from 2015](#)

[Eduqas](#) > [A level English Literature](#) > [Specimen Assessment Materials](#)

**Common Problems**

**COMMON PROBLEMS LINKED TO ASSESSMENT OBJECTIVES (CONTINUED)**

**AO4**

- Poor balance between texts.
- Making too many superficial or undeveloped links: assertion; loss of clear focus on task.
- Relying too heavily on contextual links rather than solidly literary connections.

**AO5**

- Using poor quality web-based sources: encourages commentary and loss of focus; serious danger of plagiarism.
- Failing to engage with the different interpretation quoted/referenced.
- Quoting too much material from other readers leaving too little space for AO2.

**ADDITIONAL RESOURCES**

[Eduqas](#) > [A level English Literature](#) > [Specification from 2015](#)

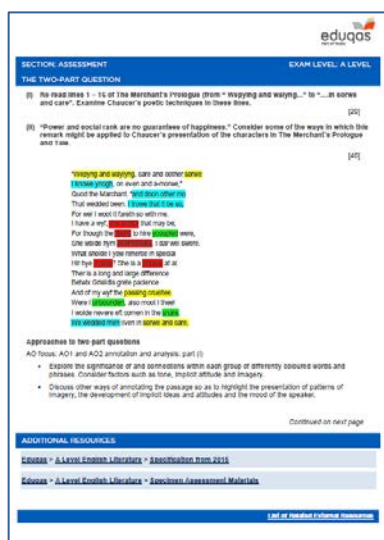
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### Tackling Two-part Questions

#### Key Points:

- Tackling the two-part question is a skill that learners need to develop in order to respond confidently in a number of different components.
- Although there is a link between the two parts, candidates shouldn't be covering the same ground in the second part of the question.
- Continually setting exercises and tasks that reflect the two-part structure will be essential for success.

### INSPIRATION FOR TEACHING



The screenshot shows a page from the Eduqas assessment materials. It includes the title 'SECTION: ASSESSMENT EXAM LEVEL: A LEVEL' and 'THE TWO-PART QUESTION'. The text of 'The Merchant's Prologue' is displayed with various words highlighted in yellow and green. Below the text are two questions: (i) 'Read lines 1 - 16 of the Merchant's Prologue from "Wapping and Wapping..." to "...in some and ease". Examine Chaucer's poetic techniques in these lines.' and (ii) '"Power and social rank are no guarantees of happiness." Consider some of the ways in which this remark might be applied to Chaucer's presentation of the characters in The Merchant's Prologue and 1.aa.' There is also a section for 'Approaches to two-part questions' and 'ADDITIONAL RESOURCES'.

#### Approaches to Two-part Questions:

- The first part can work as a springboard for the second part as there is a connection in thought between them.
- One 'bridging' sentence might be useful for candidates as they start on the second part of the question.
- Candidates won't be penalised for not making a link between the first and second parts of the question.
- After looking at an extract in the classroom, candidates can suggest their own ideas for questions which could be asked about the whole text, in the light of their initial analysis.
- **Select the image (left)** for example materials, activities and ideas linked to ways to approach the two-part question.

### ADDITIONAL RESOURCES

[Eduqas](#) > [A Level English Literature](#) > [Specification from 2015](#)

[Eduqas](#) > [A Level English Literature](#) > [Specimen Assessment Materials](#)

THE TWO-PART QUESTION

- (i) Reread lines 1–16 of *The Merchant’s Prologue* (from ‘Weping and wailing...’ to ‘...in sorwe and care’). Examine Chaucer’s poetic techniques in these lines.

[20]

- (ii) ‘Power and social rank are no guarantees of happiness.’ Consider some of the ways in which this remark might be applied to Chaucer’s presentation of the characters in *The Merchant’s Prologue and Tale*.

[40]

‘Weping and wailing, care and oother sorwe  
 I knowe ynogh, on even and a-morwe,  
 Quod the Marchant, and so doon other mo  
 That wedded been. I trowe that it be so,  
 For wel I woot it fareth so with me.  
 I have a wyf, the worste that may be;  
 For thogh the leend to hire ycoupled were,  
 She wolde him overmacche, I dar wel swere.  
 What sholde I yow reherce in special  
 Hir hye mallice? She is a shrewe at al.  
 Ther is a long and large difference  
 Bitwix Grisildis grete pacience  
 And of my wyf the passing crueltee.  
 Were I unbounden, also moot I thee,  
 I wolde nevere eft comen in the snare.  
 We wedded men liven in sorwe and care.’

**Approaches to two-part questions**

AO focus: AO1 and AO2 annotation and analysis: part (i)

- Explore the significance of and connections within each group of differently coloured words and phrases. Consider factors such as tone, implicit attitude and imagery.
- Discuss other ways of annotating the passage so as to highlight the presentation of patterns of imagery; the development of implicit ideas and attitudes and the mood of the speaker.

*Continued on next page*

ADDITIONAL RESOURCES

[Eduqas > A Level English Literature > Specification from 2015](#)

[Eduqas > A Level English Literature > Specimen Assessment Materials](#)



THE TWO-PART QUESTION

- (i) Reread lines 1–16 of *The Merchant’s Prologue* (from “Wepying and waylyng...” to “...in sorwe and care”). Examine Chaucer’s poetic techniques in these lines.

[20]

- (ii) “Power and social rank are no guarantees of happiness.” Consider some of the ways in which this remark might be applied to Chaucer’s presentation of the characters in *The Merchant’s Prologue and Tale*.

[40]

Bridging parts (i) and (ii)

- Ask the class to identify quickly any ideas they have absorbed from Chaucer’s use of language in answering part (i) which may be relevant to part (ii).
- Choose pairs of students to identify which assessment objectives are being addressed in each element of the part (ii) question.
- Each pair should then select evidence from the text to develop their response, particularly in respect of the contextual and critical focus points of the question.
- Taking account of further relevant contexts and critical views (AO3 and AO5), responses should develop (AO1) beyond the passage in part (i) and cover a range of material throughout the poem (AO2).

ADDITIONAL RESOURCES

[Eduqas](#) > [A Level English Literature](#) > [Specification from 2015](#)

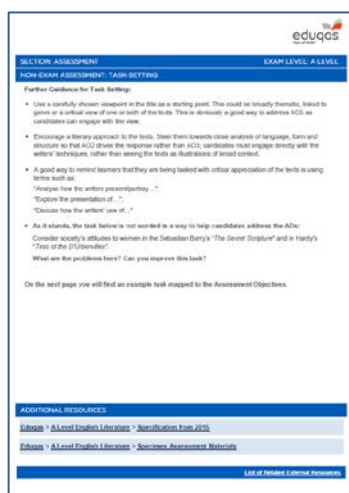
[Eduqas](#) > [A Level English Literature](#) > [Specimen Assessment Materials](#)

## Non-exam Assessment: Getting the Basics Right

### Key Points:

- The ethos of the specification is one that encourages learners' independent learning and study. Part of that independence can be seen in the non-exam assessment.
- Even where teachers are reticent to give learners complete freedom in their choice of texts, it would be beneficial for learners to choose their own focus for study, based on their personal engagement with their texts.
- In light of that, teachers can encourage learners to choose from a range of tasks.
- Teachers must also guide learners towards texts that have an appropriate degree of substance and challenge, ensure that they're taken from the correct periods (one pre-2000, one post-2000).
- Although the 2500–3500 word count is a guideline, learners should be aware that they can punish themselves if they don't adhere to it.
- It is the teacher's responsibility to make sure that tasks, texts and word counts are appropriate.

## AMPLIFICATION FOR TEACHING



### Task-setting:

- **Select the image (left)** for further task-setting guidance and an example task mapped to the Assessment Objectives.
- The task must be manageable in the word limit.
- Tasks should reflect the equal weighting of the texts by making it clear that both texts should be considered in detail. It might be appropriate to include a steer such as “compare and contrast” or “make productive and illuminating connections between the texts where relevant”.
- Tasks should give candidates opportunities to discuss the significance of relevant contextual factors on the writing of the texts and on reader response (AO3). However, centres must take care not to invite candidates to take a context-led approach, keeping literary response to the fore.

## ADDITIONAL RESOURCES

[Eduqas](#) > [A Level English Literature](#) > [Specification from 2015](#)

[Eduqas](#) > [A Level English Literature](#) > [Specimen Assessment Materials](#)

**Further Guidance for Task-setting:**

- Use a carefully chosen viewpoint in the title as a starting point. This could be broadly thematic, linked to genre or a critical view of one or both of the texts. This is obviously a good way to address AO5 as candidates can engage with the view.
- Encourage a literary approach to the texts. Steer them towards close analysis of language, form and structure so that AO2 drives the response rather than AO3; candidates must engage directly with the writers' techniques, rather than seeing the texts as illustrations of broad context.
- A good way to remind learners that they are being tasked with critical appreciation of the texts is using terms such as:  
"Analyse how the writers present/portray...";  
"Explore the presentation of...";  
"Discuss how the writers' use of..."

- **As it stands, the task below is *not* worded in a way to help candidates address the AOs:**

Consider society's attitudes to women in Sebastian Barry's *The Secret Scripture* and in Hardy's *Tess of the d'Urbervilles*.

**What are the problems here? Can you improve this task?**

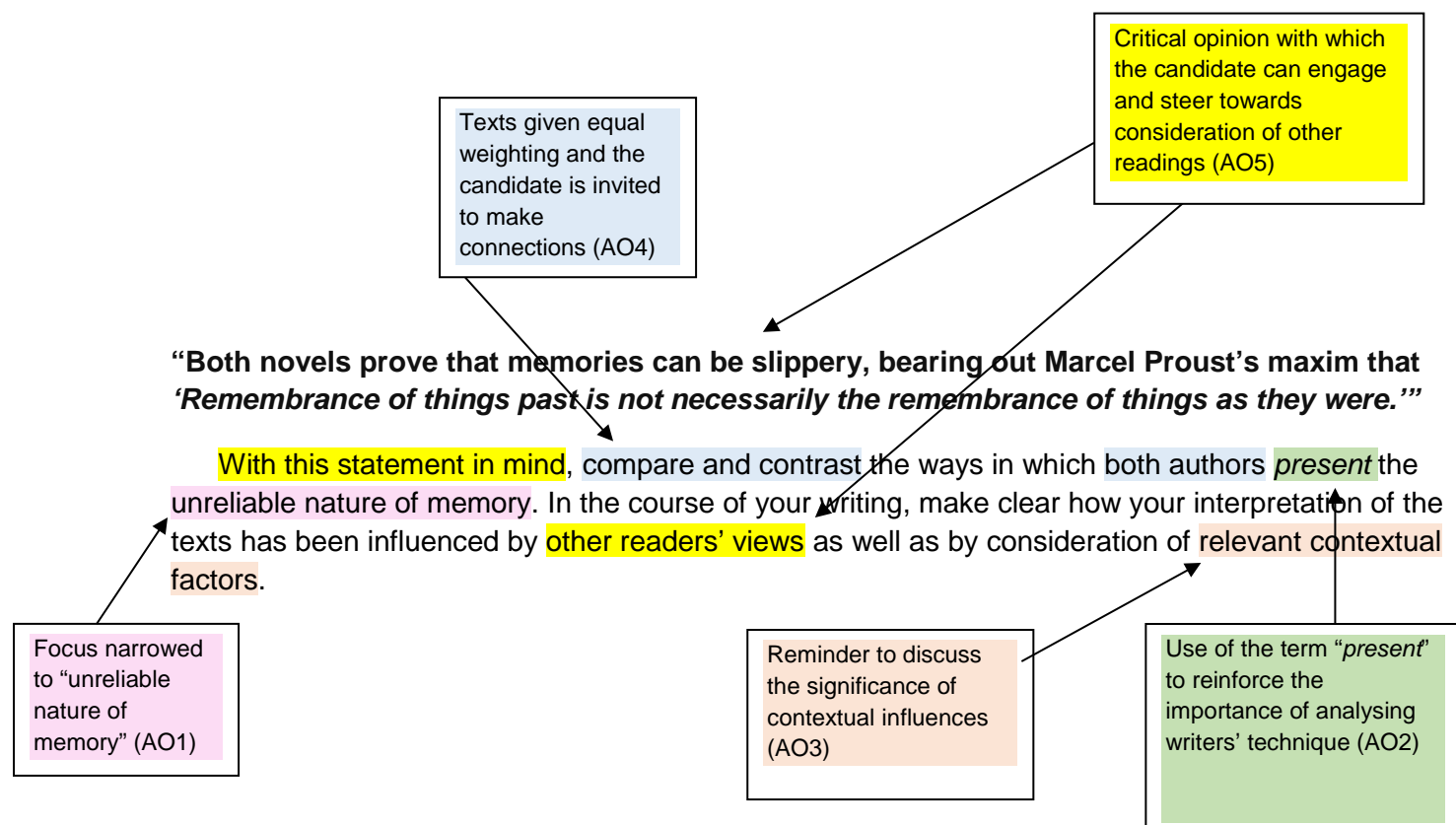
**On the next page you will find an example task mapped to the Assessment Objectives.**

ADDITIONAL RESOURCES

[Eduqas](#) > [A Level English Literature](#) > [Specification from 2015](#)

[Eduqas](#) > [A Level English Literature](#) > [Specimen Assessment Materials](#)

Further Guidance for Task-setting: Example Task



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