

AQA 'A2'
English
Literature
Specification

At the end of A2 candidates will have:

- Understood a different way of looking at generic labelling as a way of grouping texts, ideas, and responses. This time the focus – through ‘Gothic’ and/or ‘Pastoral’ – will be on cultural representations of moral, philosophical, religious, spiritual, political and other issues which are deemed to be important at different times by different groups
- Read widely and independently with candidates often selecting their own texts for study and comparison
- Been introduced to some critical theories and have an awareness, in addition to studying set texts, that theory can itself be worthy of study and can help readers to become more judicious in their critical responses
- Seen critical material as a ‘model’ of academic writing. This will be helpful for A Level and also for further study of the subject, or other subjects, at degree level

Assessment Objectives

AO1: different types of response, quality of writing, terminology

AO2: analysis of form. Structure and language

AO3: connections and comparisons between different literary texts, informed by interpretations of other readers

AO4: significance of contexts in which literary texts are written and received

Unit 3 – Elements of Gothic

At a glance:

- 2 hour examination – closed books
- 60% of total A2 marks: 30% total of A level marks
- Minimum 3 texts including at least one 1300 – 1800. 2 questions to be answered.
- Two topics for examination 2010 – 2013: Elements of Gothic / Elements of Pastoral
- For each topic there will be two sections. Candidates to answer one question from Section A and one question from Section B
- Section A will be a text specific question. One question per text.
- Section B will involve writing about an aspect of the chosen topic across at least three texts. Choice from three questions.

Gothic – Some possible suggestions for gothic element may include:

- Death
- Violence
- Sinfulness
- Excess
- The macabre
- Melodrama
- The unknown
- Shock
- Transgression
- Opposite extremes
- Over-reaching
- Imprisonment and entrapment
- Darkness
- The supernatural
- Awe and terror
- Aberration and conflict

N.B. All four assessment objectives are addressed in Section A and B; unlike the narratives unit.

Unit 4 – Further and Independent Reading

- Coursework
- 40% of total A2 marks: 20% of total A level marks
- Minimum of 3 texts for study including one pre-released anthology of critical material
- A portfolio of 2 pieces of written coursework
- First piece a comparative study of an aspect of two texts: 1500 – 2000 words
- Second piece an application of an aspect of critical anthology to a literary text: 1200 – 1500 words

To achieve an A* candidates will need to :

- Get an A grade overall in A level
- Get an aggregate A* across A2 units
- 180 out of 200 UMS marks are on the A2 units

	A2
Units Covered & Texts Studied	<p>Unit 3: Texts and Genres –</p> <p style="text-align: center;">Elements of the Gothic</p> <ul style="list-style-type: none"> • ‘Dracula’ – Bram Stoker • ‘The Bloody Chamber’ – Angela Carter • ‘Macbeth’ – William Shakespeare <p>Unit 4: Further Independent Research</p> <ul style="list-style-type: none"> • ‘Heart of Darkness’ – Joseph Conrad • ‘Things Fall Apart’ - Chinua Achebe • A collection of poems • AQA Critical Anthology
Induction (1 WK)	<ul style="list-style-type: none"> • Induction: Independent learning and essay writing skills – close reading of openings of texts
1	<ul style="list-style-type: none"> • Unit 3 – Dracula • Unit 4 –Critical anthology and text
2	<ul style="list-style-type: none"> • Unit 3 – Macbeth / Dracula • Unit 4 – Critical anthology and text
3	<ul style="list-style-type: none"> • Unit 3 – Macbeth / Dracula / the Bloody Chamber • Unit 4 – Heart of Darkness
4	<ul style="list-style-type: none"> • Unit 3 – Macbeth / Dracula / The Bloody Chamber • Unit 4 – Heart of Darkness / Things Fall Apart
5	<ul style="list-style-type: none"> • Revision • Study Leave • Exams

Unit 3 Section A & B Name:		QK Target Grade:		Date:	
Band	AO1	AO2	AO3	AO4	
Band 1 0 – 5 marks	<ul style="list-style-type: none"> Quality of writing hinders meaning Unclear line of argument/not always relevant 	<ul style="list-style-type: none"> Very limited discussion of how form and structure shape meanings Very limited discussion of how aspects of language shape meanings 	<ul style="list-style-type: none"> Little sense of connections made through concept of gothic Little understanding of different interpretations of texts 	<ul style="list-style-type: none"> Very limited understanding of ways of contextualising Very limited awareness of other contextual factors 	
Band 2 6 - 12 marks	<ul style="list-style-type: none"> Some use of critical vocabulary despite technical weakness Simple attempt at structuring argument/usually relevant with some focus on task 	<ul style="list-style-type: none"> Some awareness of how form and structure shape meanings Some awareness of how aspects of language shape meanings 	<ul style="list-style-type: none"> Some connections made between texts through concept of gothic Some reference to different interpretations of texts/some textual support 	<ul style="list-style-type: none"> Some consideration of ways of contextualising gothic Some consideration of other relevant contextual factors 	
Band 3 13 - 19 marks	<ul style="list-style-type: none"> Use of some critical vocabulary and generally clear expression Some structured argument though not sustained/relevant with focus on task 	<ul style="list-style-type: none"> Consideration of some features of form and structure and how they shape meanings Consideration of some aspects of language and how they shape meanings 	<ul style="list-style-type: none"> Consideration of connections between texts through concept of gothic Consideration of different interpretations of texts, with general textual support 	<ul style="list-style-type: none"> Consideration of ways of contextualising gothic Consideration of a range of contextual factors with specific links between context/texts/tasks 	
Band 4 20 - 26 marks	<ul style="list-style-type: none"> Use of accurate critical vocabulary and clear argument expressed accurately Relevant with clear focus on task/informed knowledge and understanding of text 	<ul style="list-style-type: none"> Consideration of how specific features of form and structure shape meanings Consideration of how aspects of language shape meanings 	<ul style="list-style-type: none"> Detailed consideration of connections between texts through concept of gothic Clear consideration of different interpretations of texts with apt supportive references 	<ul style="list-style-type: none"> Examination of ways of contextualising gothic Examination of a range of other contextual factors with specific, detailed links between context/texts/task 	
Band 5 27 – 33 marks	<ul style="list-style-type: none"> Use of appropriate critical vocabulary and well structured argument expressed accurately Relevant with sharp focus on task/detailed knowledge and understanding of texts 	<ul style="list-style-type: none"> Exploration of several features of form and structure with evaluation of how they shape meaning Exploration of several aspects of language with evaluation of how they shape meanings 	<ul style="list-style-type: none"> Detailed and evaluative discussion of connections between texts through concept of gothic Clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses and with significant supportive references 	<ul style="list-style-type: none"> Detailed exploration of ways of contextualising gothic Detailed exploration of a range of other contextual factors with specific, detailed links between context/texts/task 	
Band 6 34 -40 marks	<ul style="list-style-type: none"> Use of appropriate critical vocabulary and technically fluent style/well structured and coherent argument Always relevant with very sharp focus on task and confidently ranging around texts 	<ul style="list-style-type: none"> Exploration and analysis of key features of form and structure with perceptive evaluation of how they shape meanings Exploration and analysis of key aspects of language with perceptive evaluation of how they shape meaning 	<ul style="list-style-type: none"> Detailed and perceptive understanding of issues raised in connecting texts through concept of gothic Perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weaknesses and with excellent selection of supportive references 	<ul style="list-style-type: none"> Excellent understanding of ways of contextualising gothic Excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task 	

Marking sticker (blue or green)

Any additional comments:

TASK 1:

- Write a comparative essay on at least TWO texts
- Show an informed knowledge and understanding of both texts
- Investigate aspects of Form, STRUCTURE and LANGUAGE comparatively across texts looking at how they shape meaning
- Find similarities and differences within texts, informed by different interpretations and critical approaches
- Consider and evaluate possible contexts of production and their effects comparatively across texts
- Consider and evaluate possible contexts of reception and their effects comparatively across texts

TASK 2:

- Write in an appropriate form for the task, such as a short essay, a review, a piece of journalism
- Show an informed knowledge of the critical ideas they are testing and of the literary texts(s) they are applying them to
- Show how FORM, STRUCTURE and LANGUAGE affect the way literary texts can be read
- Make connections between critical material and the literary texts
- Consider possible different interpretations in the light of the critical source material and other ideas including their own
- Consider and evaluate possible contexts of production and their effects comparatively across texts
- Consider and evaluate possible contexts of reception and their effects comparatively across texts

Band	AO1	AO2	AO3	AO4
Band 1 0 – 5 marks	<ul style="list-style-type: none"> • quality of writing hinders meaning • unclear line of argument/not always relevant 	<ul style="list-style-type: none"> • very limited discussion of how form and structure shape meanings • very limited discussion of how aspects of language shape meanings 	<ul style="list-style-type: none"> • little sense of connections between texts • little understanding of different interpretations of texts 	<ul style="list-style-type: none"> • very limited understanding of context of reception • very limited understanding of possible contexts of production
Band 2 6 – 10 marks	<ul style="list-style-type: none"> • some use of critical vocabulary despite technical weakness • simple attempt at structuring argument / usually relevant with some focus on task 	<ul style="list-style-type: none"> • some awareness of how form and structure shape meaning • some awareness of how aspects of language shape meaning 	<ul style="list-style-type: none"> • some connections made between texts • some reference to different interpretations of texts/some textual support 	<ul style="list-style-type: none"> • some consideration of contexts of reception • some consideration of possible contexts of production
Band 3 11 – 15 marks	<ul style="list-style-type: none"> • use of some critical vocabulary and generally clear expression • some structured argument though not sustained/relevant with focus on task 	<ul style="list-style-type: none"> • consideration of some features of form and structure and how these features shape meanings • consideration of some aspects of language and how these shape meanings 	<ul style="list-style-type: none"> • consideration of connections between texts • consideration of different interpretations of texts, with general textual support 	<ul style="list-style-type: none"> • consideration contexts of reception • consideration of possible contexts of production
Band 4 16 – 20 marks	<ul style="list-style-type: none"> • use of accurate critical vocabulary and clear argument expressed accurately • relevant and clear focus on task / informed knowledge and understanding of texts 	<ul style="list-style-type: none"> • consideration of how specific features of form and structure shape meanings • consideration of how aspects of language shape meanings 	<ul style="list-style-type: none"> • detailed discussion of connections between texts • clear consideration of different interpretations of texts with apt supportive references 	<ul style="list-style-type: none"> • Examination of contexts of reception • Examination of possible contexts of production
Band 5 21 – 25 marks	<ul style="list-style-type: none"> • use of appropriate critical vocabulary and well structured argument expressed accurately • relevant with sharp focus on task / detailed knowledge and understanding of texts 	<ul style="list-style-type: none"> • exploration of several features of form and structure with evaluation of how they shape meanings • exploration of several aspects of language with evaluation of how they shape meanings 	<ul style="list-style-type: none"> • detailed and evaluative discussion of connections between texts • clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses and with significant supportive references 	<ul style="list-style-type: none"> • detailed exploration of contexts of reception • detailed exploration of possible contexts of production
Band 6 26 – 30 marks	<ul style="list-style-type: none"> • use of appropriate critical vocabulary and technically fluent style/well structured and coherent argument • always relevant with very sharp focus on task and confidently ranging around texts 	<ul style="list-style-type: none"> • exploration and analysis of key features of form and structure with perceptive evaluation of how they shape meanings • exploration and analysis of key aspects of language with perceptive evaluation of how they shape meanings 	<ul style="list-style-type: none"> • detailed and perceptive understanding of issues raised in connecting texts • perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weaknesses and with excellent selection of supportive references 	<ul style="list-style-type: none"> • excellent understanding contexts of reception with detailed links between context/ text/ task • excellent understanding of possible contexts of production with detailed links between context/text/ task

Examples of Possible Tasks:

Unit 3, Section A

- Explore the dramatic use Shakespeare makes of occult and supernatural elements in *Macbeth*.
- Consider the view that in *Dracula* the main function of the character of the Count is to subvert Victorian moral and social codes.
- Drawing upon at least two stories in *The Bloody Chamber*, explore the ways in which Carter might be considered to re-interpret Gothic conventions.

Unit 3, Section B

- ‘Gothic texts show the supernatural intertwined with the ordinary.’ Discuss this view in relation to the texts you have been studying.
- ‘Gothic literature is concerned with the breaking of normal moral and social codes.’ Discuss.
- ‘If a text is to be labelled as gothic, it must convey a sense of fear and terror.’ Discuss this view in relation to the texts you have been studying.

Unit 4, Theoretical Piece

- An analysis of the poem, *Maude Claire* by Christina Rossetti, and an evaluation of how it could be related to Feminism or Marxism.

Unit 4, Comparative Piece

- To what extent can ‘Things Fall Apart’ and ‘Heart of Darkness’ be seen and compared as political texts?’
- How far do you agree with the view that the effects of colonisation lie at the heart of ‘Things Fall Apart’ and ‘Heart of Darkness’? You must compare both texts closely in your answer.
- To what extent can change be seen to lie at the heart of Things Fall Apart and Heart of Darkness? You must compare both texts closely in your answer.

English Literature – A2 - Reading list

An English Literature course is about reading literature. You will, therefore, be expected to read independently; that means **on your own**. You need to read the books **before** you come to class so that you can analyse and discuss them during lesson time; **you will not read whole texts in class**. This means, you will need to read *Macbeth* and *Dracula* and *The Bloody Chamber* over the summer holidays. As you read you should annotate the texts with your ideas concerning elements of Gothic as directed by your teachers. You also need to read *Heart of Darkness* and *Things Fall Apart* in preparation for a comparative piece of coursework. I'm sure you will agree that this is not an enormous amount of reading; please enjoy!

As you know, reading around the subject is also an essential part of the English Literature course. Listed below are a selection of novels, plays, criticisms and films to help stimulate thought and help you to achieve success at A2 level. Remember to read newspapers too.

Set Texts

Things Fall Apart: Chinua Achebe (1958)

Heart of Darkness: Joseph Conrad (1902)

Translations: David Friel (1980)

Dracula: Bram Stoker (1897)

The Bloody Chamber: Angela Carter (1979)

Macbeth: William Shakespeare (1603-1606)

Suggested Criticism

An Introduction to Literature, Criticism and Theory, Andrew Bennett, Nicholas Royle (Pearson, London, 2004)

Beginning Theory: An Introduction to Literary and Cultural Theory: Peter Barry (2002)

Literary Theory: Introduction by Terry Eagleton (2008)

Doing English: A Guide for Literature Students: Robert Eaglestone (Routledge 2000)

On Identity: Amin Maalouf (2000)

How to Write Critical Essays: David B.Pirie (Routledge 1985)

Sexual Politics: Kate Millet (1970)

Suggested Fiction

Animal Farm: George Orwell (1945)

Wide Sargasso Sea: Jean Rhys

1984: George Orwell (1949)

The Communist Manifesto: Marx & Engels (1848)

Northanger Abbey: Jane Austen (1798)

Mansfield Park: Jane Austen (1812)

Jane Eyre: Charlotte Bronte (1847)

A Thousand Splendid Suns: Khalid Hosseini (2007)

The Long Song: Andrea Levy (2010)

Mister Johnson: Joyce Carey (1939)

Recommended Viewing

Apocalypse Now: Francis Ford-Coppola (1979)

The Last King of Scotland: Kevin Macdonald (2006)

Three Kings: David O'Russel (1999)

Fatal Attraction: Adrian Lynne (1987)

The Motorcycle Diaries: Gael Garcia Bernal (2004)

Edward Scissorhands: Tim Burton (1990) – or any other Burton Film

EXTERNAL ASSESSMENT	Course	English Literature A2			
	Year Group	Year 13			
	Exam Board	AQA			
	Specification Title	English Literature B			
	Specification Code	LITB			
	Exam Board Unit Titles	Specification Code of Unit	Assessment Type	Weighting of unit	Any other info
	Unit 3 Texts and Genres	LITB3	Exam- Closed Text 2hrs	30% of total A Level	2 Sections
Unit 4 Further and Independent Reading	LITB4	Coursework	20% of total A Level	2 Coursework pieces	
INTERNAL ASSESSMENTS		Assessment task and details of its relationship to 'official' assessments (Other than Assessment 1, each task assesses all AOs)	Under what conditions was task completed & how much time was allowed?	Teacher responsible	Date by when assessment will be completed
	1	<i>Using opening of Wuthering Heights analyse the use of gothic codes and conventions (A01, A02)</i>	<i>1 HOUR TIMED- open text</i>	<i>AMF/PNR</i>	<i>September 2011</i>
	2	<i>From a feminist perspective deconstruct the representation of women in Dracula Chapter 3- The seduction scene.</i>	<i>Homework</i>	<i>AMF/PNR</i>	<i>October 2011</i>
	3	<i>Critical analysis of a text from a feminist / Marxist perspective. Final Draft of Coursework.</i>	<i>Coursework- completed in lesson time and at home (Word limit of 1500).</i>	<i>DBA/HTN</i>	<i>December 2011</i>
	4	<i>Stoker creates fear in Dracula by presenting the Count as the antithesis of Christianity and its values. To what extent do you agree with this statement?</i>	<i>1 HOUR TIMED- open text</i>	<i>AMF/PNR</i>	<i>December 2011</i>
	5	<i>Mock Results</i>	<i>Mock Exam</i>	<i>AMF/PNR</i>	<i>January 2012</i>
	6	<i>Comparative study of an aspect of two texts. First draft of coursework.</i>	<i>Coursework- completed in lesson time and at home (2000wds).</i>	<i>DBA/HTN</i>	<i>March 2012</i>
	7	<i>Discuss Carter's transformation of fairytales into nightmarish horror.</i>	<i>1 hour closed text</i>	<i>AMF/PNR</i>	<i>March 2012</i>
	8	<i>Comparative study of an aspect of two texts. Final draft of coursework.</i>	<i>Coursework- completed in lesson time and at home (2000wds).</i>	<i>DBA/HTN</i>	<i>April 2012</i>
	9	<i>The gothic has been said to intertwine the supernatural with the ordinary. Discuss this statement in light of the 3 texts you have studied</i>	<i>1 hour closed text</i>	<i>AMF/PNR</i>	<i>April 2012</i>
10	<i>The gothic subverts and challenges social norms. Discuss this statement in light of the 3 texts you have studied</i>	<i>1 hour closed text</i>	<i>AMF/PNR</i>	<i>May 2012</i>	

Department Details

Staff:

Unit 3

Ms Nair – priyanair@qkschool.org.uk

Ms Medcalf – amandamedcalf@qkschool.org.uk

Unit 4

Ms Tilston – helentilston@qkschool.org.uk

Ms Basra – dillenabasra@qkschool.org.uk

STUDY CLUB – Monday, 3.50pm L4F

Bring texts and points for discussion/help