AQA

AS AND A-LEVEL
ENGLISH LANGUAGE AND LITERATURE

AS (7706)
A-level (7707)

Specifications

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

Version 1.3 21 January 2019

Contents

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
- We will write to you if there are significant changes to the specification.

1 Introduction

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

Specifications designed for you and your students

We have worked closely with teachers and universities to develop accessible and stimulating courses in which students engage creatively and independently with a variety of spoken, written and multi-modal texts.

Designed with a focus on the integration of language and literature, these specifications enable students to see how linguistic and literary methods are related and to explore these links in their work.

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

The variety of assessment styles used, such as re-creative writing, commentary writing, discursive essays and research-based investigative writing, allows students to develop a wide range of skills. These include the ability to read critically, analyse, evaluate and undertake independent research, which are invaluable for both further study and future employment.

Choice and flexibility

Our specification offers a range of engaging texts with options to suit all preferences, so you can choose the texts that will be most appealing and of most interest to your students. We do not expect to change texts within the first five years of the specification. However, texts will be reviewed each year starting in September 2017 and we will give at least 9 months' notice of any changes prior to first teaching of a two year course. The criteria for changing texts will be where a text becomes unavailable or where we can no longer use it in a question paper. This applies to all texts set for study in this specification. Notice of any change will be communicated via our examination bulletins and aqa.org.uk/7707

Teach AS and A-level together

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

Independent learning

The A-level non-exam assessment component reinforces the integrated nature of the specification whilst also providing opportunities for students to pursue their own areas of interest and develop personal and independent learning skills.

We support you every step of the way

These specifications feature an anthology of multi-modal texts from different genres linked by themes, which provides a valuable interactive digital resource to support teaching.

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

Learn more about our English qualifications at aqa.org.uk/english

1.2 Support and resources to help you teach

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

Teaching resources

We have a comprehensive range of English Language and Literature resources. Visit aqa.org.uk/7707 to see them all. They include:

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

Preparing for exams

Visit aqa.org.uk/7707 for everything you need to prepare for our exams, including:

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

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

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

For information about results, including maintaining standards over time, grade boundaries and our post-results services, visit aqa.org.uk/results

Keep your skills up to date with professional development

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

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

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

Get help and support

Visit our website for information, guidance, support and resources at aqa.org.uk/7707

You can talk directly to the English Language and Literature subject team:

E: english-gce@aqa.org.uk

T: 01483 556 115

2 Specification at a glance

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

2.1 AS

2.1.1 Subject content

3.1.2 Imagined Worlds (page 14)
3.1.3 Poetic Voices (page 15)
3.2.2 Remembered Places (page 17)
3.2.3 Re-creative Writing (page 18)
3.2.4 Critical commentary (page 18)

Methods of language analysis underpin each component:

Component 1 – 3.1.1 Methods of language analysis (page 14)
Component 2 – 3.2.1 Methods of language analysis (page 17)

2.1.2 Assessments

Paper 1: Views and Voices
What's assessed • Imagined worlds – point of view and genre in prose • Poetic voices – the forms and functions of poetic voice • Methods of language analysis are integrated into the activities
Assessed • Written exam: 1 hour 30 minutes • 75 marks • 50% of AS
Questions **Section A – Imagined worlds** • One compulsory question on prose set text (35 marks) • This section is closed book. **Section B – Poetic voices** • One compulsory question on poetry set text (40 marks) • This section is closed book.

Paper 2: People and Places
What's assessed
• Remembered places – the representation of place • Re-creative writing – adapting and shaping original material • Critical commentary – evaluating own writing • Methods of language analysis are integrated into the activities
Assessed
• Written exam: 1 hour 30 minutes • 75 marks • 50% of AS
Questions **Section A – Remembered places** • One compulsory question on the *AQA Anthology: Paris* (40 marks) • This section is closed book. **Section B – Re-creative writing** • One piece of re-creative writing using extract provided in Section A (15 marks) • Critical commentary (20 marks) • This section is closed book.

2.2 A-level

2.2.1 Subject content

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4.1.3 Imagined Worlds (page 21)
4.1.4 Poetic Voices (page 22)
4.2.2 Writing about Society (page 25)
4.2.3 Critical commentary (page 25)
4.2.4 Dramatic Encounters (page 26)
4.3 Making Connections (page 26)

Methods of language analysis underpin each component:

Component 1 – 4.1.1 Methods of language analysis (page 20)
Component 2 – 4.2.1 Methods of language analysis (page 24)
Component 3 – 4.3.1 Methods of language analysis (page 26)

2.2.2 Assessments

Paper 1: Telling Stories
What's assessed • Remembered places – the representation of place • Imagined worlds – point of view and genre in prose • Poetic voices – the forms and functions of poetic voice • Methods of language analysis are integrated into the activities
Assessed • Written exam: 3 hours • 100 marks • 40% of A-level
Questions **Section A – Remembered places** • One compulsory question on the *AQA Anthology: Paris* (40 marks) • This section is closed book. **Section B – Imagined worlds** • One question from a choice of two on prose set text (35 marks) • This section is open book. **Section C – Poetic voices** • One question from a choice of two on poetry set text (25 marks) • This section is open book.

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Paper 2: Exploring Conflict

What's assessed

- Writing about society – the role of the individual in society, and re-creative writing based on set texts
- Critical commentary – evaluating own writing
- Dramatic encounters – conflict in drama
- Methods of language analysis are integrated into the activities

Assessed

- Written exam: 2 hours 30 minutes
- 100 marks
- 40% of A-level

Questions

Section A – Writing about society

- One piece of re-creative writing using set text (25 marks)
- Critical commentary (30 marks)
- This section is open book.

Section B – Dramatic encounters

- One question from a choice of two on drama set text (45 marks)
- This section is open book.

Non-exam assessment: Making Connections

What's assessed

- Making connections – investigation on a chosen theme and texts
- Methods of language analysis are integrated into the activity

Assessed

- Assessed by teachers
- Moderated by AQA
- 50 marks
- 20% of A-level

Task

- A personal investigation that explores a specific technique or theme in both literary and non-literary discourse (2,500–3,000 words)

3 Subject content – AS

Our AS English Language and Literature specification draws on the academic field of Stylistics in order to create an integrated English Language and Literature course which brings together literary and non-literary discourses. This specification integrates literary and linguistic fields via shared concepts about the way language choices create representations, both in literary and non-literary texts: words create worlds, both in literature and elsewhere.

This specification differs from those focused primarily on literature by extending its coverage beyond literature to explore differences and similarities between literary texts and others; it differs from those primarily focused on language by bringing the nature of literary discourse into sharper view. The specification offers unique opportunities to consider issues of 'literariness' and 'literalness' that tend to remain unquestioned in the other Englishes.

This specification offers opportunities for students to develop their subject expertise by engaging creatively and critically with a wide range of texts. Using literary and linguistic concepts and methods, students analyse literary and non-literary texts in a range of modes and genres, in the process gaining insights into the nature of different discourses and ideas about creativity. Students develop skills as producers and interpreters of language by creating texts themselves and critically reflecting on their own processes of production.

The key areas of learning embedded in the specification – the representation of place, point of view and genre in prose, the forms and functions of poetic voice, and creative transformations of texts – will effectively engage AS students from a mixed ability range and help them to develop the key critical, creative and analytical skills required both for progression to higher education and for enhanced employability. The focus of teaching and learning is also guided to some extent by the set text choices, which have all been chosen for their accessibility and position as ideal vehicles for the application of students' knowledge across these key areas.

The topics and titles of the subject content clearly signpost the key areas of study and separate the content both logically and distinctively. 'Views and Voices' focuses on how and why views and perspectives of different kinds are shaped and used in narratives, and how language choices help to shape the representations of different worlds and perspectives. 'People and Places' retains this focus on language choices (which pervades the specification) but looks at how these choices help to shape the representations of a place, along with different perspectives. For the purposes of this specification, literary texts are defined as those that are drawn from the three main literary genres of prose fiction, poetry and drama. 'Non-literary' is an overarching term which describes more than simply non-fiction. It includes non-fiction but also texts and data that are not formally published and marketed – for example, personal letters, spontaneous speech, multimedia texts. Non-literary texts do not have to occur in continuous prose: they can be charts and diagrams, transcripts, lists.

In creating the specification, particular note has been taken of a range of associated factors. These are: the subject criteria for English Language GCSE and English Literature GCSE; subject criteria for GCE English Language and Literature; the benchmarks used for both subjects at higher education level. In this way, the specification is designed to fit within a continuum of study from GCSE to degree level.

In summary, our AS English Language and Literature specification offers a common core of analytical methods, topics and skills which have proven value, set within a flexible programme which allows schools and colleges to shape learning and teaching in ways appropriate to their particular contexts and constituencies. It has the additional benefit of being co-teachable with our A-level in English Language and Literature, thus widening options for teachers and students and

ensuring that teachers are able to deliver a programme of study which is coherent and manageable.

3.1 Views and Voices

The aim of this part of the subject content is to allow students to learn about how and why views and perspectives of different kinds are shaped and used in narratives.

Students learn how language choices help to shape the representations of different worlds and perspectives in literary fiction. They apply their knowledge to the following:

- prose fiction that constructs imaginary worlds
- poetry that constructs a strong sense of personal perspective.

3.1.1 Methods of language analysis

In working on this part of the subject content, students will learn about methods of language analysis. They will be required to adopt a close language focus, identifying salient features of language used in the respective texts.

The following list is a guide to the areas of language analysis students are expected to be familiar with:

- phonetics, phonology and prosodics – for example, the sounds of real speech and the patterns of sound symbolism (rhyme, alliteration, onomatopoeia) that some writers employ
- lexis and semantics – for example, the connotations of words and phrases, metaphor and idiomatic language
- grammar – for example, how the use of pronouns can shape narrative viewpoints
- pragmatics – for example, the assumptions made about listeners/readers by the speaker's/ writer's language choices
- discourse – for example, the way different text types use particular features or routines, including aspects of visual design and layout.

3.1.2 Imagined Worlds

Students study **one** of four texts:

Author	Text
Mary Shelley	*Frankenstein* (1818)
Bram Stoker	*Dracula*
Margaret Atwood	*The Handmaid's Tale*
Alice Sebold	*The Lovely Bones*

In this part of the subject content, students explore the imagined worlds of these texts which are characterised by unusual narratives, narrators and events. Students also consider key aspects of the texts which place them in particular contexts of production and reception. Students analyse the language choices made by writers in order to study the following:

- point of view
- characterisation
- presentation of time and space/place
- narrative structure.

3.1.3 Poetic Voices

Students study poems from **one** of four poets within the *AQA Poetic Voices Anthology*:

- John Donne
- Robert Browning
- Carol Ann Duffy
- Seamus Heaney.

The poems prescribed for study for each poet (and included in the *AQA Anthology*) are as follows.

Poet	Poems
John Donne	Air and Angels
	The Anniversary
	The Apparition
	The Canonization
	The Flea
	The Good Morrow
	Woman's Constancy
	Elegy: To His Mistress Going to Bed
	A Jet Ring Sent
	The Relic
	The Sun Rising
	The Triple Fool
	Twicknam Garden
	A Valediction: Forbidding Mourning
	Elegy: His Picture
Robert Browning	My Last Duchess
	The Lost Leader
	The Laboratory
	Cristina
	Johannes Agricola in Meditation
	Porphyria's Lover
	Home Thoughts, From Abroad
	Meeting at Night
	Parting at Morning
	'De Gustibus–'
	Prospice

Poet	Poems
Carol Ann Duffy (selected from *Mean Time*)	The Captain of the 1964 *Top of the Form* Team
	Nostalgia
	Before You Were Mine
	Beachcomber
	First Love
	Valentine
	The Biographer
	Litany
	Stafford Afternoons
	The Cliché Kid
	Small Female Skull
	Never Go Back
	Close
	Mean Time
Seamus Heaney (selected from *New Selected Poems 1966-1987*)	Digging
	Blackberry-Picking
	Mid-Term Break
	Night Drive
	Broagh
	Punishment
	The Otter
	Hailstones
	Death of a Naturalist
	Follower
	Personal Helicon
	Bogland
	The Tollund Man
	Strange Fruit
	The Skunk

Poet	Poems

This part of the subject content is concerned with the nature and function of poetic voice in the telling of events and the presentation of people. In studying the role of language in the construction of perspective, students explore and analyse:

- the presentation of time: understanding the past, reviewing past experiences, the manipulation of time
- the importance of place: locations and memories, the ways in which these are captured in voice(s), and their effect on individuals
- how people and their relationships are realised through point of view, attitude, specific registers, physical descriptions, speech and thought
- the presentation of events through the poet's selection of material, the use of narrative frames and other poetic techniques.

3.2 People and Places

Students learn about the ways in which writers and speakers present narratives about places, beginning with a general focus on broad questions such as:

- why do people tell stories about places?
- how do writers and speakers present places, societies, people and events?

Drawing both on their everyday experiences of storytelling in different modes, and on published texts, students learn how language choices help to shape the representations of a place and different perspectives. Students:

- analyse narratives that construct different views of a particular place
- produce re-creative work that seeks to find an absent or underplayed perspective in the original text
- write a critical reflection on the processes and outcomes involved in re-creative work.

3.2.1 Methods of language analysis

In working on this part of the subject content, students will learn about methods of language analysis. They will be required to adopt a close language focus, identifying salient features of language used in the respective texts.

The following list is a guide to the areas of language analysis students are expected to be familiar with:

- phonetics, phonology and prosodics – for example, the sounds of real speech and the patterns of sound symbolism (rhyme, alliteration, onomatopoeia) that some writers employ
- lexis and semantics – for example, the connotations of words and phrases, metaphor and idiomatic language
- grammar – for example, how the use of pronouns can shape narrative viewpoints
- pragmatics – for example, the assumptions made about listeners/readers by the speaker's/ writer's language choices
- discourse – for example, the way different text types use particular features or routines, including aspects of visual design and layout.

3.2.2 Remembered Places

Students study the *AQA Anthology: Paris*. The anthology includes a wide range of text types with a particular emphasis on non-fiction and non-literary material.

In this part of the subject content, students explore speech and other genres. They study a wide range of linguistic and generic features, as well as related issues around questions of representation and viewpoint in texts taken from a range of time periods. The anthology offers opportunities for detailed exploration of the ubiquitous nature of narrative and systematic study of the representation of place. In studying, thinking, and writing about the anthology, students consider:

- the ways in which writers and speakers present places, societies, people and events
- the metaphorical nature of representation: the ways that narrative itself can sometimes be seen as a personal journey for writers and speakers
- the influence of contextual factors such as time period, race, social class and gender on the content and focus of narratives
- the affordances and limitations of different media
- different generic conventions and different purposes for communicating ideas and viewpoints about travel, people and places
- how people and their relationships are realised through point of view, attitude, specific registers, physical descriptions, speech and thought.

3.2.3 Re-creative Writing

In this part of the subject content, students develop the skills to adapt and shape the original material (the base text) to respond to different re-creative tasks. These skills include awareness of:

- the nature of monologue and dialogue
- how changing point of view, genre, context, purpose, audience or mode can re-shape meanings
- how aspects of the narrative might be developed further
- the importance of specific moments in time or descriptions of place.

3.2.4 Critical commentary

Drawing on their studies in 'Re-creative Writing', students learn how to write a critical commentary to evaluate their writing. They do this by identifying specific examples of language in their writing and explaining their reasons for using them.

Students develop the skills to explain the *what*, the *how* and the *why* of the construction of the new text, focusing on the critical decisions made to achieve it and the adaptation of the base text. The aim is to demonstrate conceptual understanding of the choices made and the effects created, as well as demonstrating an understanding of the original text.

4 Subject content – A-level

Our A-level English Language and Literature specification draws on the academic field of Stylistics in order to create an integrated English Language and Literature course which brings together literary and non-literary discourses. This specification integrates literary and linguistic fields via shared concepts about the way language choices create representations, both in literary and non-literary texts: words create worlds, both in literature and elsewhere.

This specification differs from those focused primarily on literature by extending its coverage beyond literature to explore differences and similarities between literary texts and others; it differs from those primarily focused on language by bringing the nature of literary discourse into sharper view. The specification offers unique opportunities to consider issues of 'literariness' and 'literalness' that tend to remain unquestioned in the other Englishes.

This specification offers opportunities for students to develop their subject expertise by engaging creatively, critically and independently with a wide range of texts. Using literary and linguistic concepts and methods, students analyse literary and non-literary texts in a range of modes and genres, in the process gaining insights into the nature of different discourses and ideas about creativity. Students develop skills as producers and interpreters of language by creating texts themselves and critically reflecting on their own processes of production.

The key areas of learning embedded in the specification – the representation of place, point of view and genre in prose, the forms and functions of poetic voice, the role of the individual in society, conflict in drama, creative transformations of texts, researching and writing – will effectively engage A-level students from a wide ability range and help them to develop the key critical, creative and analytical skills required both for progression to higher education and for enhanced employability. The focus of teaching and learning is also guided to some extent by the set text choices, which have all been chosen for their accessibility and position as ideal vehicles for the application of students' knowledge across these key areas.

The topics and titles of the subject content clearly signpost the key areas of study and separate the content both logically and distinctively. 'Telling Stories' focuses on how and why stories are told, the ways in which writers and speakers present stories, and how language choices help to shape the representations of different worlds and perspectives. 'Exploring Conflict' retains this focus on language choices (which pervades the specification) but looks at how these choices help to construct ideas of conflict between people, and between people and their societies. 'Making Connections' focuses on language use in different types of text and requires students to make active connections between a literary text and some non-literary material. For the purposes of this specification, literary texts are defined as those that are drawn from the three main literary genres of prose fiction, poetry and drama. 'Non-literary' is an overarching term which describes more than simply non-fiction. It includes non-fiction but also texts and data that are not formally published and marketed – for example, personal letters, spontaneous speech, multimedia texts. Non-literary texts do not have to occur in continuous prose: they can be charts and diagrams, transcripts, lists.

While the specification aims to maximise flexibility, so that the different components can be sequenced in any way appropriate to the pedagogic context in question, 'Making Connections' is, by its very nature, synoptic, as it requires an ability to make connections across the course as a whole. Exposure to many different texts and discourses from a variety of genres, including the language choices made by students in their own work, will feed into this component, and help enable students to make effective connections between the literary and non-literary texts they choose to examine.

In creating the specification, particular note has been taken of a range of associated factors. These are: the subject criteria for English Language GCSE and English Literature GCSE; subject criteria for GCE English Language and Literature; the benchmarks used for both subjects at higher education level. In this way, the specification is designed to fit within a continuum of study from GCSE to degree level.

In summary, our A-level English Language and Literature specification offers a common core of analytical methods, topics and skills which have proven value, set within a flexible programme which allows schools and colleges to shape learning and teaching in ways appropriate to their particular contexts and constituencies. It has the additional benefit of being co-teachable with our AS in English Language and Literature, thus widening options for teachers and students and ensuring that teachers are able to deliver a programme of study which is coherent and manageable.

4.1 Telling Stories

The aim of this part of the subject content is to allow students to learn about how and why stories of different kinds are told. The term 'telling' in the title is deliberately chosen to reflect the twin aspects of how stories are told, and why stories are 'telling', or valuable, within societies.

Students learn about the ways in which writers and speakers present stories, beginning with a general focus on broad questions such as:

- Why do people tell stories?
- What ingredients do stories need to have?
- What makes a good story?
- How are stories told in different modes?
- Is there a special kind of story called 'literature'?

Drawing both on their everyday experiences of storytelling in different modes, and on published texts, students learn how language choices help to shape the representations of different worlds and perspectives. They apply their knowledge to the following:

- narratives that construct different views of a particular place
- prose fiction that constructs imaginary worlds
- poetry that constructs a strong sense of personal perspective.

4.1.1 Methods of language analysis

In working on this part of the subject content, students will learn about methods of language analysis. They will be required to adopt a close language focus, identifying salient features of language used in the respective texts.

The following list is a guide to the areas of language analysis students are expected to be familiar with:

- phonetics, phonology and prosodics – for example, the sounds of real speech and the patterns of sound symbolism (rhyme, alliteration, onomatopoeia) that some writers employ
- lexis and semantics – for example, the connotations of words and phrases, metaphor and idiomatic language
- grammar – for example, how the use of pronouns can shape narrative viewpoints
- pragmatics – for example, the assumptions made about listeners/readers by the speaker's/ writer's language choices
- discourse – for example, the way different text types use particular features or routines, including aspects of visual design and layout.

4.1.2 Remembered Places

Students study the *AQA Anthology: Paris*. The anthology includes a wide range of text types with a particular emphasis on non-fiction and non-literary material.

In this part of the subject content, students explore speech and other genres. They study a wide range of linguistic and generic features, as well as related issues around questions of representation and viewpoint in texts taken from a range of time periods. The anthology offers opportunities for detailed exploration of the ubiquitous nature of narrative and systematic study of the representation of place. In studying, thinking, and writing about the anthology, students consider:

- the ways in which writers and speakers present places, societies, people and events
- the metaphorical nature of representation: the ways that narrative itself can sometimes be seen as a personal journey for writers and speakers
- the influence of contextual factors such as time period, race, social class and gender on the content and focus of narratives
- the affordances and limitations of different media
- different generic conventions and different purposes for communicating ideas and viewpoints about travel, people and places
- how people and their relationships are realised through point of view, attitude, specific registers, physical descriptions, speech and thought.

This section in paper 1 is closed book. Students are **not** permitted to take a copy of the anthology into the examination.

4.1.3 Imagined Worlds

Students study **one** of four texts:

Author	Text
Mary Shelley	*Frankenstein* (1818)
Bram Stoker	*Dracula*
Margaret Atwood	*The Handmaid's Tale*
Alice Sebold	*The Lovely Bones*

In this part of the subject content, students explore the imagined worlds of these texts which are characterised by unusual narratives, narrators and events. Students also consider key aspects of the texts which place them in particular contexts of production and reception. Students analyse the language choices made by writers in order to study the following:

- point of view
- characterisation
- presentation of time and space/place
- narrative structure.

This section of paper 1 is open book. Students may take a copy of their set text(s) into the examination. These texts must **not** be annotated and must **not** contain additional notes or materials.

4.1.4 Poetic Voices

Students study poems from **one** of four poets within the *AQA Poetic Voices Anthology*:

- John Donne
- Robert Browning
- Carol Ann Duffy
- Seamus Heaney.

The poems prescribed for study for each poet (and included in the *AQA Anthology*) are as follows.

Poet	Poems
John Donne	Air and Angels
	The Anniversary
	The Apparition
	The Canonization
	The Flea
	The Good Morrow
	Woman's Constancy
	Elegy: To His Mistress Going to Bed
	A Jet Ring Sent
	The Relic
	The Sun Rising
	The Triple Fool
	Twicknam Garden
	A Valediction: Forbidding Mourning
	Elegy: His Picture
Robert Browning	My Last Duchess
	The Lost Leader
	The Laboratory
	Cristina
	Johannes Agricola in Meditation
	Porphyria's Lover
	Home Thoughts, From Abroad
	Meeting at Night
	Parting at Morning
	'De Gustibus–'
	Prospice

Poet	Poems
Carol Ann Duffy (selected from *Mean Time*)	The Captain of the 1964 *Top of the Form* Team
	Nostalgia
	Before You Were Mine
	Beachcomber
	First Love
	Valentine
	The Biographer
	Litany
	Stafford Afternoons
	The Cliché Kid
	Small Female Skull
	Never Go Back
	Close
	Mean Time
Seamus Heaney (selected from *New Selected Poems 1966-1987*)	Digging
	Blackberry-Picking
	Mid-Term Break
	Night Drive
	Broagh
	Punishment
	The Otter
	Hailstones
	Death of a Naturalist
	Follower
	Personal Helicon
	Bogland
	The Tollund Man
	Strange Fruit
	The Skunk

This part of the subject content is concerned with the nature and function of poetic voice in the telling of events and the presentation of people. In studying the role of language in the construction of perspective, students explore and analyse:

- the presentation of time: understanding the past, reviewing past experiences, the manipulation of time
- the importance of place: locations and memories, the ways in which these are captured in voice(s), and their effect on individuals
- how people and their relationships are realised through point of view, attitude, specific registers, physical descriptions, speech and thought
- the presentation of events through the poet's selection of material, the use of narrative frames and other poetic techniques.

This section of paper 1 is open book. Students may take a copy of their set text(s) into the examination. These texts must **not** be annotated and must **not** contain additional notes or materials.

4.2 Exploring Conflict

This part of the subject content focuses on how language choices help to construct ideas of conflict between people, and between people and their societies.

Students learn about the ways in which writers and speakers use language, beginning with a general focus on broad questions such as:

- How do people interact?
- How do people claim power and position others in talk?
- How do people express identity?
- What communicative strategies do people use when in conflict with others?
- How do different groups or individuals make themselves heard?

Drawing both on their everyday experiences of interaction in different modes and on published texts, students learn about how the language choices writers make are used to express relationships, drive narrative, and construct views about the nature of different societies. They apply their knowledge to the study of texts about individuals in situations of conflict. Students:

- produce re-creative work that seeks to find an absent or underplayed perspective in the original text
- write a critical reflection on the processes and outcomes involved in re-creative work
- study drama that explores conflicts at different levels from the domestic to the societal.

4.2.1 Methods of language analysis

In working on this part of the subject content, students will learn about methods of language analysis. They will be required to adopt a close language focus, identifying salient features of language used in the respective texts.

The following list is a guide to the areas of language analysis students are expected to be familiar with:

- phonetics, phonology and prosodics – for example, how aspects of spoken language are produced and interpreted
- lexis and semantics – for example, the different connotations of terms of address
- grammar – for example, how structural features express characters' attitudes

- pragmatics – for example, the assumptions made about listeners/readers by the speaker's/ writer's language choices
- discourse – for example, the conventions of drama texts.

4.2.2 Writing about Society

Students study **one** of four texts.

Author	Text
Jon Krakauer	*Into the Wild*
Kate Summerscale	*The Suspicions of Mr Whicher: or the Murder at Road Hill House*
F. Scott Fitzgerald	*The Great Gatsby*
Khaled Hosseini	*The Kite Runner*

In this part of the subject content, students explore the ways that writers:

- present people, their points of view and their relationships with others
- shape the narrative structure and present events/time/places
- reveal the speech and thought processes of the characters and narrator(s)
- use situations of conflict to express ideas about societies and their values.

In addition, students develop the skills to adapt and shape the original material (the base text) to respond to different re-creative tasks. These skills include awareness of:

- the nature of monologue and dialogue
- how changing point of view, genre, context, purpose, audience or mode can re-shape meanings
- how undeveloped aspects of the narrative and characterisation might be developed further
- the importance of specific moments in time or descriptions of place.

Re-creative work seeks to find absent or underplayed perspectives in the base text – for example, the voice of a marginal character, or how an event might have been reported to a different audience – and create a new text in order to enrich the critical reading of the original.

This section of paper 2 is open book. Students may take a copy of their set text(s) into the examination. These texts must **not** be annotated and must **not** contain additional notes or materials.

4.2.3 Critical commentary

Drawing on their studies in 'Writing about Society', students learn how to write a critical commentary to evaluate their writing. They explain their own language choices and analyse their intentions in reshaping the writer's original material.

Students develop the skills to explain the *what*, the *how* and the *why* of the construction of the new text, focusing on the critical decisions made to achieve it and the adaptation of the base text. The aim is to demonstrate conceptual understanding of the choices made and the effects created, as well as demonstrating an understanding of the original text. This might include an exploration of why the original writers made the choices in order to present characters, scenes and events and how these had to be adapted for the student's own text.

4.2.4 Dramatic Encounters

Students study **one** of four texts.

Author	Text
William Shakespeare	*Othello*
Arthur Miller	*All My Sons*
Tennessee Williams	*A Streetcar Named Desire*
Rory Kinnear	*The Herd*

In this part of the subject content, students explore the ways that conflicts are presented, the meanings that can be inferred from the language use and the contextual reasons for these conflicts. As part of their study, students analyse areas relevant to the study of drama and dramatic discourse, including how playwrights:

- represent natural speech features
- use language to create distinctively different characters
- show characters asserting power and positioning others via their language and behaviour
- use the idea of conflict to create dynamic narratives and address the wider themes of the play.

This section of paper 2 is open book. Students may take a copy of their set text(s) into the examination. These texts must **not** be annotated and must **not** contain additional notes or materials.

4.3 Making Connections

This part of the subject content focuses on language use in different types of text. It is called 'Making Connections' because it requires students to make active connections between a literary text and some non-literary material. The connections must be based either on a chosen theme or on the idea that particular linguistic strategies and features may occur in the different types of material. This area of the course provides an individualised experience for students, enabling them to demonstrate their ability to initiate and sustain independent enquiry.

Texts prescribed for study for the examined units may not be chosen, but further texts by the same authors or from a similar source are acceptable.

The nature of the non-literary material to be collected depends entirely on the focus of the task. A wide range of everyday texts and discourses in different genres and modes is possible. The non-literary material needs to qualify on the basis of forming a good source of data for students to use in their investigations.

4.3.1 Methods of language analysis

In working on this part of the subject content, students will learn about methods of language analysis. They will be required to adopt a close language focus, identifying salient features of language used in the respective texts.

The following list is a guide to the areas of language analysis students are expected to be familiar with:

- phonetics, phonology and prosodics
- lexis and semantics

- grammar, including morphology
- pragmatics
- discourse.

The application of these areas will depend on the specific topic chosen. For example, an investigation of how speech is represented may well focus in more detail on phonetics, phonology and prosodics, while an investigation of how storytelling works may focus in more detail on pragmatics and discourse.

4.3.2 Investigation

Some examples of possible types of exploration are given below. This list is not definitive.

- A comparison of openings in a novel and an autobiography.
- An exploration of real and fictional events.
- Representations of particular themes in literary and non-literary sources.
- What is a character? An exploration of the idea of character in literature and in other texts.
- How does storytelling work in different modes?
- An exploration of the use of non-literary genres within literary texts.
- An exploration of speech features in literature and in real-world communication.
- An exploration of new language in literature and non-literary contexts.

Students' work will be assessed by the production of an investigation of 2,500-3,000 words in length. The investigation needs to contain the sections below. Word counts are given for guidance.

Introduction and Aim(s) (750 words)

This initial section needs to demonstrate understanding of the texts selected for the study. The emphasis of this section should be on the literary text, but it should not simply offer a description of the text. Rather, it should give an account of the text which allows the reader to understand why the student has arrived at the aim(s) of the study and why they have made their selection(s) from the literary text. It will need to be clear that the student has read and understood the literary text as a whole in order to make their selection. This section should also justify and contextualise the non-literary material chosen for the study.

Review (300-500 words)

Students need to show that they have read some secondary sources and that they can offer a cogent discussion about the ideas they have encountered. These ideas may be about the material itself, about ideas for analysis, or a combination of the two. Citations and references must be accurately applied.

Analysis (1,250 words)

The analysis of the material is central to the study. This section should have some sub-headings which enable students to discuss the different aspects of language they have identified as salient in the previous section. They may choose to discuss the texts separately or together. How students present their analysis is up to them, but readability is important.

Conclusions (200-500 words)

This section needs to offer a summary of the main points revealed by the study. This should be in the form of an overview of what has been revealed by bringing the textual sources together, showing how the understanding of each text has been enhanced by consideration of the other.

Appendix (Extracts/data: no word count for this section)

References (No word count for this section)

5 Scheme of assessment

Find past papers and mark schemes, and specimen papers for new courses, on our website at aqa.org.uk/pastpapers

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

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

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

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

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

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

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

All materials are available in English only.

5.1 Aims

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

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

In addition, A-level specifications in English Language and Literature must encourage students to develop their interest in and enjoyment of English as they undertake independent and sustained studies to develop their skills as producers and interpreters of language.

5.2 Assessment objectives

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

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

- AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression
- AO2: Analyse ways in which meanings are shaped in texts
- AO3: Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received
- AO4: Explore connections across texts, informed by linguistic and literary concepts and methods
- AO5: Demonstrate expertise and creativity in the use of English to communicate in different ways.

Weighting of assessment objectives for AS English Language and Literature

Assessment objectives (AOs)	Component weightings (approx %)		Overall weighting (approx %)
	Paper 1	Paper 2	
AO1	23.33	6.67	30
AO2	20	3.33	23.33
AO3	-	20	20
AO4	6.67	6.67	13.33
AO5	-	13.33	13.33
Overall weighting of components	50	50	100

Weighting of assessment objectives for A-level English Language and Literature

Assessment objectives (AOs)	Component weightings (approx %)			Overall weighting (approx %)
	Paper 1	Paper 2	Non-exam assessment	
AO1	16	6	6	28
AO2	8	14	6	28
AO3	12	4	4	20
AO4	4	4	4	12
AO5	-	12	-	12
Overall weighting of components	40	40	20	100

5.3 Assessment weightings

The marks awarded on the papers will be scaled to meet the weighting of the components. Students' final marks will be calculated by adding together the scaled marks for each component.

Grade boundaries will be set using this total scaled mark. The scaling and total scaled marks are shown in the table below.

AS

Component	Maximum raw mark	Scaling factor	Maximum scaled mark
Paper 1: Views and Voices	75	x1	75
Paper 2: People and Places	75	x1	75
		Total scaled mark:	150

A-level

Component	Maximum raw mark	Scaling factor	Maximum scaled mark
Paper 1: Telling Stories	100	x1	100
Paper 2: Exploring Conflict	100	x1	100
Non-exam assessment: Making Connections	50	x1	50
		Total scaled mark:	250

5.4 Non-exam assessment marking criteria

Investigation

AO1

AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.

Level	Mark	Students are likely to
5	13–15	• Offer a thorough and perceptive account of literary and non-literary material. • Use methods, including secondary reading, productively and with perception. • Guide readers carefully and intelligently.
4	10–12	• Offer a clear account of literary and non-literary material. • Use methods, including secondary reading, in clear, relevant and appropriate ways. • Produce well structured writing.
3	7–9	• Offer a straightforward account of literary and non-literary material • Use methods, including secondary reading, in a straightforward way • Produce writing that is generally organised.
2	4–6	• Offer a basic account of literary and non-literary material. • Use methods, including secondary reading, in a basic way. • Write with basic organisational skills.
1	1–3	• Offer a very limited account of literary and non-literary material. • Use methods, including secondary reading, in a limited, unclear and/or unhelpful way. • Write with very limited organisational skills.
0	0	Offer no account of literary and non-literary material and/or secondary reading.

AO2

AO2: Analyse ways in which meanings are shaped in texts.

Level	Mark	Students are likely to
5	13–15	• Produce a thorough, open-minded and perceptive analysis. • Show perceptive insight when recognising how meanings are arrived at. • Cover material evenly.
4	10–12	• Produce a good analysis with some depth and thoughtfulness. • Show some tentativeness about how meanings are arrived at. • Cover material evenly.
3	7–9	• Produce an analysis which may be descriptive rather than analytical in places. • Explore meanings in a straightforward way. • Cover material fairly evenly.
2	4–6	• Produce an analysis which is overly descriptive. • Explore meanings in a basic way. • Cover material unevenly.
1	1–3	• Produce an analysis which is limited and/or which simply paraphrases materials used. • Explore meanings in a very limited way. • Cover material unevenly.
0	0	Offer no analysis of how meanings are arrived at.

AO3

AO3: Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.

Level	Mark	Students are likely to
5	9–10	• Show perceptive understanding of the relationship between texts and their contexts. • Cover dimensions of contexts with perception.
4	7–8	• Show a clear understanding of the relationship between texts and their contexts. • Cover dimensions of contexts in a clear and relevant way.
3	5–6	• Show an awareness that contexts are important to consider. • Cover some dimensions of contexts in a straightforward way.
2	3–4	• Show a basic understanding of contexts. • Refer to contexts only in the broadest terms, with few specific references.
1	1–2	• Show a very limited awareness of contexts. • Offer no specofic comments on contexts.
0	0	Offer no account of context whatsoever.

AO4

AO4: Explore connections across texts, informed by linguistic and literary concepts and methods.

Level	Mark	Students are likely to:
5	9–10	• Establish and justify links between texts in a perceptive way. • Write perceptively about how the study of each of their chosen texts illuminates each other.
4	7–8	• Establish and justify links between texts showing good understanding. • Write clearly about how the study of each of their chosen texts illuminates the other.
3	5–6	• Establish and justify links between texts in a straightforward way. • Write with some ideas about how the study of each of their chosen texts illuminates the other.
2	3–4	• Establish and justify links between texts in a basic way. • Write very broadly about how the study of each of their chosen texts illuminates the other.
1	1–2	• Establish and justify links between texts in a very limited way. • Offer limited thoughts on how the study of each of their chosen texts iluminates the other.
0	0	Offer no exploration of connections across texts.

Note: this mark scheme is written on the assumption that students have attempted to study both a literary text and non-literary. Students are automatically to be given 0 if:

- they write about only **one** text, either literary or non-literary
- they write about two texts but both are literary (eg no non-literary material is studied)
- they write about two texts but both are non-literary (eg no literary material is studied).

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

The non-exam assessment (NEA) for the A-level specification only is 'Making Connections', and consists of an investigation.

Visit aqa.org.uk/7707 for detailed information about all aspects of NEA administration.

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

6.1 Supervising and authenticating

To meet Ofqual's qualification and subject criteria:

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

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

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

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

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

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

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

6.2 Avoiding malpractice

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

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

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

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

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

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

You should consult your exams officer about these procedures.

6.3 Teacher standardisation

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

For further information about teacher standardisation visit our website at aqa.org.uk/7707

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

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

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

6.4 Internal standardisation

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

Internal standardisation may involve:

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

6.5 Annotation

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

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

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

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

6.6 Submitting marks

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

The deadline for submitting the total mark for each student is given at aqa.org.uk/keydates

6.7 Factors affecting individual students

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

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

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

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

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

6.8 Keeping students' work

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

6.9 Moderation

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

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

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

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

6.10 After moderation

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

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

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

7 General administration

You can find information about all aspects of administration, as well as all the forms you need, at aqa.org.uk/examsadmin

7.1 Entries and codes

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

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

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

Qualification title	AQA entry code	DfE discount code
AQA Advanced Subsidiary GCE in English Language and Literature	7706	5010 (post-16), FK2A (KS4)
AQA Advanced Level GCE in English Language and Literature	7707	5010

These specifications comply with Ofqual's:

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

Ofqual has accredited these specifications. The qualification accreditation number (QAN) for the AS is 601/4642/4. The QAN for the A-level is 601/4641/2.

7.2 Overlaps with other qualifications

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

7.3 Awarding grades and reporting results

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

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

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

7.4 Re-sits and shelf life

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

7.5 Previous learning and prerequisites

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

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

7.6 Access to assessment: diversity and inclusion

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

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

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

Students with disabilities and special needs

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

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

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

Special consideration

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

Your exams officer should apply online for special consideration at aqa.org.uk/eaqa

For more information and advice about access arrangements, reasonable adjustments and special consideration please see aqa.org.uk/access or email accessarrangementsqueries@aqa.org.uk

7.7 Working with AQA for the first time

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

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

7.8 Private candidates

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

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

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

- speak to the exams officer at the school or college where you intend to take your exams
- visit our website at aqa.org.uk/examsadmin
- email: privatecandidates@aqa.org.uk

![AQA logo - Realising potential]

Get help and support

Visit our website for information, guidance, support and resources at

You can talk directly to the English Language and Literature subject team:

E: english-gce@aqa.org.uk

T: 01483 556 115

aqa.org.uk