

# *International AS and A-level*

# English Literature

(9675) Specification



**For teaching** from September 2017 onwards

**For International AS exams**

May/June 2018 onwards

**For International A-level exams**

May/June 2019 onwards

**For teaching and examination** outside  
the United Kingdom

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

- You will always find the most up-to-date version of this specification on our website at [oxfordaqa.com/9675](https://oxfordaqa.com/9675)
- We will write to you if there are significant changes to the specification.

# 1 Introduction

## 1.1 Why choose OxfordAQA International AS and A-levels?

Our international qualifications enable schools that follow a British curriculum to benefit from the best education expertise in the United Kingdom (UK).

Our International AS and A-levels offer the same rigour and high quality as AS and A-levels in the UK and are relevant and appealing to students worldwide. They reflect a deep understanding of the needs of teachers and schools around the globe and are brought to you by Oxford University Press and AQA, the UK's leading awarding body.

Providing valid and reliable assessments, these qualifications are based on over 100 years of experience, academic research and international best practice. They have been independently validated as being to the same standard as the qualifications accredited by the UK examinations regulator, Ofqual. They reflect the latest changes to the British system, enabling students to progress to higher education with up-to-date qualifications.

You can find out about OxfordAQA at [oxfordaqa.com](http://oxfordaqa.com)

## 1.2 Why choose our International AS and A-level English Literature?

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

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

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

This specification has been designed by an expert team to give international students an interesting and rigorous course in English literature. The course reflects the international contexts in which the students are studying, while at the same time preparing them for further study of the subject (should they wish to do so) at leading universities across the world.

You can find out about all our international AS and A-level English Literature qualifications at [oxfordaqa.com/english](http://oxfordaqa.com/english)

## 1.3 Recognition

OxfordAQA meet the needs of international students. Please refer to the published timetables on the exams administration page of our website ([oxfordaqa.com/exams-administration](https://www.oxfordaqa.com/exams-administration)) for up to date exam timetabling information. They are an international alternative and comparable in standard to the Ofqual regulated qualifications offered in the UK.

Our qualifications have been independently benchmarked by UK NARIC, the UK national agency for providing expert opinion on qualifications worldwide. They have confirmed they can be considered 'comparable to the overall GCE A-level and GCSE standard offered in the UK'. Read their report at [oxfordaqa.com/recognition](https://www.oxfordaqa.com/recognition)

To see the latest list of universities who have stated they accept these international qualifications, visit [oxfordaqa.com/recognition](https://www.oxfordaqa.com/recognition)

## 1.4 Support and resources to help you teach

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

### Teaching resources

You will have access to:

- sample schemes of work to help you plan your course with confidence
- teacher guidance notes to give you the essential information you need to deliver the specification
- training courses to help you deliver our qualifications
- student textbooks that have been checked and approved by us
- engaging worksheets and activities developed by teachers, for teachers.

### Preparing for exams

You will have access to the support you need to prepare for our exams, including:

- specimen papers and mark schemes
- exemplar student answers with examiner commentaries.

## Analyse your students' results with enhanced results analysis (ERA)

After the first examination series, you can use this tool to see which questions were the most challenging, how the results compare to previous years and where your students need to improve. ERA, our free online results analysis tool, will help you see where to focus your teaching.

Information about results, including maintaining standards over time, grade boundaries and our post-results services, will be available on our website in preparation for the first examination series.

## Help and support

Visit our website for information, guidance, support and resources at [oxfordaqa.com/9675](https://oxfordaqa.com/9675)

You can contact the subject team directly at [english@oxfordaqa.com](mailto:english@oxfordaqa.com) or call us on +44 (0)161 696 5995 (option 1 and then 1 again).

**Please note: We aim to respond to all email enquiries within two working days.**

**Our UK office hours are Monday to Friday, 8am – 5pm.**

## 2 Specification at a glance

The titles of the qualifications are:

- OxfordAQA International Advanced Subsidiary in English Literature
- OxfordAQA International Advanced Level in English Literature.

These qualifications are modular. The full International A-level is intended to be taken over two years. The specification content for the International AS is half that of an International A-level. The International AS can be taken as a stand-alone qualification or can be used to count towards the International A-level. Students can take the International AS in the first year and then take the International A2 in the second year to complete the International A-level or they can take all the units together in the same examination series at the end of the course.

For OxfordAQA International AS and A-level, students can:

- take units 1 and 2 only, for the OxfordAQA International AS qualification
- or
- take units 1 and 2, for the OxfordAQA International AS qualification, in one series, then units 3 and 4 (or non-exam equivalent), for the OxfordAQA International A-level qualification in a later series
- or
- take units 1, 2, 3 and 4 (or non-exam equivalent) in the same series, leading to the full OxfordAQA International A-level.

Re-sits will be allowed for any units. One re-sit per unit will be allowed and the highest mark will count. Unlimited re-sits for the whole qualification will be allowed.

Non-exam assessment marks (NEA) can be carried forward when re-sitting a qualification (either International AS or International A-level).

The guided learning hours (GLH) for an OxfordAQA International Advanced Subsidiary is 180.

The guided learning hours (GLH) for an OxfordAQA International Advanced Level is 360.

These figures are for guidance only and may vary according to local practice and the learner's prior experience of the subject.

## 2.1 Subject content and assessments

### International AS

1. Unit 1: Aspects of dramatic tragedy
2. Unit 2: Place in literary texts

### International A-level

3. Unit 3: Elements of crime and mystery (A-level only)
4. Unit 4: Literary representations (A-level only)

## 2.2 International AS

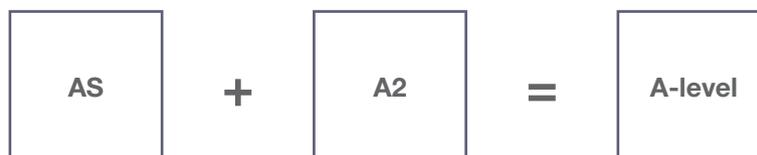
### Assessments

Unit 1: Aspects of dramatic tragedy	+	Unit 2: Place in literary texts
<p><b>What's assessed</b></p> <p>Students answer two questions, one from each section.</p> <p>Study of two drama texts.</p>		<p><b>What's assessed</b></p> <p>Students answer two questions, one from each section.</p> <p>Study of one prose text and one poetry text.</p>
<p><b>How it's assessed</b></p> <p>Written exam: 2 hours</p> <p>Closed book</p> <p>50 marks</p> <p>50% of the International AS assessment (20% of the International A-level assessment)</p>		<p><b>How it's assessed</b></p> <p>Written exam: 2 hours</p> <p>Open book</p> <p>50 marks</p> <p>50% of the International AS assessment (20% of the International A-level assessment)</p>
<p><b>Questions</b></p> <p><b>Section A:</b> (25 marks) One passage-based question on Elizabethan and Jacobean tragedy.</p> <p><b>Section B:</b> (25 marks) One essay question on later dramatic tragedies.</p>		<p><b>Questions</b></p> <p><b>Section A:</b> (25 marks) One essay question on prose set text.</p> <p><b>Section B:</b> (25 marks) One essay question on poetry set text.</p>

## 2.3 International A2

### Assessments

Unit 3: Elements of crime and mystery	+	Unit 4a: Literary representations	OR	Unit 4b: Literary representations
<p><b>What's assessed</b></p> <p>Students answer two questions on texts of choice.</p> <p>Study of two texts.</p>		<p><b>What's assessed</b></p> <p>Students answer two questions on unseen texts: one prose text and one poetry text.</p>		<p><b>What's assessed</b></p> <p>Non-exam assessment.</p> <p>Study of two texts: one poetry text and one prose text.</p> <p>Two essays of 1,250–1,500 words, each responding to a different text.</p>
<p><b>How it's assessed</b></p> <p>Written exam: 2 hours</p> <p>Closed book</p> <p>50 marks</p> <p>30% of International A-level</p>		<p><b>How it's assessed</b></p> <p>Written exam: 2 hours 30 minutes</p> <p>50 marks</p> <p>30% of International A-level</p>		<p><b>How it's assessed</b></p> <p>50 marks</p> <p>30% of International A-level</p> <p>Assessed by teachers and moderated by AQA</p>
<p><b>Questions</b></p> <p>Students answer two essay questions (25 marks each).</p>		<p><b>Questions</b></p> <p><b>Section A: Prose</b> (25 marks) (including literary non-fiction)</p> <p><b>Section B: Poetry</b> (25 marks) More than one unseen text may be included in each section.</p>		



## 3 Subject content – International AS

Our International AS and A-level English Literature specifications provide opportunities for students to develop the creative and critical skills that are essential both for further study and for employability. AS English Literature focuses on the ways in which literary study can be organized around aspects of two different approaches to genre. A-level English Literature offers a third approach to genre, while at the same time introducing students to different ways of reading and responding to texts.

Throughout the specifications set texts have been chosen to illuminate the principles behind the specifications, while at the same time giving teachers the flexibility to design reading programmes which reflect the interests and ambitions of their specific cohorts.

### 3.1 Unit 1: Aspects of dramatic tragedy

In *Aspects of dramatic tragedy*, the texts are connected through the mainstream literary genres of drama and tragedy. Texts have been selected because they share some of the common features of traditional tragic drama while also offering some interesting variations. Students will study two drama texts. Questions on Elizabethan and Jacobean tragedy in Section A will use a passage as a starting point. Questions on Later dramatic tragedies in Section B will be essay questions.

Students will write on two plays, one from Section A and one from Section B. At the core of all the set texts is a tragic hero or heroine who is flawed in some way, who suffers and causes suffering to others. Some tragic aspects will be more in evidence in some texts than in others and students will need to understand how particular aspects of the tragic genre are used and how they work in the two chosen texts. The absence of an ‘aspect’ can be as significant as its presence.

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

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

**Section A: Elizabethan and Jacobean tragedy – select one from:**

William Shakespeare	<i>Othello</i>
William Shakespeare	<i>King Lear</i>
William Shakespeare	<i>Hamlet</i>
Christopher Marlowe	<i>Doctor Faustus</i> (B text)
John Webster	<i>The Duchess of Malfi</i>

**Section B: Later dramatic tragedies – select one from:**

Arthur Miller	<i>Death of a Salesman</i>
Tennessee Williams	<i>A Streetcar Named Desire</i>
Henrik Ibsen	<i>Hedda Gabler</i>
Samuel Beckett	<i>Waiting for Godot</i>
Brian Friel	<i>Translations</i>

## 3.2 Unit 2: Place in literary texts

In *Place in literary texts* the texts are linked through the cultural genre of place. Texts are connected through the significance of place(s) in the texts: to their stories; their narrative structures; their socio-cultural views of the world; their potential meanings. Students study one prose text and one poetry text. This is an open book examination.

There is no exhaustive list of the potential reference to place but ideas that can usefully be explored include:

- specific geographical locations and their potential significances, ranging from houses and villages to whole countries
- locations (and possibly times) where stories take place
- the significance of the natural world, its beauty and possibly its despoliation
- the representation of social identity and how people are placed in society
- ideas of social class
- place as a setting for human relationships
- place as a political space
- the idea of home and homeland
- the language and representation of place.

<b>Section A: Prose – select one from:</b>	
Joseph Conrad	<i>Heart of Darkness</i>
F. Scott Fitzgerald	<i>The Great Gatsby</i>
Chimamanda Ngozi Adichie	<i>Americanah</i>
Andrea Levy	<i>Small Island</i>
Aravind Adiga	<i>Last Man in Tower</i>
Kazuo Ishiguro	<i>Remains of the Day</i>

<b>Section B: Poetry – select one from:</b>
<p><b>William Wordsworth selection:</b>  <i>Lines composed a few miles above Tintern Abbey, Nutting, A Narrow Girdle of Rough Stones and Crags, Michael, Composed Upon Westminster Bridge, Yarrow Unvisited, Daffodils, Elegaic Stanzas.</i></p>
<p><b>Robert Frost selection:</b>  <i>Mending Wall, The Black Cottage, After Apple-Picking, The Wood-Pile, The Road Not Taken, Birches, “Out, Out –”, Stopping by Woods on a Snowy Evening, A Brook in the City, On Looking Up by Chance at the Constellation, Desert Places, An Unstamped Letter in Our Rural Mailbox.</i></p>
<p><b>Thomas Hardy selection:</b>  <i>Neutral Tones, At an Inn, At a Lunar Eclipse, To an Unborn Pauper Child, The Darkling Thrush, The Self-Unseeing, Channel Firing, The Convergence of the Twain, The Going, After a Journey, Beeny Cliff, At Castle Boterel, Places, The Oxen, In Time of ‘The Breaking of Nations’.</i></p>
<p><b>Seamus Heaney selection:</b>  <i>Mid-Term Break, Personal Helicon, The Peninsular, Requiem for the Croppies, Bogland, Anahorish, A New Song, The Tollund Man, Westering, North, Bog Queen, The Graubelle Man, Punishment, Act of Union, The Toome Road.</i></p>

# 4 Subject content – International A-level

There are two units. Unit 3 is an examination and Unit 4 has an optional route, either non-exam assessment or examination.

## 4.1 Unit 3: Elements of crime and mystery

In *Elements of crime and mystery* the texts are connected through a cultural genre. In all these texts a significant crime drives the narrative and the execution and consequences of the crime are fundamentally important to the way the text is structured. All set texts are narratives which focus on transgressions against established order and the specific breaking of either national, social, religious or moral laws. There is a choice of any two texts from eight. This is a closed book examination.

The elements that might be explored, depending on the individual text, include:

- the sense of mystery which needs to be unravelled
- the settings that are created as backdrops for criminal action and for the pursuit of the perpetrators of crime: both places and times will be significant here
- the nature of the crimes and the criminals, the criminals' motives and actions
- detectives and detection
- the investigation that leads to the criminals capture or punishment
- how far there is a moral purpose and restoration of order
- guilt and remorse, confession and the desire for forgiveness
- the sense that there will be a resolution and the criminal will be punished
- the victims of crime and the inclusion of suffering
- some central motifs such as love, money, power, danger and death
- punishment, justice, retribution, the legal system
- the structural patterning of the text as it moves through a series of crises to some sense of order
- the way that language is used in the world that is created
- the way that crime writing is used to comment on society, particularly the representation of society at particular historical periods
- ultimately, how crime stories affect audiences and readers, creating suspense, repugnance, excitement and relief.

Select two from:	
William Shakespeare	<i>Macbeth</i>
Samuel Taylor Coleridge	<i>The Rime of Ancient Mariner</i>
Robert Browning	Selected Poems: <i>The Laboratory, My Last Duchess, Porphyria's Lover, The Patriot, The Pied Piper of Hamelin, The Confessional, Time's Revenges, Count Gismond</i>
Charles Dickens	<i>Oliver Twist</i>
Edgar Allen Poe	Collected Stories: <i>The Murders in the Rue Morgue, The Man of the Crowd, The Pit and the Pendulum, The Black Cat, The Tell-Tale Heart, The Purloined Letter, The Fall of the House of Usher</i>
Robert Louis Stevenson	Collected Stories: <i>Dr Jekyll and Mr Hyde, The Body Snatcher, Markheim, A Lodging for the Night</i>
Agatha Christie	<i>The Murder of Roger Ackroyd</i>
Qiu Xialong	<i>Death of a Red Heroine</i>
Kate Atkinson	<i>When Will There be Good News?</i>

## 4.2 Unit 4: Literary representations

There are two options here, one of which must be chosen, either **4a**: an examination paper using unseen texts, externally assessed, or **4b**: a non-exam assessment submission, teacher assessed and externally moderated.

The first three units of this specification have encouraged students to approach literary texts through an understanding of genre, finding significance through:

- analysing the ways texts are constructed and written
- weighing up the importance of contexts
- finding potential meanings and interpretations.

In the fourth unit of this specification students will be asked to build upon their understanding of how literature works through looking further at literary representations. Representation is used here to emphasise the process of showing a view of the world, rather than the actual world itself, and thus opening up texts to varieties of interpretation. Whichever of the optional routes is chosen, students will be rewarded for their ability to find meanings in texts.

In order to give some framework for the possibilities in this unit, four broad areas are identified. How they apply to each of the optional routes is described below.

- Representations of childhood.
- Representations of war.
- Representations of women/men.
- Representations of race/class/culture.

The key word here is 'representations'. Students need to understand how representation works and how interpretations can arise from the close study of a particular text. It is important to note that, whichever assessment route is taken, the above areas are not topics which are prescribed for detailed study, and students are not expected to draw on extensive contextual knowledge of the topic, nor are they expected to refer to wider reading. They are areas which teachers and students can explore through the analysis of their own selected texts, and so practise the skills of literary analysis and interpretation.

#### 4a: Examination

This examination paper will require students to answer two separate questions on unseen texts. There will be one question on prose and one question on poetry. Both questions will be compulsory. The prose can include literary non-fiction. More than one unseen text may be offered in the question. In each question students will be directed to make reference to the representation of an aspect of one of the four areas prescribed above. The two questions will refer to different topic areas. The question will be framed in such a way that students are guided towards specific elements of the unseen texts, rather than having to do a completely unaided exercise in practical criticism.

An example of a question might be:

‘Read carefully the following poem by W. H. Auden, first published in 1940, and complete the task below.

Write an analysis of this poem in which you explore the significance of Auden’s representation of social class and culture.’

More information about this option can be found in the **Teaching guidance**.

#### 4b: Non-exam assessment

This option is designed to allow students to read widely, to choose their own texts (if appropriate) and to understand that the study of literature needs to be informed by an understanding that literature is representational. A range of differentiated texts and tasks will ideally be seen across a centre’s coursework submission for this component. Students must write about one poetry text and one prose text in separate responses.

The poetry text must be by a single author. The number of poems which constitute a text should be equivalent to those seen in Unit 2 and Unit 3. If short stories are used, they must be by a single author. The number of stories which constitute a text should be equivalent to those seen in Unit 3.

As this is coursework, students must be encouraged to offer individual and independent readings of texts.

Each text chosen for study must be linked to a different topic chosen from the four named above. Students cannot choose texts from any of the AS/A-level exam set text lists. Texts chosen for study may include texts in translation. Texts chosen for study must allow access to a range of critical views and interpretations, and must maximise opportunities for writing with reference to ways in which meanings can be found in literature.

An example of a task linked to race/class/culture could be:

‘Forster has written *A Passage to India* in such a way that it is impossible to sympathise with any of the English characters as there is so little to redeem them.’ Exploring Forster’s representation of the English in India, say how far you agree with this view.

More information about this option can be found in the **Teaching guidance**.

## 5 Scheme of assessment

Find mark schemes, and specimen papers for new courses, on our website at [oxfordaqa.com/9675](https://oxfordaqa.com/9675)

These qualifications are modular. The full International A-level is intended to be taken over two years. The specification content for the International AS is half that of an International A-level.

The International AS can be taken as a stand-alone qualification or it can count towards the International A-level. To complete the International A-level, students can take the International AS in their first year and the International A2 in their second year or they can take all the units together in the same examination series at the end of the two year course.

The specification content will be split across units and will include some synoptic assessment. This allows students to draw together different areas of knowledge from across the full course of study.

All materials are available in English only.

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

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

### 5.1 Availability of assessment units and certification

Examinations and certification for this specification are available as follows:

	Availability of units		Availability of certification	
	International AS	International A2	International AS	International A-level
June 2018	✓		✓	
January 2019	✓		✓	
June 2019	✓	✓	✓	✓
January 2020 onwards	✓	✓	✓	✓
June 2020 onwards	✓	✓	✓	✓

## 5.2 Aims

Courses based on this specification should encourage students to:

- develop their creative and critical skills in reading and analysing texts
- are encouraged to find meanings in texts
- deepen their understanding of how interpretations of texts vary according to contexts
- gain understanding of literary critical works from various theoretical starting points.

## 5.3 Assessment Objectives

The exams and non-exam assessment (NEA) will measure how students have achieved the following assessment objectives:

- AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.
- AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.
- AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

All three AOs are weighted equally in all questions across both International AS and International A-level. This coherent approach to the study of the subject means that AOs support learning rather than dominate it.

Significance is an important term in this specification, both in the framing of the specification itself, and frequently in the framing of specific questions. Its use here derives from semiotics and involves understanding the idea of 'signification'. In the way literary study is configured in this specification, significance involves weighing up all the potential contributions to how a text can be analysed: through the way the text is constructed and written; through text specific contexts that can be relevantly applied; and then finding potential meanings and interpretations.

### 5.3.1 Assessment Objective weightings for International AS English literature

Assessment Objectives (AOs)	Unit weightings (approx %)		Overall weighting of AOs (approx %)
	Unit 1	Unit 2	
AO1	16.66	16.66	33.33
AO2	16.66	16.66	33.33
AO3	16.66	16.66	33.33
Overall weighting of units (%)	50	50	100

### 5.3.2 Assessment Objective weightings for International A-level English literature

Assessment Objectives (AOs)	Unit weightings (approx %)				Overall weighting of AOs (approx %)
	Unit 1	Unit 2	Unit 3	Unit 4	
AO1	6.66	6.66	10	10	33.33
AO2	6.66	6.66	10	10	33.33
AO3	6.66	6.66	10	10	33.33
Overall weighting of components (%)	20	20	30	30	100

## 5.4 Assessment weightings

The raw marks awarded on each unit will be transferred to a uniform mark scale (UMS) to meet the weighting of the units and to ensure comparability between units sat in different exam series. Students' final grades will be calculated by adding together the uniform marks for all units. The maximum raw and uniform marks are shown in the table below.

Unit	Maximum raw mark	Percentage weighting International A-level (AS)	Maximum uniform mark
Unit 1: Aspects of dramatic tragedy	50	20 (50)	80
Unit 2: Place in literary texts	50	20 (50)	80
International AS qualification	–	40 (100)	160
Unit 3: Elements of crime and mystery	50	30	120
Unit 4: Literary representations	50	30	120
International A-level qualification	–	100	400

For more detail on UMS, see Section 7.3.

## 5.5 Non-exam assessment marking criteria

### unit 4b: Literary representations (International A-level only)

#### Two Essays

Each piece of writing should be marked out of 25, using the mark scheme below, to give a total mark out of 50.

	AO	Typical features	How to arrive at mark
<b>Band 5</b> <b>Perceptive/Assured</b> <b>21–25 marks</b> ‘Perception’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. ‘Assuredness’ is shown when students write with confidence and conviction.	AO3	<ul style="list-style-type: none"> <li>perceptive, assured and sophisticated argument in relation to the task</li> <li>assured use of literary critical concepts and terminology; mature and impressive expression</li> </ul>	This band is characterised by <b>perceptive</b> and <b>assured</b> work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently <b>assured</b> and will demonstrate sensitivity and <b>perception</b> across all three assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some <b>perception</b> but with less consistency and evenness.
	AO2	<ul style="list-style-type: none"> <li>perceptive understanding of authorial methods in relation to the task</li> <li>assured engagement with how meanings are shaped by the methods used.</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>perceptive understanding of the significance of relevant contexts in relation to the task</li> <li>assuredness in the connection between contexts and genre, leading to perceptive interpretations.</li> </ul>	
<b>Band 4</b> <b>Coherent/Thorough</b> <b>16–20 marks</b> ‘Coherence’ is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way. ‘Thoroughness’ is shown when students write carefully and precisely with detail.	AO3	<ul style="list-style-type: none"> <li>logical, thorough and coherent argument in relation to the task where ideas are debated in depth</li> <li>appropriate use of literary critical concepts and terminology; precise and accurate expression.</li> </ul>	This band is characterised by <b>coherent</b> and <b>thorough</b> work where ideas are linked together in a focused and purposeful way in relation to the task. At the top of the band students will demonstrate a fully <b>coherent</b> and <b>thorough</b> argument across all three assessment objectives in the course of their response. At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in <b>coherence</b> and accuracy.
	AO2	<ul style="list-style-type: none"> <li>thorough understanding of authorial methods in relation to the task</li> <li>thorough engagement with how meanings are shaped by the methods used.</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>thorough understanding of the significance of relevant contexts in relation to the task</li> <li>coherence in the connection between contexts and genre, leading to carefully explained interpretations.</li> </ul>	

	AO	Typical features	How to arrive at mark
<b>Band 3</b> <b>Straightforward/ Relevant</b> <b>11–15 marks</b> ‘ <b>Straightforward</b> ’ work is shown when students make their ideas in relation to the task clearly known. ‘ <b>Relevant</b> ’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.	AO3	<ul style="list-style-type: none"> <li>● sensibly ordered ideas in a relevant argument in relation to the task</li> <li>● some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression.</li> </ul>	This band is characterised by <b>straightforward</b> and <b>relevant</b> work where the student’s response to the task is clear and intelligible.  At the top of the band students will demonstrate consistent <b>straightforward</b> understanding in the course of their argument. Ideas will be developed <b>relevantly</b> .  At the bottom of the band there will be flashes of <b>relevant</b> understanding with evidence of <b>straightforward</b> thinking.
	AO2	<ul style="list-style-type: none"> <li>● straightforward understanding of authorial methods in relation to the task</li> <li>● relevant engagement with how meanings are shaped by the methods used.</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>● straightforward understanding of the significance of relevant contexts in relation to the task</li> <li>● relevant in the connection between contexts and genre, leading to straightforward interpretations.</li> </ul>	
<b>Band 2</b> <b>Simple/Generalised</b> <b>6–10 marks</b> ‘ <b>Simple</b> ’ work is shown when students write in an unelaborated and basic way in relation to the task. ‘ <b>Generalised</b> ’ work is shown when students write without regard to particular details.	AO3	<ul style="list-style-type: none"> <li>● a simple structure to the argument which may not be consistent but which does relate to the task</li> <li>● generalised use of literary critical concepts and terminology; simple expression.</li> </ul>	This band is characterised by <b>simple</b> and <b>generalised</b> work which is mainly linked to the task.  At the top of the band students will demonstrate a basic <b>generalised</b> understanding in the course of their answer. Ideas will be developed in a <b>simple</b> way.  At the bottom of the band there will be inconsistency, but the beginnings of a <b>simple</b> and <b>generalised</b> understanding.
	AO2	<ul style="list-style-type: none"> <li>● simple understanding of authorial methods in relation to the task</li> <li>● generalised engagement with how meanings are shaped by the methods used.</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>● simple understanding of the significance of relevant contexts in relation to the task</li> <li>● generalised in the connections between contexts and genre, leading to simple interpretations.</li> </ul>	

	AO	Typical features	How to arrive at mark
<b>Band 1</b> <b>Largely irrelevant/ largely misunderstood/ largely inaccurate</b> <b>1–5 marks</b> <b>‘Largely irrelevant’</b> work is shown when students write in an unclear way with only occasional reference to what is required by the question. <b>‘Largely misunderstood’</b> and <b>‘largely inaccurate’</b> work is shown when knowledge of the text is insecure, hazy and often wrong.	AO3	<ul style="list-style-type: none"> <li>some vague points in relation to the task and some ideas about task and text(s)</li> </ul>	This band is characterised by work which is <b>largely irrelevant</b> and <b>largely misunderstood</b> and <b>largely inaccurate</b> , and so unlikely to be addressing the AOs in a relevant way.  At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity.  At the bottom of the band there will be no connection with the task; the writing will be hard to follow and <b>irrelevant</b> .
	AO2	<ul style="list-style-type: none"> <li>the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant.</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts, genre or interpretations.</li> </ul>	
<b>0 marks</b>		No marks for response when nothing is written or where response has no connection to the text(s) or task.	

## 6 Non-exam assessment (NEA)

Non-exam assessment (NEA) refers to the coursework elements of this specification. This specification contains the following non-exam assessment:

The NEA for the International A-level specification only is 'Literary representations' which consists of one response to a prose text and one response to a poetry text.

We are committed to working with schools to deliver non-exam assessments of the highest quality and have developed practices and procedures that support this aim. We will maintain those same high standards through their use for OxfordAQA Exams. The head of the school or college is responsible for making sure that NEA is conducted in line with our instructions.

For more information on the administration of the non-exam assessment, please refer to the Non-exam assessment guidance section of the exam administration page ([oxfordaqa.com/exams-administration](https://www.oxfordaqa.com/exams-administration)) on our website.

## 7 General administration

We are committed to delivering assessments of the highest quality and have developed practices and procedures to support this aim. To ensure all students have a fair experience, we have worked with other awarding bodies in England to develop best practice for maintaining the integrity of exams. This is published through the Joint Council for Qualifications (JCQ). We will maintain the same high standard through their use for OxfordAQA Exams.

More information on all aspects of administration is available at [oxfordaqa.com/exams-administration](https://oxfordaqa.com/exams-administration)

For any immediate enquiries please contact [info@oxfordaqa.com](mailto:info@oxfordaqa.com)

**Please note: We aim to respond to all email enquiries within two working days.**

**Our UK office hours are Monday to Friday, 8am – 5pm local time.**

### 7.1 Entries and codes

You should use the following subject award entry codes:

Qualification title	OxfordAQA Exams entry code
OxfordAQA International Advanced Subsidiary English Literature	9676
OxfordAQA International Advanced Level English Literature	9677

Please check the current version of the Entry Codes book and the latest information about making entries on [oxfordaqa.com/exams-administration](https://oxfordaqa.com/exams-administration)

You should use the following unit entry codes:

Unit 1 – LT01

Unit 2 – LT02

Unit 3 – LT03

Unit 4 – LT04A/LT04B

A unit entry will not trigger certification. You will also need to make an entry for the overall subject award in the series that certification is required.

Exams will be available May/June and in January.

### 7.2 Overlaps with other qualifications

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

## 7.3 Awarding grades and reporting results

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

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

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

We will publish the minimum raw mark needed for each grade in each unit when we issue students' results. We will report a student's unit results to schools in terms of uniform marks and unit grades and we will report qualification results in terms of uniform marks and grades.

The relationship between uniform marks and grades is shown in the table below.

Grade	Uniform mark range per unit and per qualification				
	Unit 1 and Unit 2	International AS English Literature	Unit 3 and Unit 4	A2 units	International A-level English Literature
Maximum uniform mark	80	160	120	240	400
A*			108–119	216–240	344*
A	64–80	128–160	96–107	192–215	320
B	56–63	112–127	84–95	168–191	280
C	48–55	96–111	72–83	144–167	240
D	40–47	80–95	60–71	120–143	200
E	32–39	64–79	48–59	96–119	160

\* For the award of grade A\*, a student must achieve grade A in the full International A-level qualification and a minimum of 216 uniform marks in the aggregate of units 3 and 4.

## 7.4 Re-sits

Unit results remain available to count towards certification, whether or not they have already been used, provided the specification remains valid. Students can re-sit units as many times as they like, as long as they're within the shelf-life of the specification. The best result from each unit will count towards the final qualification grade. Students who wish to repeat a qualification may do so by re-sitting one or more units.

To be awarded a new subject grade, the appropriate subject award entry, as well as the unit entry/entries, must be submitted.

## 7.5 Previous learning and prerequisites

There are no previous learning requirements. Any requirements for entry to a course based on this specification are at the discretion of schools.

## 7.6 Access to assessment: equality and inclusion

Our general qualifications are designed to prepare students for a wide range of occupations and further study whilst assessing a wide range of competences.

The subject criteria have been assessed to ensure they test specific competences. The skills or knowledge required do not disadvantage particular groups of students.

Exam access arrangements are available for students with disabilities and special educational needs.

We comply with the *UK Equality Act 2010* to make reasonable adjustments to remove or lessen any disadvantage that affects a disabled student. Information about access arrangements is issued to schools when they become OxfordAQA centres.

## 7.7 Working with OxfordAQA for the first time

You will need to apply to become an OxfordAQA centre to offer our specifications to your students. Find out how at [oxfordaqa.com/centreapprovals](http://oxfordaqa.com/centreapprovals)

## 7.8 Private candidates

Centres may accept private candidates for examined units/components only with the prior agreement of OxfordAQA. If you are an approved OxfordAQA centre and wish to accept private candidates, please contact OxfordAQA at: [info@oxfordaqa.com](mailto:info@oxfordaqa.com)

Private candidates may also enter for examined only units/components via the British Council; please contact your local British Council office for details.

## Fairness *first*

**Thank you for choosing OxfordAQA,  
the international exam board that puts  
fairness first.**

**Benchmarked to UK standards, our  
exams only ever test subject ability, not  
language skills or cultural knowledge.**

**This gives every student the best  
possible chance to show what they can  
do and get the results they deserve.**



## Get in touch

You can contact us at [oxfordaqa.com/contact-us](https://oxfordaqa.com/contact-us)  
or email [info@oxfordaqa.com](mailto:info@oxfordaqa.com)

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