

# Lit in colour

Your guide to our

Pearson Edexcel  
GCSE (9–1) English  
Literature

and

Pearson Edexcel  
A level English  
Literature

qualifications



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# Introduction to Lit in Colour

Together with Penguin Random House UK and The Runnymede Trust, we want to highlight the importance of a diverse English Literature curriculum.

It is essential that students across the UK are given access to books by Black, Asian and Minority Ethnic writers and those from a range of backgrounds, to ensure a better reflection of contemporary culture and society, and to provide students with experiences beyond their own and experiences that may resonate with them.

To help in achieving this mission, we are introducing the Lit in Colour Pioneers programme.

## What is the Lit in Colour Pioneers programme?

We're offering secondary schools and colleges across the UK the chance to join the Lit in Colour Pioneers programme. To be eligible to join the programme, you'll need to commit to diversifying your English Literature curriculum by teaching one of our new set texts on the Pearson Edexcel GCSE or A level English Literature qualifications.

The successful Pioneers will receive free access to:

- copies of the chosen set texts for every student in the relevant year group, donated by Penguin
- a programme of work and series of free resources including CPD training webinars for teachers and school librarians, plus qualification support and training where required
- teaching resources for each set text including creative content from authors plus videos and a range of resources to support the specification
- a Lit in Colour mini library including 200 free Penguin books by Black, Asian and Minority Ethnic writers designed for all age groups, together with colourful posters and artwork
- a student ambassador programme.





# Pearson Edexcel GCSE (9–1) English

Your switching  
support guide





# GCSE (9-1) English Literature

## Key features

### Engaging texts for all learners.

- Hundreds of teacher responses shaped our **text lists**, with a mixture of **tried-and-tested** texts proven to inspire and challenge the full ability range (such as *Animal Farm* and *Lord of the Flies*), alongside newer options chosen by you.

### Extensive poetry support.

- A wide range of Romantic, heritage and contemporary poetry arranged into three broad themes in our anthology: Relationships, Conflict, Time and Place and Belonging – allowing you the opportunity to choose a collection that is right for your students.
- Our current centres have told us how valuable our support materials around poetry are for their students. We'll provide lesson plans for each of our poems, along with a digital anthology of material such as audio recordings of the poems and support for the comparison requirements.

### Comparison of poetry.

- We know that comparison can be a challenging skill for some learners to master, and there is a requirement within GCSE English Literature for learners to compare seen and unseen texts. Our comparison will always be tackled through poetry: through one question comparing two studied anthology poems, and one question asking learners to compare two unseen poems, which will always be modern. There will be no cross-genre comparison.

### Use of extracts to support effective language analysis.

- All the examinations will be closed book. In order to facilitate close language analysis, we have developed extract-based questions to ensure that the right skills are being assessed.

### A range of question types to support all learners.

- Using what we have learned from our previous GCSE and Certificate papers, we have employed a combination of question types to help students access both the more complex texts and the assessment objectives. For example, both our Shakespeare and 19th century questions are split into two to help students focus on a short extract for close language analysis and then answer a longer question to show their knowledge of the whole text.

## Assessment at a glance

Paper 1	1hr 45 mins (50%)	Paper 2	2hrs 15 mins (50%)
<b>Section A:</b> <b>Shakespeare</b> <ul style="list-style-type: none"><li>• <b>Two questions</b> – one based on an extract of approximately 30 lines and one on the whole play.</li></ul>		<b>Section A:</b> <b>19th Century fiction</b> <ul style="list-style-type: none"><li>• <b>Two questions</b> – one based on an extract of approximately 400 words (provided for students) and one based on the whole novel.</li></ul>	
<b>Section B:</b> <b>Post-1914 British Drama or Fiction</b> <ul style="list-style-type: none"><li>• Students study EITHER drama or fiction.</li><li>• Choice of essay questions.</li><li>• Vocabulary, sentence structure, spelling and punctuation are assessed.</li></ul>		<b>Section B:</b> <b>Poetry</b> <ul style="list-style-type: none"><li>• One question <b>comparing</b> one named poem from the chosen anthology collection, and another anthology poem of the students' choice from the same collection.</li><li>• One question asking students to <b>compare two unseen contemporary poems</b>.</li></ul>	
<b>Choice of texts</b> <ul style="list-style-type: none"><li>• <b>Shakespeare:</b> <i>Macbeth</i>, <i>The Tempest</i>, <i>Romeo and Juliet</i>, <i>Much Ado About Nothing</i>, <i>The Merchant of Venice</i>, <i>Twelfth Night</i>.</li><li>• <b>British fiction or drama:</b> <i>Animal Farm</i>, <i>Lord of the Flies</i>, <i>Anita and Me</i>, <i>The Woman in Black</i>, <i>An Inspector Calls</i>, <i>Hobson's Choice</i>, <i>Blood Brothers</i>, <i>Journey's End</i>, <i>The Empress</i>, <i>Refugee Boy</i>, <i>Boys Don't Cry</i>, <i>Coram Boy</i>.</li><li>• <b>19th century novel:</b> <i>Jane Eyre</i>, <i>Great Expectations</i>, <i>Dr Jekyll and Mr Hyde</i>, <i>A Christmas Carol</i>, <i>Pride and Prejudice</i>, <i>Silas Marner</i>, <i>Frankenstein</i>.</li></ul>			



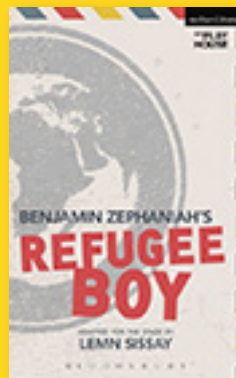
# Our GCSE texts



## *The Empress*

by Tanika Gupta (2013)

Blending the true story of Queen Victoria's relationship with Abdul Karim with the experiences of the Indian ayahs who came to Britain during the 19th century, *The Empress* brings a hidden part of British history to life.



## *Refugee Boy*

by Benjamin Zephaniah and adapted for the stage by Lemn Sissay (2013)

A story about arriving, belonging and finding home. As a violent civil war rages back home in Ethiopia, teenager Alem and his father are in a B&B in Berkshire. We follow his character and the struggles he faces as a refugee in England.



## *Coram Boy*

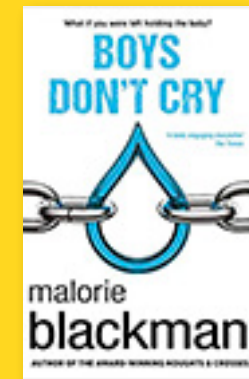
by Jamila Gavin (2004)

Set in the mid-18th century from the true story of Captain Thomas Coram, who founded the Coram Hospital to foster orphans in London. This story is about the central character's internal conflict with the instructions his father gives him.

## *Boys Don't Cry*

by Malorie Blackman (2011)

A hard-hitting novel that revolves around two brothers and their widowed father. The themes of family relationships, in particular those between father and son, are explored in the novel.



## *Anita and Me*

by Meera Syal (2012)

A story following nine-year-old Meena, the daughter of the only Punjabi family in the mining village of Tollington. We follow her experience being caught between two cultures.



## *Belonging*

in collaboration with The Poetry Society

A new collection of 15 poems that each reflect a sense of belonging, whether it be through identity, culture, heritage, nature or friendship.



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Pearson Edexcel  
A level

# English Literature

Your switching  
support guide



# The key features of Pearson Edexcel A level English Literature

For our A level English Literature qualification, we've created courses to engage and enrich students' learning, providing them with the expertise to actively explore the world around them. We've consulted with those that know the most about the subjects: teachers, subject

associations and our partners in Higher Education, in order to produce specifications that will prepare students for the research and study skills required of them in higher education and the workplace.



## The literary text is at the heart of the qualification

For many of us, our relationship with our own A level texts was the catalyst for our choice of university course and subsequent career. Therefore, the literary text is at the heart of our A level English Literature qualifications. **We have selected literature we know works well with students**, as well as offering fresh new options that have been recommended by teachers and academics.

## There is a clear focus on the three main genres

Each examined component focuses on one of three main genres: **poetry, prose or drama**. This gives students the time and space to develop their knowledge and confidence through breadth and depth of study.

## Meaningful comparisons

- There is no cross-genre comparison in any of the examined components. This avoids forced or artificial comparison between disparate texts.
- Comparison is only ever based upon two equally important texts, with no supplementary texts, or requirement to refer to multiple texts in a superficial way.

## Maximising choice

Within each component, **a wide range of text options are offered**, allowing you to select texts that will best appeal to your students.

- There is the flexibility to choose **tragedy, comedy, or one text from each genre** (see pages 6 and 7).
- It's also possible to **teach the work of a named poet**, or instead, a range of poetry within a movement.
- Thematic study of prose** allows not only a choice of theme, but also a choice of texts within the theme.
- For the coursework component, students choose two texts to analyse, allowing students plenty of opportunity to pursue their own interests.

## A clear and distinctive approach to criticism

The study of literary criticism is rooted firmly during the study of the A level texts. Students will have the opportunity to read critical essays on either the genre of tragedy or comedy, as well as essays on their studied Shakespeare play. This allows students to engage with the text, perhaps considering:

- What has been said about my play at different times?
- Which other perspectives could I bring to bear?
- How do these readings differ from, or support my own?

Produced in collaboration with University College London, **free Shakespeare Critical Anthology teaching resources** will be provided to all students at the start of the course.

## Co-teachable AS and A level

- The AS specification has been **designed to be entirely co-teachable** with the first year of a two-year A level course.
- All the AS set texts appear in the A level** specification, so there is no requirement to make decisions around AS and A level routes prior to the start of the course.

## Holistic assessment

- Holistic mark schemes** allow examiners to mark the students' work in the same way as it was written - as a single cohesive piece of writing, with the response to each Assessment Objective integrated throughout.
- We want students to be able to focus on giving their best response to their exam question, not on trying to remember how many marks are attributed to each Assessment Objective.



# A level assessment at a glance

## A level (first assessment: summer 2017)

Component 1: Drama		
✓ 60 marks	⚖️ 30% Weighting	🕒 2 hours 15 mins
<b>Students study:</b> <ul style="list-style-type: none"><li>one Shakespeare play from the categories of either tragedy OR comedy</li><li>one other drama text from the categories of either tragedy OR comedy</li><li>essays and critical commentary related to their selected Shakespeare play.</li></ul>		
<b>Section A: Shakespeare (35 marks)</b> One essay question from a choice of two on the studied Shakespeare text. <b>Section B: Other drama (25 marks)</b> One essay question from a choice of two on the studied drama text.		
<b>Drama texts</b> <b>Provided texts:</b> <i>Shakespeare: A Critical Anthology</i> (see page 8).		
<b>Tragedy</b> <b>Shakespeare:</b> <i>Antony and Cleopatra</i> , <i>Hamlet</i> , <i>King Lear</i> , <i>Othello</i> . <b>Other drama:</b> <i>The Duchess of Malfi</i> , <i>A Streetcar Named Desire</i> , <i>Doctor Faustus</i> , <i>The Home Place</i> .	<b>Comedy</b> <b>Shakespeare:</b> <i>A Midsummer Night's Dream</i> , <i>Measure for Measure</i> , <i>The Taming of the Shrew</i> , <i>Twelfth Night</i> . <b>Other drama:</b> <i>The Importance of Being Earnest</i> , <i>The Pitmen Painters</i> , <i>The Rover</i> , <i>Waiting for Godot</i> .	
Texts may be selected from within or across sub-categories, selecting one tragedy and one comedy or two texts from the same category.		
Component 2: Prose		
✓ 40 marks	⚖️ 20% weighting	🕒 1 hour 15 mins
<b>Students study:</b> <b>Two</b> prose texts from a chosen theme, including at least one pre-1900 text. <b>One</b> comparative essay question from a choice of two on the studied prose texts (includes at least one pre-1900 text).		
<b>Prose themes</b>		
<b>Childhood</b> <b>Pre-1900:</b> <i>What Maisie Knew</i> , Henry James; <i>Hard Times</i> , Charles Dickens. <b>Post-1900:</b> <i>Atonement</i> , Ian McEwan; <i>The Color Purple</i> , Alice Walker. <b>Colonisation and its Aftermath</b> <b>Pre-1900:</b> <i>Heart of Darkness</i> , Joseph Conrad; <i>The Adventures of Huckleberry Finn</i> , Mark Twain. <b>Post-1900:</b> <i>A Passage to India</i> , E M Forster; <i>The Lonely Londoners</i> , Sam Selvon. <b>Crime and Detection</b> <b>Pre-1900:</b> <i>Lady Audley's Secret</i> , Mary Elizabeth Braddon; <i>The Moonstone</i> , Wilkie Collins. <b>Post-1900:</b> <i>In Cold Blood</i> , Truman Capote; <i>The Murder Room</i> , P D James.	<b>Science and Society</b> <b>Pre-1900:</b> <i>Frankenstein</i> , Mary Shelley; <i>The War of the Worlds</i> , H G Wells. <b>Post-1900:</b> <i>Never Let Me Go</i> , Kazuo Ishiguro; <i>The Handmaid's Tale</i> , Margaret Atwood. <b>The Supernatural</b> <b>Pre-1900:</b> <i>The Picture of Dorian Gray</i> , Oscar Wilde; <i>Dracula</i> , Bram Stoker. <b>Post-1900:</b> <i>The Little Stranger</i> , Sarah Waters; <i>Beloved</i> , Toni Morrison. <b>Women and Society</b> <b>Pre-1900:</b> <i>Wuthering Heights</i> , Emily Brontë; <i>Tess of the D'Urbervilles</i> , Thomas Hardy. <b>Post-1900:</b> <i>Mrs Dalloway</i> , Virginia Woolf; <i>A Thousand Splendid Suns</i> , Khaled Hosseini.	

## Component 3: Poetry

✓ 60 marks	⚖️ 30% weighting	🕒 2 hours 15 mins
<b>Students study:</b> <ul style="list-style-type: none"><li>a selection of poetry from a post-2000 collection AND EITHER</li><li>a range of poetry from a literary period OR</li><li>a range of poetry by a named poet from within a literary period.</li></ul>		
<b>Section A: Contemporary Poetry (30 marks)</b> One comparative essay from a choice of two on an unseen poem written post-2000 and a named poem from the studied collection. <b>Section B: Poetry Collections (30 marks)</b> One essay question from a choice of two on the studied poetry period or poet.		
<b>Poetry texts</b> Selection of modern poetry from <i>Poems of the Decade: An Anthology of the Forward Books of Poetry 2002-2011</i> .		
<b>Select EITHER the named collection OR the named poet within the chosen period below.</b>		
<b>The Medieval Period (1350–1500)</b> <i>Everyman and Medieval Miracle Plays</i> , editor A C Cawley (Everyman, 1993). This edition has normalised spelling but these poetic dramas can also be read with the original spelling in <i>English Mystery Plays: A Selection</i> , editor Peter Happe (Penguin Classics, 1975). Either edition is permissible. <b>OR</b> <b>Geoffrey Chaucer</b> <i>The Wife of Bath's Prologue and Tale</i> , editor J Winny (Cambridge, 1994).	<b>The Victorians (1837–1900)</b> <i>The New Oxford Book of Victorian Verse</i> , editor C Ricks (OUP, 2008). <b>OR</b> <b>Christina Rossetti</b> <i>Christina Rossetti Selected Poems</i> , editor D Roe (Penguin, 2008).	
<b>The Metaphysical Poets (1600–1690)</b> <i>Metaphysical Poetry</i> , editor C Burrow and C Ricks (Penguin, 2006). <b>OR</b> <b>John Donne</b> <i>John Donne Selected Poems</i> (Penguin Classics, 2006).	<b>Modernism (1900–1939)</b> <i>The Great Modern Poets</i> , editor M Schmidt (Quercus, 2014). <b>OR</b> <b>T. S. Eliot</b> <i>T. S. Eliot Selected Poems</i> (Faber, 2009).	
<b>The Romantics (1780–1830)</b> <i>English Romantic Verse</i> , editor D Wright (Penguin Classics, 1973). <b>OR</b> <b>John Keats</b> <i>Selected Poems: John Keats</i> , editor J Barnard (Penguin Classics, 2007).	<b>The Movement (1950–1970)</b> <i>The Oxford Book of Twentieth Century English Verse</i> , editor Philip Larkin with foreword by A Motion (OUP, 1973). <b>OR</b> <b>Philip Larkin</b> <i>The Less Deceived</i> (Faber, 2011).	
See Appendix 5 of the A level specification for the list of poems to be studied.		

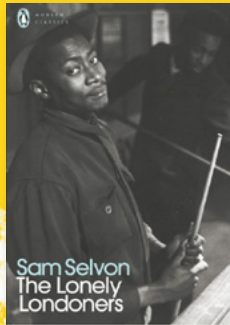
## Component 4: Coursework

✓ 60 marks	⚖️ 20% weighting	2500 – 3000 words
<b>One</b> extended comparative essay referring to two texts. Students study a free choice of two texts linked by theme, movement, author or period. Chosen texts may be selected from poetry, drama, prose or literary non-fiction.		





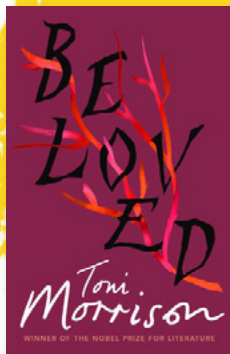
# Our A level texts and coursework guides



## *The Lonely Londoners*

By Sam Selvon (1956)

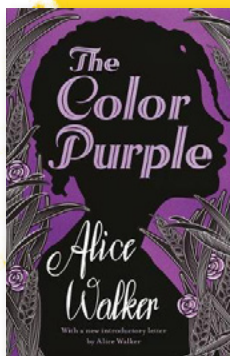
Set in 1950s London, this is the story of the arrival of hopeful immigrants, including Moses Aloetta, and their journey in learning how to survive and come to love what London has to offer.



## *Beloved*

By Toni Morrison (1987)

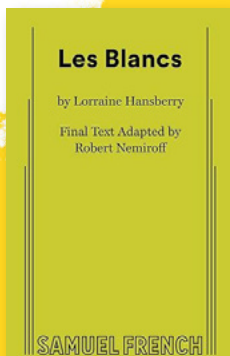
A story which follows the experiences of Sethe, abandoned by her sons and living with her youngest daughter in Cincinnati, in the aftermath of the American Civil War. The themes of this novel touch upon slavery and violence.



## *The Colour Purple*

By Alice Walker (1982)

A powerful novel following a young black girl born into poverty and segregation in the deep American South. The themes address several issues faced by African-American women in the 1930s, including violence and separation.



## *Les Blancs*

By Lorraine Hansberry (2009)

Tshembe Matoseh returns to Africa from his new home in Europe to attend the funeral of his father, a village leader. Confronting the different perspectives of his countrymen, his brother (now a Catholic priest), the Europeans who staff the missionary clinic, and an American journalist, Tshembe finds himself drawn into the anti-colonial struggle igniting around him.

## *Home Fire*

By Kamila Shamsie (2018)

The novel centres on the Pasha family, three British Pakistani siblings trying to make their way in the world after the death of their mother, in the absence of their jihadi father. It explores themes of cultural identity and alienation, a thoughtful and nuanced reflection on Britishness, and conflicting loyalties.

## *Sweat*

By Lynn Nottage (2015)

This play portrays the anger and despair of women workers amidst the demise of a steelworks in the early 2000s, exploring the devastating impact of loss of work and of de-industrialisation on modern America.

## *The Cutting Season*

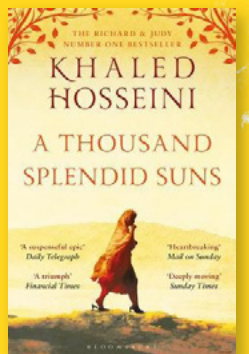
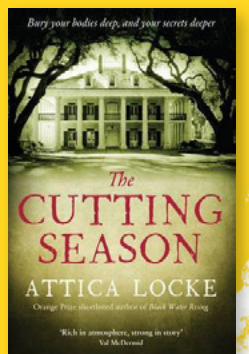
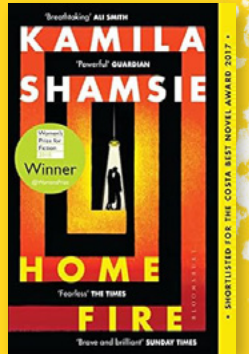
By Attica Locke (2013)

A tense thriller, this novel sets a murder mystery against a backdrop of modern American tensions, exploring the central character's determination to achieve justice for a murdered migrant labourer while also struggling to deal with her own family history and make a life for herself and her daughter.

## *A Thousand Splendid Suns*

By Khaled Hosseini (2007)

This story follows fifteen-year-old Mariam's arranged marriage to Rasheed and later her unlikely friendship with teenager, Laila. The themes of this novel explore a mother and daughter relationship in war-torn Afghanistan.



## What do I receive as a Lit in Colour Pioneer?

By becoming a Lit in Colour Pioneer, you'll be able to access a wealth of additional free resources, alongside the free support available to all of our Pearson Edexcel centres.

- A 'getting ready to teach' event for anyone new to Pearson Edexcel
- Programmes of work for each text
- CPD training webinars for teachers and school librarians
- Creative content and events from authors
- Workshops around the qualifications, such as exemplars and marking

## Post Results Support

We have a variety of post results support available to you, including:



**Meet your subject advisor,  
Clare Haviland**

Twitter: [@PearsonTeachEng](https://twitter.com/PearsonTeachEng)

Learn about what diversity means  
and why it's important in this video:





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**Lit in** *Colour*

