



# GCSE

## English Literature

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Session: 2010  
Type: Specification  
Code: 1901

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**OCR GCSE IN ENGLISH LITERATURE  
(OPENING MINDS)**

**1901**

Qualification Accreditation Number: 100/1993/5

**For First Teaching in September 2002  
and First Certification in Summer 2004**

‘ **TWO SCHEMES**, focusing on PRE or POST 1914 texts

ENHANCED LINEAR and NEW STAGED assessment routes

PHASED INTRODUCTION of new set texts ’

‘ **TWO FREE OCR TEXTS** - Poetry and Short Story Collections

Easy-to-access PROFESSIONAL SUPPORT

HIGH-QUALITY endorsed PUBLICATIONS ’

‘ **JOINT COURSEWORK** English - English Literature

EXAM ALTERNATIVE to coursework

100% EXTERNAL ASSESSMENT option ’

‘ **EARLY ENTRY** components

MIX AND MATCH tiering

TAILORED RE-SITS ’

**A NEW SPECIFICATION, DESIGNED FOR FLEXIBILITY AND CHOICE**

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## Foreword to the Second Edition

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This specification has been revised to include amendments notified to Centres in December 2002. The main changes from the first edition are outlined below and are sidelined throughout the document.

In the light of the experience of coursework assessment in Summer 2002, OCR has reviewed Section 7 on coursework in this new GCSE English Literature specification.

Whilst there have been no changes to the actual criteria (other than the correction of errors), there has been some concern that references in Section D: Coursework to graded mark bands might lead to misunderstanding concerning the relationship between marks and grades.

The criteria are provided to enable teachers to award the appropriate *mark* for each candidate's piece of work. The mark bands in the criteria do not equate to grades, and should not be interpreted as representing the requirements for particular grades. The actual grade thresholds for Coursework will be determined by the OCR awarding committee, alongside the thresholds for the written examination papers, working within the statutory Code of Practice.

In order to avoid confusion or misunderstanding, the criteria in the specification are no longer labeled as to imply a relationship to grades.

We have also taken the opportunity to:

- correct the Prose and Poetry criteria Bands 1, 2 and 3, which were printed incorrectly in the first edition;
- provide further prescribed selections;
- review other paragraphs to add clarity, following discussions at the first round of INSET.

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Throughout the specification the following icons are used to signpost teaching and learning opportunities in:

 Citizenship

 ICT

 Key Skills.

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## SECTION A: SPECIFICATION SUMMARY

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This new specification is designed to offer **flexibility both in study and teaching**. It has a unit-based structure, **enabling both linear and staged assessment routes**. An entirely externally assessed route through the qualification is available, if wished. Links with prescribed texts in OCR GCSE English enable Centres to plan unified courses.

### SPECIFICATION STRUCTURE

The **specification** as a whole is subdivided into **units**, each of which assesses a particular area of content (genres, periods). Units which are externally assessed (by written examination) contain two **options**: a Foundation Tier **component** (paper) and a Higher Tier **component** (paper). Foundation Tier assesses grades G to C and Higher Tier assesses grades D to A\* (with an allowed grade E). Coursework units are not tiered.

Units are grouped into **Schemes**, allowing emphasis to be given in external examinations either to post-1914 texts (**Scheme A**) or to pre-1914 texts (**Scheme B**).

‘Candidates take either **SCHEME A** or **SCHEME B**’

In order to certificate for a GCSE qualification, **at least three units must be taken**, as follows:

**Scheme A:** Units 1 and 2, plus *either* Unit 3 *or* Unit 4

**Scheme B:** Units 5 and 6, plus *either* Unit 7 *or* Unit 8

Candidates must also be entered for certification (code 1901) to claim their overall grade for the qualification.

Within a Scheme, candidates may follow different assessment **routes**. Routes are either **'linear'** (all units assessed at the end of the course) or **'staged'** (units taken in more than one session).

## Scheme A

This Scheme gives greater emphasis in written examinations to **post-1914** texts.

Unit	Option	Title	Duration/ Format	Weighting
<b>1</b>	2441 F	Drama post-1914: <i>Foundation Tier</i>	Written Exam 45 mins	20%
	2441 H	Drama post-1914: <i>Higher Tier</i>	Written Exam 45 mins	
<b>2</b>	2442 F	Poetry and Prose post-1914: <i>Foundation Tier</i>	Written Exam 1 hr 30 mins	50%
	2442 H	Poetry and Prose post-1914: <i>Higher Tier</i>	Written Exam 1 hr 30 mins	
<b>3*</b>	2443	Pre-1914 Texts: <i>Coursework</i>	Coursework	(30%)
<b>4*</b>	2444 F	Pre-1914 Texts: <i>Foundation Tier</i>	Written Exam 1 hr 30 mins	(30%)
	2444 H	Pre-1914 Texts: <i>Higher Tier</i>	Written Exam 1 hr 30 mins	

\* Candidates may enter **either** Unit 3 (coursework) **or** Unit 4 (examination), **or both**. For certification, however, **only one** of these units may be counted.

## Scheme B

This Scheme gives greater emphasis in written examinations to **pre-1914** texts.

Unit	Option	Title	Duration/ Format	Weighting
<b>5</b>	2445 F	Drama pre-1914: <i>Foundation Tier</i>	Written Exam 45 mins	20%
	2445 H	Drama pre-1914: <i>Higher Tier</i>	Written Exam 45 mins	
<b>6</b>	2446 F	Poetry and Prose pre-1914: <i>Foundation Tier</i>	Written Exam 1 hr 30 mins	50%
	2446 H	Poetry and Prose pre-1914: <i>Higher Tier</i>	Written Exam 1 hr 30 mins	
<b>7*</b>	2447	Post-1914 Texts: <i>Coursework</i>	Coursework	(30%)
<b>8*</b>	2448 F	Post-1914 Texts: <i>Foundation Tier</i>	Written Exam 1 hr 30 mins	(30%)
	2448 H	Post-1914 Texts: <i>Higher Tier</i>	Written Exam 1 hr 30 mins	

\* Candidates may enter **either** Unit 7 (coursework) **or** Unit 8 (examination), **or both**. For certification, however, **only one** of these units may be counted.



## ASSESSMENT ROUTES

Within each Scheme, candidates may follow either 'linear' or 'staged' assessment routes, as follows:

### Linear Routes

Three units may be entered in the same examination session.

### Staged Routes

Three or more units (or options within a unit) may be entered across two or more examination sessions. Units may be re-taken once, if wished, prior to certification. However, GCSE General Criteria require that *at least 50% of the qualification be taken as terminal external assessment*.

When a valid combination of units has been achieved (following the taking of the terminal assessment) a certification entry will generate an overall grade for the qualification.

## QUESTION PAPERS

Question papers in Units 1 and 5 require candidates to do **one** task; those in Units 2 and 6 require candidates to do **two** tasks; those in optional Units 4 and 8 require candidates to do **three** tasks.

## INTERNAL ASSESSMENT

Unit 3 and 7 are internally assessed. These units are optional; an externally assessed paper (Unit 4 or Unit 8) may be taken instead.

Some coursework may be common to English and English Literature.

## ENTRIES

Entries must be made for each unit in the appropriate session. For a qualification grade to be awarded, a specific certification entry for code 1901 must be made.

First certification will be in June 2004.

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## SECTION B: GENERAL INFORMATION

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### 1 Introduction

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#### 1.1 RATIONALE

This GCSE English Literature specification meets the requirements of the Subject Criteria for GCSE English Literature (QCA, 2001).

This new specification provides a coherent, satisfying and worthwhile course of study for candidates, whether they wish to pursue the study of English Literature or whether GCSE will be their last experience of studying the subject.

OCR has taken great care in the preparation of this specification and assessment material to avoid bias of any kind.

#### 1.2 CERTIFICATION TITLE

This specification will be shown on a certificate as:

OCR GCSE in English Literature.

#### 1.3 LEVEL OF QUALIFICATION

This qualification is approved by the regulatory authorities (QCA, ACCAC and CCEA) as part of the National Qualifications Framework.

Candidates who gain grades G to D will have achieved an award at Foundation Level.

Candidates who gain grades C to A\* will have achieved an award at Intermediate Level.

Four GCSEs at grade G to D and four GCSEs at grade C to A\* are equivalent to one six-unit GNVQ at Foundation and Intermediate Level respectively.

#### 1.4 RECOMMENDED PRIOR LEARNING

Candidates who are taking courses leading to this qualification at Key Stage 4 should normally have followed the Key Stage 3 programme of study for English in the National Curriculum.

Candidates entering this course should have achieved a general educational level equivalent to National Curriculum Level 3, or a distinction at Entry Level within the National Qualifications Framework.

## 1.5 PROGRESSION

GCSE qualifications are general qualifications which enable candidates either to progress directly to employment, or to proceed to further qualifications.

Many candidates who enter employment with one or more GCSEs will undertake training or further part-time study with the support of their employers.

Progression to further study from GCSE will depend upon the number and nature of the grades achieved. Broadly, candidates who are awarded mainly grades G to D at GCSE could either strengthen their base through further study of qualifications at Foundation Level within the National Qualifications Framework or proceed to Intermediate Level. Candidates who are awarded mainly grades C to A\* at GCSE would be well prepared for study at Advanced Level within the National Qualifications Framework.

## 1.6 OVERLAP WITH OTHER QUALIFICATIONS

Some of the reading requirements in this specification overlap with those of OCR's GCSE English specification (1900). Common coursework may be submitted, where appropriate.

## 1.7 RESTRICTIONS ON CANDIDATE ENTRIES

Candidates who enter for this GCSE specification **may not** also enter in the same examination series for any other GCSE specification with the certification title **English Literature**.

Every specification is assigned to a national classification code indicating the subject area to which it belongs.

Centres should be aware that candidates who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

The classification code for this specification is 5110.

## 1.8 CODE OF PRACTICE REQUIREMENTS

This specification will comply in every respect with the revised Code of Practice requirements for courses starting in September 2002.

## 1.9 STATUS IN WALES AND NORTHERN IRELAND

This specification has been approved by ACCAC for use by Centres in Wales and by CCEA for use by Centres in Northern Ireland.

Candidates in Wales and Northern Ireland should not be disadvantaged by terms, legislation or aspects of government that are different from those in England. Where such situations might occur, including in the external assessment, the terms used have been selected as neutral, so that candidates may apply whatever is appropriate to their own situation.

OCR will provide specifications, assessments and supporting documentation only in English.

Further information on the provision of assessment materials in Welsh and Irish may be obtained from the OCR Information Bureau (telephone 01223 553998).

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## 2 Specification Aims

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The specification aims to give candidates opportunities to explore their literary interests and to learn the skills necessary for literary study.

The specification encourages **candidates** to develop:

- the ability to read, understand and respond to a wide range of literary texts, and to appreciate the ways in which authors achieve their effects;
- awareness of social, historical and cultural contexts and influences in the study of literature;
- the ability to construct and convey meaning in speech and writing, matching style to audience and purpose.

The specification also aims:

- to offer **Centres** maximum flexibility in the planning, teaching and assessment of their courses;
- to enable **Centres** to use any perceived advantages of staged assessment.

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## 3 Assessment Objectives

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Candidates must demonstrate their ability to:

### 3.1 A01

respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

### 3.2 A02

explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

### 3.3 A03

explore relationships and comparisons between texts, selecting and evaluating relevant material.

### 3.4 A04

relate texts to their social, cultural and historical contexts and literary traditions.

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## 4 Scheme of Assessment

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### 4.1 SPECIFICATION STRUCTURE

‘ A new specification, designed for FLEXIBILITY and CHOICE ’

The **specification** as a whole is subdivided into **units**, each of which assesses a particular area of content (genres, periods). Choices are made at unit level within the specification and therefore the requirements of the course as a whole can be met in a variety of different ways (explained in Section 4.4 below).

Units which are externally assessed (by written examination) contain two **options**: a Foundation Tier **component** (paper) and a Higher Tier **component** (paper). Coursework units are not tiered.

Units are grouped into **Schemes**, allowing emphasis to be given in external examinations either to post-1914 texts (**Scheme A**) or to pre-1914 texts (**Scheme B**).

Within a Scheme, candidates may follow different assessment **routes**. Routes are either **linear** (all units assessed at the end of the course) or **staged** (units taken in more than one session). In each Scheme linear and staged routes are available.

### 4.2 TIERS

Written papers (Units 1, 2, 4 and 5, 6, 8) are offered at two tiers: Foundation Tier and Higher Tier. Foundation Tier targets grades G to C and Higher Tier targets grades D to A\*. An allowed grade E will be awarded on the Higher Tier components. Internal assessment in Units 3 and 7 is untiered.

‘ Candidates may attempt papers at a mixture of, or both, tiers ’

Within any unit, candidates may be entered for *either* the Foundation Tier *or* the Higher Tier paper. It is not necessary for candidates to enter at the same tier in every unit. Candidates may, if they wish, attempt papers at both tiers, but **not in the same examination session**, since the papers will be timetabled simultaneously.

The final qualification grade awarded will be independent of tier and based on the total uniform mark (see Section 4.12).

### 4.3 UNITS

‘Candidates take either **SCHEME A** or **SCHEME B**’

#### 4.3.1 Scheme A

This Scheme gives greater emphasis in written examinations to **post-1914** texts.

Unit	Option	Title	Duration/ Format	Weighting
<b>1</b>	2441 F	Drama post-1914: <i>Foundation Tier</i>	Written Exam 45 mins	20%
	2441 H	Drama post-1914: <i>Higher Tier</i>	Written Exam 45 mins	
<b>2</b>	2442 F	Poetry and Prose post-1914: <i>Foundation Tier</i>	Written Exam 1 hr 30 mins	50%
	2442 H	Poetry and Prose post-1914: <i>Higher Tier</i>	Written Exam 1 hr 30 mins	
<b>3*</b>	2443	Pre-1914 Texts: <i>Coursework</i>	Coursework	(30%)
<b>4*</b>	2444 F	Pre-1914 Texts: <i>Foundation Tier</i>	Written Exam 1 hr 30 mins	(30%)
	2444 H	Pre-1914 Texts: <i>Higher Tier</i>	Written Exam 1 hr 30 mins	

‘Candidates may enter either Unit 3 or Unit 4 - or both’

\* Candidates may enter **either** Unit 3 (coursework) **or** Unit 4 (examination), **or both**. For certification, however, **only one** of these units will be counted.

### 4.3.2 Scheme B

This Scheme gives greater emphasis in written examinations to **pre-1914** texts.

Unit	Option	Title	Duration/ Format	Weighting
5	2445 F	Drama pre-1914: <i>Foundation Tier</i>	Written Exam 45 mins	20%
	2445 H	Drama pre-1914: <i>Higher Tier</i>	Written Exam 45 mins	
6	2446 F	Poetry and Prose pre-1914: <i>Foundation Tier</i>	Written Exam 1 hr 30 mins	50%
	2446 H	Poetry and Prose pre-1914: <i>Higher Tier</i>	Written Exam 1 hr 30 mins	
7*	2447	Post-1914 Texts: <i>Coursework</i>	Coursework	(30%)
8*	2448 F	Post-1914 Texts: <i>Foundation Tier</i>	Written Exam 1 hr 30 mins	(30%)
	2448 H	Post-1914 Texts: <i>Higher Tier</i>	Written Exam 1 hr 30 mins	

‘Candidates may enter either Unit 7 or Unit 8 - or both’

\* Candidates may enter **either** Unit 7 (coursework) **or** Unit 8 (examination), **or both**. For certification, however, **only one** of these units will be counted.



## 4.4 ASSESSMENT ROUTES

‘Candidates may take either a linear route or a staged route’

Although this specification is unit-based, it may be taken either through a linear route or through a staged route.

### 4.4.1 Linear Assessment Routes

‘Linear candidates enter all required units at the end of the course’

Centres which have previously entered candidates for OCR GCSE English Literature 1501 will find that the same linear structure is available. For example (in Scheme A):

<b>Linear route with 30% coursework</b>	
Unit 1 – exam	} <i>single session, 2hrs 15 mins</i>
Unit 2 – exam	
Unit 3 – coursework	

A similar route is available in Scheme B, via Units 5, 6 and 7.

‘100% external assessment is available’

There is a new linear route which does not require coursework. For example (in Scheme A):

<b>New linear route with 100% external assessment</b>	
Unit 1 – exam	} <i>single session, 2hrs 15 mins</i>
Unit 2 – exam	
Unit 4 – exam	<i>1hr 30 mins</i>

A similar route is available in Scheme B, via Units 5, 6 and 8.

‘Candidates may enter Unit 3 (coursework) or Unit 4 (examination), or both’

A candidate may be entered for both units in the same session, and the better mark of the two will be used for certification. For example (in Scheme A):

<b>Linear route with coursework AND examination</b>	
Unit 1 – exam	} <i>single session, 2hrs 15 mins</i>
Unit 2 – exam	
Unit 3 – coursework	
Unit 4 – exam	<i>1hr 30 mins</i>

A similar route is available in Scheme B.

‘Candidates may transfer from coursework to examination at the end of the course’

A candidate who has underachieved in coursework, Unit 3, may be entered for the written examination, Unit 4, instead. (In Scheme B, Unit 8 instead of Unit 7.)

‘Linear candidates may enter each unit at a different tier’

The new linear routes have additional flexibility, to meet individual candidate needs and aptitudes. For example (in Scheme A), candidates who demonstrate an aptitude for post-1914 Drama could be entered for Unit 1 at the Higher Tier, even if they have entered all other units at Foundation Tier.

<b>Linear route 100% external assessment 'mix and match' tiers</b>	
Unit 1 (H) – exam	} <i>single session, 2hrs 15 mins</i>
Unit 2 (F) – exam	
Unit 4 (F) – exam	<i>1hr 30 mins</i>

Similar routes are available in Scheme B. For example Units 5(H), 6(F) and 8(F).

#### 4.4.2 Staged Assessment Routes

‘Candidates may enter units across more than one examination session’

The new, unit-based structure of the specification offers **increased flexibility both in study and teaching**. Assessment may be **staged over a number of examination sessions**. Various **combinations of components** may be taken and re-taken in order to maximise the overall grade.

Candidates may enter three or more units across two or more examination sessions, and so take the opportunity to achieve the optimum grade.

Staged assessment is subject to rules given in Section 4.11 and it should be noted that **at least 50% of the qualification must be taken as terminal external assessment**.

The specification enables ‘traditionally linear’ Departments the flexibility to move towards simple staged assessment where it will be of advantage to candidates. For example:

‘Coursework may be submitted early’

For example (in Scheme A):

<b>January</b>	Unit 3 – coursework	
<b>June</b>	Unit 1 – exam	} <i>single session,</i> <i>2 hrs 15 mins</i>
	Unit 2 – exam	

A similar route is available in Scheme B. For example, Unit 8 in could be taken in January and Units 5 and 6 in June.

Candidates may be entered for internally assessed units in any available session throughout the course. Moderation will take place in that session and the marks will remain available for certification at a later date.

‘Candidates can take both examination and coursework alternatives in different sessions’

<b>January</b>	Unit 3 – coursework	
<b>June</b>	Unit 1 – exam	} <i>single session,</i> <i>2 hrs 15 mins</i>
	Unit 2 – exam	
	Unit 4 – exam	<i>1 hr 30 mins</i>

Similar routes are available in Scheme B.

In this example the candidate has not achieved a satisfactory result in Unit 3 and so takes the examination option (Unit 4) in the subsequent session. In this example the better result from Unit 3 or 4 would be used towards the overall grade.

‘One unit may be taken early, then re-sat’

<b>January</b>	Unit 4 – exam
<b>June</b>	Unit 1 – exam
	Unit 2 – exam
	Unit 4 – exam – re-sit

In this example, the better result for Unit 4 (from either the January or June session) would count towards certification.

Similar routes are available in Scheme B. For example, by taking Unit 8 in the January and re-sitting it in June.

Where appropriate, a candidate may seek the optimum grade using combinations of the above possibilities. For example, a candidate may take both coursework and examination alternatives, ‘mix and match’ tiers in examination papers, enter a unit early and attempt a re-sit.

‘Candidates may maximize their opportunities’

For example (in Scheme A):

<b>June</b>	Unit 1 – exam (F)
<b>January</b>	Unit 2 – exam (F)
	Unit 4 – exam (F)
	Unit 3 – coursework
<b>June</b>	Unit 1 – exam (H)
	Unit 2 – exam (H)
	Unit 4 – exam (H)

In this example, the candidate is in a position to certificate in the January session, with the better score from Unit 3 (coursework) and Unit 4 (examination) to count. However, the option is taken to re-sit in June, with a change of tier in Units 1, 2 and 4. Of the units taken in this final session, a minimum of **either** Unit 2 **or** Units 1 and 4 must count towards certification (see Section 4.11.4).

Similar routes are available in Scheme B.

Many other routes and combinations are possible, subject to the rules for staged assessment (see 4.11, below). If more complex routes are being considered, Centres are advised to contact OCR for advice.

#### 4.5 UNIT AVAILABILITY

‘There are two assessment sessions in each year, in January and June’

Availability in 2003 and in subsequent years is shown in the table below.

Unit	Title	June 2003	Jan 2004	June 2004	Jan 2005	June 2005+
1	Drama Post-1914	✓	✓	✓	✓	✓
2	Poetry and Prose Post-1914	✓	✓	✓	✓	✓
3	Pre-1914 Texts (Coursework)		✓	✓	✓	✓
4	Pre-1914 Texts	✓	✓	✓	✓	✓
5	Drama Pre-1914	✓	✓	✓	✓	✓
6	Poetry and Prose Pre 1914	✓	✓	✓	✓	✓
7	Post-1914 Texts (Coursework)		✓	✓	✓	✓
8	Post-1914 Texts	✓	✓	✓	✓	✓

The first certification session for this qualification will be in Summer 2004.

## 4.6 QUESTION PAPERS

Units 1 and 5 require candidates to do **one** task.

Units 2 and 6 require candidates to do **two** tasks. In Units 2 and 6, 5 marks will be also awarded for written communication (see Section 4.15 below).

The optional Units 4 and 8 require candidates to do **three** tasks.

### 4.6.1 Question types

Questions will include:

- extract-based tasks (a question of this type will **always** be set);
- tasks involving comment, criticism and analysis, including comparison where appropriate (**at least one** question of this type will **always** be set);
- imaginative/re-creative tasks, for example in which the candidate writes 'in role' as one of the characters. Questions of this type will be set **on drama texts only**, and will not necessarily appear on every text in every question paper.

## 4.7 TEXTS

Texts studied must be of sufficient substance and quality to merit serious consideration. Texts prescribed for study are shown in Sections 5.1 to 5.8.

**Full details** of all texts (editions, selections from texts, etc.) are given in **Appendix A**.

The minimum requirement is for **study of six texts**. Normally these will be:

- **Drama**: one post-1914 text and one pre-1914 text;
- **Prose**: one post-1914 text and one pre-1914 text;
- **Poetry**: work by poets published before and after 1914.

However, **one** of the six texts may be **Literary non-fiction** (in Unit 2, 3, 7 or 8), provided that the balance of pre- and post-1914 texts is maintained. Candidates **may not** study Literary non-Fiction in **both** examination **and** coursework.

### 4.7.1 Use of texts in the examination

Examinations will be 'open book'. Candidates must take into the examination copies of the texts they have studied.

**For examinations in 2003, 2004 and January 2005**, candidates may take into the examination any appropriate copies of the texts; these texts may contain brief candidate annotation, underlining, highlighting, etc.

**For examinations in June 2005 and subsequent sessions**, while any appropriate editions may be used for classroom purposes, candidates may take into the examination **only specified editions of the prescribed texts**. Candidates **may not annotate** in any way texts to be used in the examination. See Appendix A.

#### 4.7.2 OCR Texts

##### **‘ TWO FREE OCR TEXTS – Poetry and Short Story Collections ’**

OCR will publish two texts which will be available **free to all Centres entering candidates** for this specification.

*Opening Worlds* (a collection of post-1914 short stories from different cultures and traditions) will be an optional set text for English Literature (Units 2 and 8), and may be used in coursework (Unit 7). *Opening Worlds* will also be an optional text for OCR GCSE English, Unit 2.

*Opening Lines* (a selection of poems written both before 1914 – including writers from the English literary heritage – and after 1914) will be an optional set text for English Literature (Units 2, 4, 6 and 8), and may also be used in coursework (Units 3 and 7). *Opening Lines* will be a set text for English Unit 3, and may also be used in reading coursework for GCSE English.

#### 4.8 INTERNAL ASSESSMENT (COURSEWORK)

Internal assessment is available in Units 3 and 7, but neither unit is compulsory. (Candidates may, if they wish, take either Unit 4 or 8 instead, as appropriate to the Scheme studied.)

##### **Scheme A – Unit 3: Pre-1914 Texts**

Candidates are required to submit **three** items of coursework. Any appropriate coursework submitted for OCR English (1900) may be used for this purpose.

##### **Scheme B – Unit 7: Post-1914 Texts**

Candidates are required to submit **three** items of coursework. Any appropriate coursework submitted for OCR English (1900) may be used for this purpose.

Guidance on task setting and on the administration and marking of coursework for Units 3 and 7 can be found in Section 7, below.

## 4.9 WEIGHTING OF ASSESSMENT OBJECTIVES

Assessment Objectives are weighted equally and are tested as shown in the following grid. All Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

Unit	Task	AO1	AO2	AO3	AO4
1	1 Drama Post-1914	✓	✓		
2	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	✓	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
3	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
	4 Literary Non-fiction Pre-1914	✓	✓	✓	✓
4	1 Drama pre-1914	✓	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
5	1 Drama Pre-1914	✓	✓		
6	1 Poetry Pre –1914	✓	✓	✓	
	2 Prose Pre-1914	✓	✓		✓
7	1 Drama Post –1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	✓	✓	✓	✓
	4 Literary Non-fiction Post-1914	✓	✓	✓	✓
8	1 Poetry Post-1914	✓	✓	✓	
	2 Drama Post-1914	✓	✓		
	3 Prose Post-1914	✓	✓		✓
	4 Literary Non-fiction Post-1914	✓	✓		✓



## 4.10 DIFFERENTIATION

Differentiation is achieved through the tasks set, and by the expected outcomes.

## 4.11 MAKING ENTRIES

Entries must be made for each unit and a separate certification entry (for code 1901) must be made (see 4.11.2 below).

### 4.11.1 Unit Entry Options and Codes

All candidates for Units 1, 2, 4, 5, 6 and 8 must select a single **option** (i.e. tier) and be entered under the relevant option code.

Within these units, candidates may attempt either the Foundation Tier or the Higher Tier paper. Candidates may, if they wish, attempt papers at both tiers, but **not in the same examination session** since the papers will be timetabled simultaneously.

Units 3 and 7 are internally assessed and untiered; there is a single entry code for these units.

Scheme A				
Unit	Entry Code	Option Code	Components to be Taken	
1	2441	F	01	Drama Post-1914: (Foundation)
	2441	H	02	Drama Post-1914: (Higher)
2	2442	F	01	Poetry & Prose Post-1914: (Foundation)
	2442	H	02	Poetry & Prose Post-1914: (Higher)
3	2443		01	Pre-1914 Texts: (Coursework)
4	2444	F	01	Pre-1914 Texts: (Foundation)
	2444	H	02	Pre-1914 Texts: (Higher)

Scheme B				
Unit	Entry Code	Option Code	Components to be Taken	
5	2445	F	01	Drama Pre-1914: (Foundation)
	2445	H	02	Drama Pre-1914: (Higher)
6	2446	F	01	Poetry & Prose Pre-1914: (Foundation)
	2446	H	02	Poetry & Prose Pre-1914: (Higher)
7	2447		01	Post-1914 Texts: (Coursework)
8	2448	F	01	Post-1914 Texts: (Foundation)
	2448	H	02	Post-1914 Texts: (Higher)

### 4.11.2 Certification

Candidates must be entered for certification code 1901 to claim their overall grade for either Scheme A or Scheme B.

**If a certification entry is not made, no overall grade can be awarded.**

Certification cannot be declined.

### 4.11.3 Rules of Combination

In order to certificate for a GCSE qualification, **at least three units must be taken** as follows:

**Scheme A:** Units 1 and 2, plus *either* Unit 3 *or* Unit 4

**Scheme B:** Units 5 and 6, plus *either* Unit 7 *or* Unit 8

In Units 1, 2, 4, 5, 6 and 8, candidates may enter *either* the Foundation Tier paper *or* the Higher Tier paper, *or both*. However, in any unit, **only one** component (Foundation or Higher) may be counted for the award of an overall grade. (It is **not** a requirement that all units be entered at the same tier.) Candidates may not attempt a unit at both tiers in the same examination session.

Within each Scheme, candidates may enter for *either* the coursework unit *or* the examination alternative unit, *or both* (e.g. in Scheme A, Unit 3 *or* Unit 4, *or both*). However, **only one** of these alternative units may be counted for the award of an overall grade.

### 4.11.4 Terminal Rules

GCSE General Criteria require that *at least 50% of the qualification be taken as terminal external assessment*. This means that, in their final session, candidates must take an externally assessed unit or units weighted at at least 50% and these **must count** towards the certification.

### 4.11.5 Re-sits

**Prior to certification**, candidates may re-sit any unit or option within a unit once only. Subject to the terminal rules, the better score will be used towards the overall grade. Individual unit results will have a shelf life limited only by that of the qualification.

**Subsequent to certification**, a candidate may re-take the qualification by carrying forward some unit scores and by re-sitting as many units as wished or as necessary to improve the overall grade. In this case, **the 50% terminal rule must again be satisfied** in order for a revised grade to be awarded.

### 4.11.6 Re-sits – Linear Candidates

Candidates who have certificated via the linear route and who subsequently wish to improve their grades may, if wished, re-take the qualification as staged assessment.

This option allows considerable flexibility, as it is not then necessary for the candidate to re-sit all units.

However, the ‘50% terminal’ rule for staged assessment must be fulfilled, and a valid combination of units must be available for certification.

### 4.12 UNIFORM MARKS

A candidate’s raw mark for each unit will be converted into a uniform mark. Units 1 and 5 (each weighted at 20%) will have a maximum uniform mark of 40. Units 3, 4, 7 and 8 (each weighted at 30%) will have a maximum uniform mark of 60. Units 2 and 6 (each weighted at 50%) will have a maximum uniform mark of 100. The uniform mark thresholds for each of the units are shown below.

#### Scheme A:

Units	1F	1H	2F	2H	3	4F	4H
<b>Max Mark Available</b>	27	40	69	100	60	41	60
A*	N/a	36	N/a	90	54	N/a	54
A	N/a	32	N/a	80	48	N/a	48
B	N/a	28	N/a	70	42	N/a	42
C	24	24	60	60	36	36	36
D	20	20	50	50	30	30	30
E	16	16	40	40	24	24	24
F	12	N/a	30	N/a	18	18	N/a
G	8	N/a	20	N/a	12	12	N/a

#### Scheme B:

Units	5F	5H	6F	6H	7	8F	8H
<b>Max Mark Available</b>	27	40	69	100	60	41	60
A*	N/a	36	N/a	90	54	N/a	54
A	N/a	32	N/a	80	48	N/a	48
B	N/a	28	N/a	70	42	N/a	42
C	24	24	60	60	36	36	36
D	20	20	50	50	30	30	30
E	16	16	40	40	24	24	24
F	12	N/a	30	N/a	18	18	N/a
G	8	N/a	20	N/a	12	12	N/a

The qualification will be graded on a uniform mark scale out of 200. The overall uniform mark thresholds for the specification are as follows:

Max	A*	A	B	C	D	E	F	G	U
200	180	160	140	120	100	80	60	40	0

#### 4.13 AWARDING OF GRADES

The written papers will have a minimum total weighting of 70%. Internal assessment will have a maximum weighting of 30%.

The sum of the uniform marks for a valid combination of units will determine the grade awarded. Candidates achieving less than the minimum mark for grade G will be unclassified.

#### 4.14 GRADE DESCRIPTIONS

The following grade descriptions are taken from the Subject Criteria for GCSE English Literature (QCA, 2001). They are provided to give a general indication of the standards of achievement likely to have been shown by the candidates awarded particular grades. The descriptions must be interpreted in relation to the content specified in Section 5; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the assessment may be balanced by better performance in others.

##### Grade F

In giving personal responses to texts, candidates show understanding of key features, including themes, characters and language. They make straightforward connections between texts, and show some understanding of influences on texts and readers. They refer to aspects of texts when explaining their views. They convey their responses in appropriate ways.

##### Grade C

In responding to a range of texts, candidates show understanding of how meanings and ideas are conveyed through language, structure and form. They explore connections and comparisons between texts, referring to details to support their views. They show awareness of some of the cultural and social contexts of texts. They convey their ideas appropriately in a range of forms.

##### Grade A

Candidates respond critically and sensitively to a range of texts, taking into account alternative approaches and interpretations. They explore and evaluate the ways meaning, ideas and feelings are conveyed through language, structure and form, making connections and comparisons between texts. They identify and comment on social, historical and cultural contexts of texts, and show awareness of literary tradition. They select forms appropriately and convey their ideas coherently.

## 4.15 WRITTEN COMMUNICATION

Candidates are expected to:

- present relevant information in a form that suits its purpose;
- ensure text is legible and that spelling, punctuation and grammar are accurate, so that meaning is clear.

Where appropriate they should also use a suitable structure and style of writing.

### 4.15.1 Assessment of Written Communication

Approximately 5% of the total marks for the qualification will be awarded for written communication.

In **Scheme A**, written communication will be assessed in Unit 2.

In **Scheme B**, written communication will be assessed in Unit 6.

Written communication will be assessed according to the following descriptions of performance:

Band	Descriptor	Mark
4	Candidates spell, punctuate and use the rules of grammar with <b>limited accuracy</b> , so that <b>basic meaning</b> is apparent. Some relevant material is offered.	1
3	Candidates spell, punctuate and use the rules of grammar with <b>reasonable accuracy</b> , so that meaning is <b>generally clear</b> . Material is generally relevant and presentation is organised.	2 3
2	Candidates spell, punctuate and use the rules of grammar with <b>considerable accuracy</b> ; so that meaning is <b>consistently clear</b> . Relevant material is presented in appropriate form(s).	4 5
1	Candidates spell, punctuate and use the rules of grammar with <b>almost faultless accuracy</b> , deploying a range of grammatical constructions so that meaning is <b>always absolutely clear</b> . Well-chosen material is cogently presented, in appropriate form(s).	6

# SECTION C: SPECIFICATION CONTENT

## Summary

### SCHEME A

Timetabled consecutively*	<b>Unit 1*</b>	<b>2441: DRAMA POST-1914 (Section 5.1)</b>	<b>45 mins</b>
	<b>EXAM</b> <b>1 (F)</b> <b>2 (H)</b>	DRAMA <i>Open book</i>	20%
Timetabled consecutively*	<b>Unit 2*</b>	<b>2442: POETRY AND PROSE POST-1914 (Section 5.2)</b>	<b>1hr 30 mins</b>
	<b>EXAM</b> <b>1 (F)</b> <b>2 (H)</b>	POETRY <i>(comparative)</i> <b>+ ONE from:</b> PROSE } <i>(soc/cult/hist)</i> LITERARY NON-FICTION† } <i>Open book</i>	50%
<b>Unit 3</b>	<b>2443: PRE-1914 TEXTS (Section 5.3)</b>	<b>CWK</b>	
<b>CWK</b>	<i>Any THREE from:</i> DRAMA POETRY PROSE LITERARY NON-FICTION†  <i>Folder to include comparative and soc/cult/hist</i>	(30%)	
<b>Unit 4</b>	<b>2444: PRE-1914 TEXTS (Section 5.4)</b>	<b>CWK</b>	<b>1hr 30 mins</b>
<b>EXAM</b> <b>1 (F)</b> <b>2 (H)</b>	DRAMA <i>(inc. Shakespeare)</i> POETRY <i>(comparative)</i> PROSE <i>(inc. soc/cult/hist)</i> <i>Open book</i>	(30%)	

\* Examinations in Units 1 and 2 will be timetabled consecutively - candidates may take both in a single session of 2 hrs 15 minutes.

† Candidates may **not** study Literary non-fiction in **both** examination **and** coursework.

## SCHEME B

Timetabled consecutively*	<b>Unit 5*</b>	<b>2445: DRAMA PRE-1914 (Section 5.5)</b>	<b>45 mins</b>
	<b>EXAM</b>	DRAMA <i>(inc. Shakespeare)</i>	20%
	<b>1 (F)</b>	<i>Open book</i>	
	<b>2 (H)</b>		
<b>Unit 6*</b>	<b>2446: POETRY &amp; PROSE PRE-1914 (Section 5.6)</b>	<b>1hr 30 mins</b>	
<b>EXAM</b>	PROSE <i>(inc. soc/cult/hist )</i>	50%	
<b>1 (F)</b>	POETRY <i>(comparative)</i>		
<b>2 (H)</b>	<i>Open book</i>		

<b>Unit 7</b>	<b>2447: POST-1914 TEXTS (Section 5.7)</b>	<b>CWK</b>
<b>CWK</b>	Any <b>THREE</b> from: DRAMA POETRY PROSE LITERARY NON-FICTION  <i>Folder to include comparative and soc/cult/hist</i>	(30%)

<b>Unit 8</b>	<b>2448: POST-1914 TEXTS (Section 5.8)</b>	<b>1hr 30 mins</b>
<b>EXAM</b>	POETRY <i>(comparative)</i> + <b>TWO</b> from: DRAMA PROSE } <i>(soc/cult/hist)</i> LITERARY } NON-FICTION	(30%)
<b>1 (F)</b> <b>2 (H)</b>	<i>Open book</i>	

\* Examinations in Units 5 and 6 will be timetabled consecutively - candidates may take both in a single session of 2 hrs 15 minutes.

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## 5 Specification Content


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### 5.1 UNIT 1: DRAMA POST-1914

Written examination 45 minutes (20%)

Foundation Tier: Unit 2441 Component 1 Higher Tier: Unit 2441 Component 2

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 C1.2, C1.3, C2.2, C2.3; WO1.3; LP1.1, LP1.2, LP1.3, LP2.1, LP2.2, LP2.3; IT1.1, IT1.2, IT2.3

Candidates must answer **one** question.

On each text, **three** questions will be set, including:

- extract - based tasks (a question of this type will **always** be set);
- tasks involving comment, criticism and analysis, (**at least one** question of this type will **always** be set);
- imaginative/ 're-creative' tasks, for example in which the candidate writes 'in role' as one of the characters. (Questions of this type will not necessarily appear on each text in every examination session.)

The texts prescribed for the examination are given below.

2003/2004/January 2005	June 2005 onwards
<i>An Inspector Calls</i> (Priestley) <i>Death of a Salesman</i> (Miller) <i>Educating Rita</i> (Russell) <i>The Caretaker</i> (Pinter)	<i>Whose Life is it, Anyway ?</i> (Clark) <i>Death of a Salesman</i> (Miller) <i>Journey's End</i> (Sherriff) <i>The Caretaker</i> (Pinter)



## 5.2 UNIT 2: POETRY AND PROSE post-1914

Written examination


1 hour 30 minutes

(50%)

Foundation Tier: Unit 2442 Component 1

Higher Tier: Unit 2442 Component 2

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 C1.2, C1.3, C2.2, C2.3; WO1.3; LP1.1, LP1.2, LP1.3, LP2.1, LP2.2, LP2.3; IT1.1, IT1.2, IT2.3

Candidates must answer **two** questions: **one** from Section A and **one** from *either* Section B *or* Section C:

**Section A:** Poetry published after 1914

**Section B:** Prose published after 1914

**Section C:** Literary Non-fiction published after 1914

On each text, **three** questions will be set, including:

- extract - based tasks (questions of this type will **always** be set on poetry);
- tasks involving comment, criticism and analysis, including comparison where appropriate (**at least one** question of this type will **always** be set on each text).

All tasks set on **poetry** will require comparison between texts.

Tasks set on **prose** and **literary non-fiction** will invite reference to relevant contextual features.

The texts prescribed for the examination are given below. Unless indicated by \* (see Appendix A), **the complete text** is set for study.

	2003/2004/January 2005	June 2005 onwards
<b>SECTION A Poetry</b>	<p><i>*Opening Lines</i> (OCR)</p> <p><i>*Poems 2</i> (ed. Markus and Jordan) (Larkin and Fanthorpe)</p> <p><i>*Touched with Fire</i> (ed. Hydes)</p>	<p><i>*Opening Lines</i> (OCR)</p> <p><i>*Poems 2</i> (ed. Markus and Jordan) (Larkin and Fanthorpe)</p> <p><i>*Touched with Fire</i> (ed. Hydes)</p>
<b>SECTION B Prose</b>	<p><i>Opening Worlds</i> (OCR)</p> <p><i>Ten DH Lawrence Stories</i></p> <p><i>Empire of the Sun</i> (Ballard)</p> <p><i>Of Mice and Men</i> (Steinbeck)</p> <p><i>Roll of Thunder , Hear My Cry</i> (Taylor)</p> <p><i>Animal Farm</i> (Orwell)</p> <p><i>*Modern Women's Short Stories</i> (ed. Hill)</p>	<p><i>Opening Worlds</i> (OCR)</p> <p><i>Ten DH Lawrence Stories</i></p> <p><i>Empire of the Sun</i> (Ballard)</p> <p><i>Things Fall Apart</i> (Achebe)</p> <p><i>The Old Man and the Sea</i> (Hemingway)</p> <p><i>Nineteen Eighty-Four</i> (Orwell)</p> <p><i>*Modern Women's Short Stories</i> (ed. Hill)</p>
<b>SECTION C Literary Non-fiction</b>	<p><i>Pole to Pole</i> (Palin)</p> <p><i>Fever Pitch</i> (Hornby)</p>	<p><i>Pole to Pole</i> (Palin)</p> <p><i>Fever Pitch</i> (Hornby)</p>


### 5.3 UNIT 3: PRE-1914 TEXTS

Internal Assessment

(30%)

Coursework common to both Tiers. Unit 2443.

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 WO1.2, WO1.3, WO2.1, WO2.2, WO2.3; LP1.1, LP1.2, LP1.3, LP2.1, LP2.2, LP2.3; PS1.1, PS1.2, PS1.3, PS2.1, PS2.2, PS2.3; IT1.1, IT1.2, IT2.1, IT2.2, IT2.3.

Work submitted must demonstrate study of **any three** from:

- Drama published before 1914
- Poetry published before 1914
- Prose published before 1914
- Literary Non-fiction published before 1914

and should include evidence of:

- exploration of relationships and comparisons between texts
- relation of texts to social, cultural and historical contexts and literary traditions.

Any response may be identical to work submitted for internal assessment in GCSE English (1900), as long as the appropriate requirements are met.

Teachers, knowing their candidates, should choose texts and tasks which offer challenges appropriate to their ability and which enable a suitable range of grades to be awarded. Guidance on task-setting and on the administration and marking of coursework for Unit 3 can be found in Section 7, below.

**Note:** Candidates may enter either for Unit 3 (coursework) or for Unit 4 (examination) or both. However **only one** of these units may count towards an overall grade.

## 5.4 UNIT 4: PRE-1914 TEXTS

Written examination

1 hour 30 minutes

(30%)

Foundation Tier: Unit 2444 Component 1

Higher Tier: Unit 2444 Component 2



WO1.2, WO1.3, WO2.1, WO2.2, WO2.3; LP1.1, LP1.2, LP1.3, LP2.1, LP2.2, LP2.3;  
PS1.1, PS1.2, PS1.3, PS2.1, PS2.2, PS2.3; IT1.1, IT1.2, IT2.1, IT2.2, IT2.3.

Candidates must answer **three** questions, **one** from each Section:

- |                  |                              |
|------------------|------------------------------|
| <b>Section A</b> | Drama published before 1914  |
| <b>Section B</b> | Poetry published before 1914 |
| <b>Section C</b> | Prose published before 1914  |

On each text, **two** questions will be set, which may include:

- extract - based tasks (a question of this type will **always** be set on poetry);
- tasks involving comment, criticism and analysis (**at least one** question of this type will **always** be set on each text).

All tasks set on **poetry** will require comparison between texts.

Tasks set on **prose** will invite reference to relevant contextual features.

Tasks set on **drama** may include imaginative/ 're-creative' tasks, for example in which the candidate writes 'in role' as one of the characters. (Questions of this type will not necessarily appear on each text in every examination session.)

The texts prescribed for the examination are given below. Unless indicated by \* (see Appendix A), **the complete text** is set for study.

**Note:** Candidates may enter either for Unit 3 (coursework) or for Unit 4 (examination) or both. However **only one** of these units may count towards an overall grade.

	<b>2003/2004/January 2005</b>	<b>June 2005 onwards</b>
<b>SECTION A Drama</b>	<p><i>Much Ado About Nothing</i> (Shakespeare)</p> <p><i>Romeo and Juliet</i> (Shakespeare)</p> <p><i>Henry IV part (i)</i> (Shakespeare)</p> <p><i>The Merchant of Venice</i> (Shakespeare)</p> <p><i>An Enemy of the People</i> (Ibsen)</p>	<p><i>Much Ado About Nothing</i> (Shakespeare)</p> <p><i>Romeo and Juliet</i> (Shakespeare)</p> <p><i>An Ideal Husband</i> (Wilde)</p> <p><i>An Enemy of the People</i> (Ibsen)</p>
<b>SECTION B Poetry</b>	<p>*<i>Opening Lines</i> (OCR)</p> <p><i>Songs of Innocence and Experience</i> (Blake)</p> <p>*<i>Selected Poems</i> (Hardy)</p>	<p>*<i>Opening Lines</i> (OCR)</p> <p><i>Songs of Innocence and Experience</i> (Blake)</p> <p>*<i>Selected Poems</i> (Hardy)</p>
<b>SECTION C Prose</b>	<p><i>Pride and Prejudice</i> (Austen)</p> <p><i>Great Expectations</i> (Dickens)</p> <p><i>The Mayor of Casterbridge</i> (Hardy)</p> <p><i>Dr Jekyll and Mr Hyde</i> (Stevenson)</p> <p>*<i>Selected Tales</i> (E A Poe )</p> <p><i>The History of Mr Polly</i> (H G Wells)</p> <p>*<i>A Shameful Affair and other Stories</i> (Chopin)</p>	<p><i>Northanger Abbey</i> (Austen)</p> <p><i>Hard Times</i> (Dickens)</p> <p><i>Far from the Madding Crowd</i> (Hardy)</p> <p><i>Silas Marner</i> (Eliot)</p> <p>*<i>Selected Tales</i> (E A Poe )</p> <p><i>The History of Mr Polly</i> (H G Wells)</p> <p>*<i>A Shameful Affair and other Stories</i> (Chopin)</p>

## 5.5 UNIT 5: DRAMA pre-1914

Written examination

45 minutes

(20%)

Foundation Tier: Unit 2445 Component 1

Higher Tier: Unit 2445 Component 2



C1.2, C1.3, C2.2, C2.3; WO1.3; LP1.1, LP1.2, LP1.3, LP2.1, LP2.2, LP2.3; IT1.1, IT1.2, IT2.3

Candidates must answer **one** question.

On each text, **three** questions will be set, including:

- extract - based tasks (a question of this type will **always** be set);
- tasks involving comment, criticism and analysis, including comparison where appropriate (**at least one** question of this type will **always** be set);
- imaginative/re-creative tasks, for example in which the candidate writes ‘in role’ as one of the characters. (Questions of this type will not necessarily appear on each text in every examination session.)

The texts prescribed for the examination are given below:

2003/2004/January 2005	June 2005 onwards
<i>Much Ado About Nothing</i> (Shakespeare)	<i>Much Ado About Nothing</i> (Shakespeare)
<i>Romeo and Juliet</i> (Shakespeare)	<i>Romeo and Juliet</i> (Shakespeare)
<i>Henry IV</i> part (i) (Shakespeare)	<i>An Ideal Husband</i> (Wilde)
<i>The Merchant of Venice</i> (Shakespeare)	<i>An Enemy of the People</i> (Ibsen)
<i>An Enemy of the People</i> (Ibsen)	

## 5.6 UNIT 6: POETRY AND PROSE pre-1914


Written examination

1 hour 30 minutes

(50%)

Foundation Tier: Unit 2446 Component 1

Higher Tier: Unit 2446 Component 2

 C1.2, C1.3, C2.2, C2.3; WO1.3; LP1.1, LP1.2, LP1.3, LP2.1, LP2.2, LP2.3; IT1.1, IT1.2, IT2.3

Candidates must answer **two** questions, **one** from each Section:

**Section A:** Poetry published before 1914

**Section B:** Prose published before 1914

On each text, **three** questions will be set, including:

- extract - based tasks (questions of this type will **always** be set on poetry);
- tasks involving comment, criticism and analysis, including comparison where appropriate (**at least one** question of this type will **always** be set on each text).

All tasks set on **poetry** will require comparison between texts.

Tasks set on **prose** will invite reference to relevant contextual features.

The texts prescribed for the examination are given below. Unless indicated by \* (see Appendix A), **the complete text** is set for study.

	2003/2004/January 2005	June 2005 onwards
<b>SECTION A Poetry</b>	<p>*<i>Opening Lines</i> (OCR)</p> <p><i>Songs of Innocence and Experience</i> (Blake)</p> <p>*<i>Selected Poems</i> (Hardy)</p>	<p>*<i>Opening Lines</i> (OCR)</p> <p><i>Songs of Innocence and Experience</i> (Blake)</p> <p>*<i>Selected Poems</i> (Hardy)</p>
<b>SECTION B Prose</b>	<p><i>Pride and Prejudice</i> (Austen)</p> <p><i>Great Expectations</i> (Dickens)</p> <p><i>The Mayor of Casterbridge</i> (Hardy)</p> <p><i>Dr Jekyll and Mr Hyde</i> (Stevenson)</p> <p>*<i>Selected Tales</i> (E A Poe )</p> <p><i>The History of Mr Polly</i> (H G Wells)</p> <p>*<i>A Shameful Affair and other Stories</i> (Chopin)</p>	<p><i>Northanger Abbey</i> (Austen)</p> <p><i>Hard Times</i> (Dickens)</p> <p><i>Far from the Madding Crowd</i> (Hardy)</p> <p><i>Silas Marner</i> (Eliot)</p> <p>*<i>Selected Tales</i> (E A Poe )</p> <p><i>The History of Mr Polly</i> (H G Wells)</p> <p>*<i>A Shameful Affair and other Stories</i> (Chopin)</p>


## 5.7 UNIT 7: POST-1914 TEXTS

Internal Assessment

(30%)

Coursework common to both Tiers. Unit 2447.

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 WO1.2, WO1.3, WO2.1, WO2.2, WO2.3; LP1.1, LP1.2, LP1.3, LP2.1, LP2.2, LP2.3; PS1.1, PS1.2, PS1.3, PS2.1, PS2.2, PS2.3; IT1.1, IT1.2, IT2.1, IT2.2, IT2.3.

Work submitted must demonstrate study of **any three** from:

- Drama published after 1914
- Poetry published after 1914
- Prose published after 1914
- Literary Non-fiction published after 1914

and should include evidence of:

- exploration of relationships and comparisons between texts
- relation of texts to social, cultural and historical contexts and literary traditions.

Any response may be identical to work submitted for internal assessment in GCSE English (1900), as long as the appropriate requirements are met.

Teachers, knowing their candidates, should choose texts and tasks which offer challenges appropriate to their ability and which enable a suitable range of grades to be awarded.

Guidance on task-setting and on the administration and marking of coursework for Unit 7 can be found in Section 7, below.

**Note:** Candidates may enter either for Unit 7 (coursework) or for Unit 8 (examination) or both. However **only one** of these units may count towards an overall grade.



## 5.8 UNIT 8: POST-1914 TEXTS


Written examination

1 hour 30 minutes

(30%)

Foundation Tier: Unit 2448 Component 1

Higher Tier: Unit 2448 Component 2

 WO1.2, WO1.3, WO2.1, WO2.2, WO2.3; LP1.1, LP1.2, LP1.3, LP2.1, LP2.2, LP2.3; PS1.1, PS1.2, PS1.3, PS2.1, PS2.2, PS2.3; IT1.1, IT1.2, IT2.1, IT2.2, IT2.3.

Candidates must answer **three** questions, **one** from Section B and **two** others. Each question must be taken from a different Section:

<b>Section A</b>	Drama published after 1914
<b>Section B</b>	Poetry published after 1914
<b>Section C</b>	Prose published after 1914
<b>Section D</b>	Literary non-fiction published after 1914

On each text, **two** questions will be set, which may include:

- extract - based tasks (a question of this type will **always** be set on poetry);
- tasks involving comment, criticism and analysis (**at least one** question of this type will **always** be set on each text).

All tasks set on **poetry** will require comparison between texts.

Tasks set on **prose** and **literary non-fiction** will invite reference to relevant contextual features.

Tasks set on **drama** may include imaginative/ 're-creative' tasks, for example in which the candidate writes 'in role' as one of the characters. (Questions of this type will not necessarily appear on each text in every examination session.)

The texts prescribed for the examination are given below. Unless indicated by \* (see Appendix A), **the complete text** is set for study.

**Note:** Candidates may enter either for Unit 7 (coursework) or for Unit 8 (examination) or both. However **only one** of these units may count towards an overall grade.

	<b>2003/2004/January 2005</b>	<b>June 2005 onwards</b>
<b>SECTION A Drama</b>	<i>An Inspector Calls</i> (Priestley) <i>Death of a Salesman</i> (Miller) <i>Educating Rita</i> (Russell) <i>The Caretaker</i> (Pinter)	<i>Whose Life is it, Anyway ?</i> (Clark) <i>Death of a Salesman</i> (Miller) <i>Journey's End</i> (Sherriff) <i>The Caretaker</i> (Pinter)
<b>SECTION B Poetry</b>	* <i>Opening Lines</i> (OCR) * <i>Poems 2</i> (ed. Markus and Jordan) (Larkin and Fanthorpe) * <i>Touched with Fire</i> (ed. Hydes)	* <i>Opening Lines</i> (OCR) * <i>Poems 2</i> (ed. Markus and Jordan) (Larkin and Fanthorpe) * <i>Touched with Fire</i> (ed. Hydes)
<b>SECTION C Prose</b>	<i>Opening Worlds</i> (OCR) <i>Ten DH Lawrence Stories</i> <i>Empire of the Sun</i> (Ballard) * <i>Modern Women's Short Stories</i> (ed. Hill) <i>Of Mice and Men</i> (Steinbeck) <i>Roll of Thunder, Hear My Cry</i> (Taylor) <i>Animal Farm</i> (Orwell)	<i>Opening Worlds</i> (OCR) <i>Ten DH Lawrence Stories</i> <i>Empire of the Sun</i> (Ballard) * <i>Modern Women's Short Stories</i> (ed. Hill) <i>Things Fall Apart</i> (Achebe) <i>The Old Man and the Sea</i> (Hemingway) <i>Nineteen Eighty-Four</i> (Orwell)
<b>SECTION D Literary Non-fiction</b>	<i>Pole to Pole</i> (Palin) <i>Fever Pitch</i> (Hornby)	<i>Pole to Pole</i> (Palin) <i>Fever Pitch</i> (Hornby)

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## SECTION D: COURSEWORK

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### 6 Regulations for Internal Assessment

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#### 6.1 SUPERVISION AND AUTHENTICATION OF COURSEWORK

OCR expects teachers to supervise and guide candidates who are undertaking work that is internally assessed (e.g. coursework). The degree of teacher guidance in candidates' work will vary according to the kinds of work being undertaken. It should be remembered, however, that candidates are required to reach their own judgments and conclusions.

When supervising internally assessed tasks, teachers are expected to:

- offer candidates advice about how best to approach such tasks;
- exercise continuing supervision of work in order to monitor progress and to prevent plagiarism;
- ensure that the work is completed in accordance with the specification requirements and can be assessed in accordance with the specified marking criteria and procedures.

Internally assessed work should be completed in the course of normal curriculum time and supervised and marked by the teacher. Some of the work, by its very nature, may be undertaken outside the Centre, e.g. research work, testing etc. As with all internally assessed work, the teacher must be satisfied that the work submitted for assessment is the candidate's own work.

Work must not be altered or re-copied after it has been marked.

#### 6.2 TASK SETTING

Teachers, knowing their candidates, should set tasks which offer appropriate challenges and which enable a suitable range of grades to be awarded. See Section 7 below.

Advice on coursework planning and task setting will be given in Teacher Support material, during In-Service training sessions and through a network of OCR Coursework Consultants. Teachers may at any time seek guidance on task setting from their Coursework Consultant.

OCR will from time to time provide exemplification material to guide teachers in setting tasks and assessing performance.

Centres should note that, at any stage during the course, OCR may request samples of the tasks planned or used by a Centre.

### 6.3 DIFFERENTIATION

The Assessment Objectives are common to all candidates. Differentiation in coursework is by task and by outcome.

Internal Assessment should provide candidates with opportunities to address all the Assessment Objectives, as set out in Section 3, above.

### 6.4 MINIMUM REQUIREMENTS FOR INTERNALLY ASSESSED WORK

For the award of marks, there should be clear evidence that tasks have been attempted and some work produced.

If a candidate submits no work for an internally assessed unit, then on the mark sheets submitted to OCR the candidate should be indicated as being absent from that unit. If a candidate completes any work at all for an internally assessed unit then the work should be assessed according to the criteria and marking instructions and the appropriate mark awarded, which may be zero.

### 6.5 PRODUCTION AND PRESENTATION OF INTERNALLY ASSESSED WRITTEN WORK

Candidates must observe certain procedures in the production of internally assessed work.

- Any copied material must be suitably acknowledged.
- Quotations must be clearly marked and a reference provided wherever possible.
- Work submitted for moderation must be marked with the:

Centre number  
Centre name  
candidate number  
candidate name  
specification code and title.

Each piece of written evidence must:

- be clearly headed with the date of writing and the candidate's name;
- include a title and description of the nature of the task and, where relevant, the source or text upon which the work is based;
- show evidence of having been marked by the teacher.

A Coursework Assessment Form must be completed by the teacher and the candidate and securely attached to the work. This will then be the complete record of the coursework submitted by the candidate and of the marks awarded by the Centre.

All work submitted for moderation must be placed with the Coursework Assessment Form or kept in a flat card file (not a ring binder).

**Candidates should avoid unnecessary length. Very bulky folders are strongly discouraged.**

## 6.6 MARKING OF INTERNALLY ASSESSED WORK

The award of marks must be directly related to the marking criteria set out in Section 7 (below).

Marking should be positive, rewarding achievement rather than penalising failure. It is the quality of the candidate's work, not its quantity, which is assessed.

## 6.7 STANDARDISATION OF INTERNALLY ASSESSED WORK

Centres should nominate an internal moderator for internal assessment in Unit 3 and/or Unit 7, as appropriate. (The same person may be the internal moderator for both units, if necessary.)

For the relevant coursework unit(s), the internal moderator must:

- supervise all procedures concerned with the administration, marking and standardisation of coursework within the Centre;
- train and assist other colleagues involved in the implementation of these procedures;
- attend meetings of a consortium if the Centre is a member (see Section 7.6 below);
- ensure that OCR standards are applied to the Centre's marking for moderation purposes.

The internal moderator must therefore:

- ensure that the tasks cover the required unit content and meet the assessment objectives;
- ensure that the tasks are both accessible to and offer appropriate challenge to candidates, so that the full range of marks may be awarded;
- ensure that all staff preparing coursework meet to discuss and agree the marking of examples of work, and to ensure that their marking is to a common standard;
- internally moderate the Centre's folders. This should be done by comparing a **sample** of folders across teaching sets and across the full range of marks awarded.

If the marking of any teacher is found to be lenient or severe, it should be adjusted to bring it into line with the rest of the Centre's marking. If the internal moderator cannot agree the rank order of the candidates in any teaching set, the work of that set must be re-marked.

At the end of this process all of the Centre's marks for the coursework unit will have been placed in a **single rank order**.

Centres are required to ensure that internal standardisation is undertaken and therefore that the internal moderator is enabled to fulfill the above role.

Centres will be required to submit to the Moderator, on a proforma to be provided by OCR, a brief summary description of the internal standardisation procedures that have been carried out.

## 6.8 PROCEDURES FOR EXTERNAL MODERATION

The purpose of external moderation is to ensure that each teacher has applied the standards appropriately across the range of candidates within the Centre and that the standard of the award of marks for internally assessed work is the same for each Centre.

All internally assessed work is marked by the teacher and internally standardised by the Centre.

Marks are then submitted to OCR by a specified date (in January or May), after which external moderation takes place in accordance with OCR procedures. Further details of these procedures are given in Section 7, below.

Subsequently, the moderator may if necessary request a further sample or samples of the Centre's work.

Samples of coursework submitted for moderation may be retained by OCR, but will normally be returned to the Centre after the issue of provisional results.

## 6.9 OPTIONAL CONSORTIUM PROCEDURES

Centres may adopt consortium procedures for the purpose of moderation of English Literature Units 3 and/or 7, and of English, Unit 4 (Literary Heritage and Imaginative Writing).

### 6.9.1 Rationale

Moderation by consortium has considerable advantages for Centres, for OCR and for the examination and its assessment.

- It brings Centres together for discussion and support.
- It establishes a working relationship between OCR and its Centres.
- It builds expertise in the application of standards.
- It formalises the standardisation of marking prior to moderation.

### 6.9.2 Setting up a Consortium

A consortium should consist of **at least three** and **not more than twelve** Centres. A consortium correspondent must be appointed, who will inform OCR of the Centres in the consortium.

Centres must confirm their membership before the end of the autumn term of the first year of the course. In doing so they agree to act collectively in establishing a single rank order of their candidates. They must also agree to attend two meetings during the examination year.

Centres wishing to form a consortium should apply to OCR for details of the procedures to be followed.

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## 7 Coursework: English Literature

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### 7.1 ENGLISH LITERATURE

Optional internal assessment is available in Unit 3 and Unit 7.

Coursework also submitted for OCR English (1900) may be used in these units, where appropriate.

#### 7.1.1 Scheme A - Unit 3: Pre-1914 Texts

Candidates are required to submit **three** items of coursework, demonstrating study of **any three** from:

- Drama published before 1914
- Poetry published before 1914
- Prose published before 1914
- Literary Non-fiction published before 1914

#### 7.1.2 Scheme B - Unit 7: Post-1914 Texts

Candidates are required to submit **three** items of coursework, demonstrating study of **any three** from:

- Drama published after 1914
- Poetry published after 1914
- Prose published after 1914
- Literary Non-fiction published after 1914

### 7.2 TASK SETTING

Teachers should help candidates to select tasks which provide opportunities to show what they know, understand and can do, so that they score appropriately when the marking criteria are applied.

Tasks set should enable candidates to:

- respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate;
- explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations;
- explore relationships and comparisons between texts, selecting and evaluating relevant material;
- relate texts to their social, cultural and historical contexts and literary traditions.



Exploratory and imaginative approaches may be encouraged as well as critical and evaluative comment. However, imaginative writing must be linked to the texts candidates have studied and must demonstrate appropriate knowledge and understanding in order to allow assessment criteria to be applied.

Further advice on coursework planning and task setting will be given in Teacher Support material, during In-Service training sessions and through a network of OCR Coursework Consultants. Teachers may at any time seek guidance on task setting from their Coursework Consultant.

### 7.2.1 Comparative and Contextual Study

In the coursework folder, work submitted should contain appropriate evidence of the exploration of each these 'strands' in relation to the texts studied (see Section 3, Assessment Objectives, above).

Each strand may be **related to a specific genre** (e.g. comparison of two poems; exploration of the social context of a novel), or may be **explored across genres** (e.g. exploration of the relationships between a poem and a short story; discussion of aspects of the pastoral tradition in a play and a poem).

(In externally assessed units, for consistency in task-setting, the 'strands' are linked to specific genres: comparison - poetry; contextual study - prose. In coursework units, the same approach may be followed, if wished, but this is not a requirement.)

## 7.3 MARKING OF INTERNALLY ASSESSED WORK

For Units 3 and 7, the final overall mark is out of 45.

The award of marks must be directly related to the marking criteria set out in Section 7.7, below.

### 7.3.1 Annotation of Written Work

The relationship of the Centre's marking to the marking criteria must be made clear by appropriate annotation of the candidate's work.

Each item of written work must bear evidence of the teacher's marking. The evidence may consist of comments at the end or in the margin. At least some of the errors made should be indicated, and comments should indicate which of the marking criteria are most evident.

### 7.3.2 Summative Assessment

At the end of the course, candidates' marks must be internally standardised.

The Centre must complete a Coursework Assessment Form for each candidate. The Assessment Form must record:

- brief details of the work submitted for each of the three items;
- a summative comment that relates the candidate's overall achievement to the marking criteria for English Literature.
- the final mark awarded (see subsection 7.4.1, below).

The candidate's overall strengths and weaknesses may also be summarised on the Coursework Assessment Forms.

## 7.4 MARK BAND CRITERIA

**Mark Band Criteria** for Unit 3 and Unit 7 are printed in section 7.7, below. The first column describes **general** qualities relating to the mark band. Other columns give criteria which are **specific** to the specification content.

**Note:** It should **not** be assumed that **mark bands** equate directly to grades. Final grade thresholds are drawn by the Awarding Committee, in the light of all available evidence.

### 7.4.1 How to Apply the Mark Band Criteria

Teachers should use their professional judgment to select and apply the criteria appropriately and fairly to the work of candidates.

- Locate the work within a **mark band** using the criteria describing **general** qualities. (Each successive mark band assumes the continued demonstration of the qualities described in the lower bands.)
- Using the **specific** criteria, refine the judgment. Use '**best fit**': compensation between higher achievement in one aspect and lower achievement in another is permissible and encouraged.

*The specific criteria include reference to the requirements for comparative and contextual study under **each** genre, for the sake of completeness. However it is **not** necessary for candidates to cover these requirements in relation to **every** text – see Sections 5.3 and 5.7, and Section 7.2.1.*

- Award the appropriate **mark** within the band.

The final mark of any candidate whose submission is incomplete must be reduced in line with the instructions given in Section 7.5 below.

## 7.5 INCOMPLETE COURSEWORK

There are **five core requirements** for each coursework unit.

**All candidates** must show written evidence of:

- the exploration of comparisons between texts;
- the exploration of literary tradition, historical and cultural influences and/or social contexts.

**Candidates in Unit 3** must also show written evidence of in-depth study of any **three** from:

- drama published before 1914
- poetry published before 1914;
- prose published before 1914;
- literary non-fiction published before 1914.

**Candidates in Unit 7** must also show written evidence of in-depth study of any **three** from:

- drama published after 1914
- poetry published after 1914;
- prose published after 1914;
- literary non-fiction published after 1914.

**If these core requirements (five per Unit) are not met**, the teacher must:

- mark the folder for overall quality, disregarding any requirement that is not met.
- then **reduce the mark awarded by 20%** for each of the five requirements that is not met.

## 7.6 PROCEDURES FOR EXTERNAL MODERATION

The moderation of coursework will be by post. By the specified date in January or May, according to session, the Centre will submit marks to the OCR Moderator who will request a sample of the Centre's marked written coursework.

### 7.6.1 English Literature, and English, Reading and Writing

English Literature coursework will be moderated jointly with English coursework, Reading and Writing.

Any response submitted for GCSE English Literature, Unit 3 or Unit 7, may also be submitted for coursework assessment in GCSE English, provided that it meets the appropriate assessment objectives and content requirements for GCSE English.

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## 7.7 MARKING CRITERIA FOR ENGLISH LITERATURE

See Section 7.4.1 for details of how to apply the criteria.

	GENERAL QUALITIES	DRAMA
<b>Below Band 8</b> <b>0-5 marks</b>	Candidates make some attempt to respond to texts	
<b>Band 8</b> <b>6-10 marks</b>	<ul style="list-style-type: none"> <li>• Candidates re-tell relevant parts of a text and make some straightforward comments.</li> <li>• They identify some aspects of expression that appeal to them.</li> <li>• They make obvious comparisons.</li> </ul>	<ul style="list-style-type: none"> <li>• retell memorable events and comment on important events and key characters</li> <li>• identify enjoyable dramatic moments</li> <li>• make basic comparisons between plot and character</li> </ul>
<b>Band 7</b> <b>11-15 marks</b>	<ul style="list-style-type: none"> <li>• Candidates refer to relevant portions of text, and make simple personal responses.</li> <li>• They comment on obvious features of language, structure and form.</li> <li>• They identify main points of comparison.</li> <li>• They show awareness of some aspects of context</li> </ul>	<ul style="list-style-type: none"> <li>• give opinions on a play and respond to the roles of characters</li> <li>• identify examples of what characters do and say</li> <li>• see comparisons between plays and their characters</li> <li>• show awareness of the period when the play was written</li> </ul>
<b>Band 6</b> <b>16-20 marks</b>	<ul style="list-style-type: none"> <li>• Candidates give personal responses and refer to some portions of the text to explain them.</li> <li>• They comment on some simple effects of the use of language, structure and form to support their views.</li> <li>• They partially follow through comparisons.</li> <li>• They understand some details of context.</li> </ul>	<ul style="list-style-type: none"> <li>• make comments on a play and about the fortunes of the characters</li> <li>• recognise the way in which scenes are arranged and comment on some examples of what characters do and say.</li> <li>• explain comparisons between plays: for example, happy and sad endings</li> <li>• understand some details about the period when the play was written</li> </ul>
<b>Band 5</b> <b>21-25 marks</b>	<ul style="list-style-type: none"> <li>• Candidates begin to develop discussion of their texts. They use a range of straightforward reference to support their views and base their responses on details in the text.</li> <li>• They begin to link the writer's use of language, structure and form to meaning.</li> <li>• They see a range of connections between texts and explain them in some detail.</li> <li>• They link awareness of context to their understanding of the text.</li> </ul>	<ul style="list-style-type: none"> <li>• make some comment on dramatic effects</li> <li>• write about the effects of some aspects of language, structure and form</li> <li>• compare aspects of plays such as characters and use a range of reference to sustain views</li> <li>• link awareness of conventions of time when the play was written to understanding</li> </ul>
<b>Band 4</b> <b>26-30 marks</b>	<ul style="list-style-type: none"> <li>• Candidates begin to develop personal and critical responses. They write coherently about texts with some extended commentary and statement of opinion. They begin to make more varied choices of relevant reference and understand methods of quoting effectively.</li> <li>• They comment with some thoroughness on the use of language, structure and form and their relationship to meaning.</li> <li>• They explore connections between texts and draw conclusions.</li> <li>• They explain relevant aspects of context</li> </ul>	<ul style="list-style-type: none"> <li>• write coherently about dramatic features, understanding the writer's presentation of character and theme</li> <li>• understand dramatic effectiveness of language and relate examples of language, structure and form to meaning</li> <li>• compare aspects of plays such as comedy and tragedy and use a range of quotation and reference to sustain views</li> <li>• explain the more obvious contemporary conventions and how they influence understanding</li> </ul>

	POETRY	PROSE
<b>Below Band 8</b> <b>0-5 marks</b>	Candidates make some attempt to respond to texts.	
<b>Band 8</b> <b>6-10 marks</b>	<ul style="list-style-type: none"> <li>understand the main meanings of the poems</li> <li>identify and examples of enjoyable expression in the poems</li> <li>compare individual lines to illustrate the main ideas of the poems</li> </ul>	<ul style="list-style-type: none"> <li>re-tell main events sufficiently to show a grasp of plot</li> <li>comment on enjoyable incidents</li> <li>identify differences of outcome in stories and for characters</li> </ul>
<b>Band 7</b> <b>11-15 marks</b>	<ul style="list-style-type: none"> <li>respond to ways in which meaning is developed in poems</li> <li>identify lines to illustrate responses to content</li> <li>see some ways in which content, language, structure and form differ between poems</li> <li>show awareness of the period in which the poems were written</li> </ul>	<ul style="list-style-type: none"> <li>respond to different parts of the plot such as the ending</li> <li>identify features of a text relevant to their response</li> <li>see ways in which the stories compare in their content and presentation</li> <li>suggest the importance of a setting (time and place)</li> </ul>
<b>Band 6</b> <b>16-20 marks</b>	<ul style="list-style-type: none"> <li>begin to appreciate some less obvious meanings</li> <li>refer to some details to show the effectiveness of some of the more important examples of language use</li> <li>explain differences and similarities between poems in the treatment of a theme and some features of language, structure and form</li> <li>understand some details of the period in which the poems were written</li> </ul>	<ul style="list-style-type: none"> <li>begin to make commentaries on how plots are developed</li> <li>comment on parts of the text which support their views</li> <li>explain some of the differences of content and note some differences of structure and language between stories</li> <li>comment on the ways a writer uses setting (time and place)</li> </ul>
<b>Band 5</b> <b>21-25 marks</b>	<ul style="list-style-type: none"> <li>appreciate some aspects of attitude, tone and emphasis and begin to understand the genre of a poem</li> <li>show the effectiveness of some more obvious linguistic and stylistic features</li> <li>compare the content, language, structure and form of poems</li> <li>link awareness of the conventions of the time when poems were written to understanding</li> </ul>	<ul style="list-style-type: none"> <li>write in some detail about aspects of meaning of a story and the importance of features such as characterisation</li> <li>use reference to some linguistic and stylistic features of a text to sustain their views</li> <li>compare in some detail ways in which stories differ in their presentation, structure and language</li> <li>identify some aspects of the cultural and social setting</li> </ul>
<b>Band 4</b> <b>26-30 marks</b>	<ul style="list-style-type: none"> <li>write coherently about aspects of content, mood and style of poems</li> <li>quote and explain words and stylistic features that contribute to meaning and effect</li> <li>compare uses of language and style in poems</li> <li>explain the more obvious aspects of contemporary background and conventions and how they influence understanding</li> </ul>	<ul style="list-style-type: none"> <li>write coherently about the meaning of a story as a whole and show how different sections contribute to it</li> <li>use quotation and detailed reference to sustain views</li> <li>compare the effectiveness of different stories, taking into account aspects of structure, form and language</li> <li>comment on the importance of the social and cultural background and the ways in which the writer uses setting</li> </ul>

	GENERAL QUALITIES	DRAMA
<b>Band 3</b> 31-35 marks	<ul style="list-style-type: none"> <li>• Candidates show clear, sustained understanding of texts. They write detailed, sometimes analytical responses, beginning to express critical views. They use a wider range of reference, which they build effectively into their writing.</li> <li>• They draw conclusions confidently from the writer's use of language, structure and form and begin to interpret details of meaning.</li> <li>• They explore connections between texts based on the examination of well-selected material.</li> <li>• They show awareness/knowledge of the influence of contemporary background on the text</li> </ul>	<ul style="list-style-type: none"> <li>▪ begin to analyse dramatic effectiveness of sections of text and relate these to the whole</li> <li>▪ refer in detail to the writer's use of language in developing theme or character</li> <li>▪ use comparison to draw conclusions about features of individual plays</li> <li>▪ show awareness/knowledge of influence of contemporary background on dramatic effectiveness</li> </ul>
<b>Band 2</b> 36-40 marks	<ul style="list-style-type: none"> <li>• Candidates sustain perceptive and convincing critical responses with some evidence of original thought. They show a confident and wide knowledge of texts through consistent and original use of apt and detailed reference.</li> <li>• They explore sensitively and critically the relationships between language, structure, form and meaning, evaluating and analysing well-selected material.</li> <li>• They analyse comparable texts in order to define alternative meanings and interpretations and to discuss style.</li> <li>• They show how understanding of social, cultural, historical and/or literary influences enhances appreciation of the text.</li> </ul>	<ul style="list-style-type: none"> <li>▪ write critically about plays evaluating and analysing effectiveness and relating scenes to the play as a whole</li> <li>▪ use reference to language and incident consistently to show knowledge and understanding of text</li> <li>▪ use comparison to draw attention to details of interpretation and meaning</li> <li>▪ show how understanding of social, cultural, historical and/or literary influences enhances appreciation</li> </ul>
<b>Band 1</b> 41-45 marks	<ul style="list-style-type: none"> <li>• Candidates treat texts in considerable detail and/or depth, showing imagination, originality, sophistication and confidence.</li> <li>• They respond sensitively and critically to language, structure and form, and use detailed reference as an integral part of their writing, to explain complex arguments.</li> <li>• They provide varied and at times unusual comparisons between texts to sharpen interpretation and critical awareness.</li> <li>• They integrate a knowledge and understanding of the significance of context and/or tradition</li> </ul>	<ul style="list-style-type: none"> <li>▪ give a critical and personal response to a play, analysing detail and evaluating its effectiveness as drama</li> <li>▪ make imaginative use of quotation and reference to explore, develop and justify analysis</li> <li>▪ integrate comparison to sharpen interpretation and critical awareness.</li> <li>▪ integrate a knowledge and understanding of the significance of context and/or tradition</li> </ul>

	<b>POETRY</b>	<b>PROSE</b>
<b>Band 3 31-35 marks</b>	<ul style="list-style-type: none"> <li>develop a personal approach to poems; begin to analyse how aspects of mood and style sustain meaning;</li> <li>show awareness of alternative meanings and make frequent use of well selected quotation to develop responses</li> <li>compare poems to show how different uses of language and style contribute to meaning and effectiveness</li> <li>show awareness/knowledge of the influence of contemporary background on the text</li> </ul>	<ul style="list-style-type: none"> <li>begin to analyse features and sections of a story and develop viewpoints about meaning and effectiveness</li> <li>use well selected reference and quotation to illustrate and explain a range of viewpoints</li> <li>compare some of the detail of structure, form and language in different texts</li> <li>show awareness/knowledge of the influence of contemporary background on the text</li> </ul>
<b>Band 2 36-40 marks</b>	<ul style="list-style-type: none"> <li>analyse and evaluate poems and give detailed personal responses; examine alternative meanings and interpretations</li> <li>use quotation effectively, consistently and imaginatively to show knowledge and understanding of the text</li> <li>give detailed comparisons, evaluating effectiveness in terms of the use of language, structure and form</li> <li>show how understanding of social, cultural, historical and/or literary influences enhances appreciation</li> </ul>	<ul style="list-style-type: none"> <li>analyse aspects of challenging texts and develop personal responses, considering alternative meanings and interpretations</li> <li>use detailed reference consistently, showing knowledge and understanding of the text</li> <li>use comparison to draw attention to details of interpretation and meaning</li> <li>show how understanding of social, cultural, historical and/or literary influences enhances appreciation</li> </ul>
<b>Band 1 41-45 marks</b>	<ul style="list-style-type: none"> <li>give a critical analysis of a poem considering the detail of language, structure and stylistic devices in relation to personal response and possible interpretations</li> <li>make imaginative use of quotation to justify and develop an analysis</li> <li>integrate comparison to sharpen interpretation and critical awareness</li> <li>integrate a knowledge and understanding of the significance of context and/or tradition</li> </ul>	<ul style="list-style-type: none"> <li>give a personal response to a text as a whole developing a critical argument and considering alternative meanings and interpretations</li> <li>make imaginative use of quotation to justify and develop an analysis</li> <li>integrate comparisons to develop particular features of a response</li> <li>integrate knowledge of social, cultural and historical background to develop and deepen the response</li> </ul>



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## SECTION E: FURTHER INFORMATION



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### 8 Opportunities for Teaching

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#### 8.1 ICT


In order to play a full part in modern society, candidates need to be confident and effective users of ICT. Where appropriate, candidates should be given opportunities to use ICT in order to further their study of English Literature. However the assessment of this specification does not require candidates necessarily to use ICT.

This section offers guidance on opportunities for using ICT during the course. These opportunities are also indicated within the content of Section 5 by a  symbol. Such opportunities may or may not contribute to the provision of evidence for IT Key Skills. Where such opportunities do contribute, they are identified by the use of the  symbol.

ICT Application/Development	Opportunities for Using ICT During the Course
Finding, exploring and developing information	Electronic sources can be used for researching material throughout the course.
Presenting information in a text form	Coursework can be submitted in an electronic format which gives scope for the use of a variety of presentational devices.

#### 8.2 CITIZENSHIP

From September 2002, the National Curriculum for England at Key Stage 4 includes a mandatory programme of study for Citizenship. Parts of this programme of study may be delivered through an appropriate treatment of other subjects.

This section offers guidance on opportunities for developing knowledge, skills and understanding of citizenship issues during the course. These opportunities are also indicated within the content of Section 5 by a  symbol.

Citizenship Programme of Study	Opportunities for Teaching Citizenship Issues during the Course
Social and moral responsibility	Many texts and course books used by teachers in delivering GCSE English Literature focus on Citizenship issues and provide a natural basis for discussion
Participation in community activity	
Political literacy	

### **8.3 SPIRITUAL, MORAL, ETHICAL, SOCIAL AND CULTURAL ISSUES**

English demands from candidates an understanding of the cultural contexts from which spring the many forms and varieties of English language and literature. The study of a range of texts, both literary and non-literary, will raise moral and ethical issues and will help develop candidates' awareness of other cultures. Candidates will extend their linguistic knowledge and ability and widen their appreciation of social and cultural issues.

All components prompt consideration by candidates of these issues.

### **8.4 HEALTH, SAFETY AND ENVIRONMENTAL ISSUES**

OCR has taken account of the 1988 Resolution of the Council of the European Community and the Report Environmental Responsibility: An Agenda for Further and Higher Education, 1993 in preparing this specification and associated specimen assessments.

Opportunities may arise to discuss these issues during the study of a variety of texts.

### **8.5 THE EUROPEAN DIMENSION**


OCR has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen assessments. European examples should be used where appropriate in the delivery of the subject content.

European Literature in translation may be studied as part of this specification.

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## 9 Key Skills

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Key Skills are central to successful employment and underpin future success in learning independently. Whilst they are certificated separately, the Key Skills guidance for this qualification has been designed to support the teaching and learning of the content. Opportunities for developing the generic Key Skills of Communication and Information Technology are indicated through the use of a 'key symbol'  in Section C. The wider Key Skills of Working with Others, Problem Solving and Improving Own Learning and Performance may also be developed through the teaching programmes associated with the specification.

The following matrix indicates those Key Skills for which opportunities for at least some coverage of the relevant Key Skills unit exist.

	Communication	Application of Number	IT	Working with Others	Improving Own Learning and Performance	Problem Solving
Level 1	✓		✓	✓	✓	✓
Level 2	✓		✓	✓	✓	✓

Detailed opportunities for generating Key Skills evidence through this specification are posted on the OCR website. A summary document for Key Skills coordinators showing ways in which opportunities for Key Skills arise within GCSE courses will be published during 2002.

For further information about the assessment and certification of Key Skills, teachers should contact OCR.

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## 10 Arrangements for Candidates with Special Needs

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For candidates who are unable to complete the full assessment or whose performance may be adversely affected through no fault of their own, teachers should consult the *Inter-Board Regulations and Guidance Booklet for Special Arrangements and Special Consideration*.

In such cases, advice should be sought from the OCR Special Requirements team (telephone: 01223 552505) as early as possible during the course.

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## 11 Support and In-service Training for Teachers

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To support teachers using this specification, OCR will make the following materials and services available:

- a full programme of In-Service training meetings arranged by the Customer Support Division (telephone: 01223 552950);
- specimen question papers and mark schemes, available from the Publications department (telephone: 0870 870 6622);
- past question papers and mark schemes, available from the Publications (telephone: 0870 870 6622);
- teacher support materials, including coursework guidance;
- examples of marked work;
- support from a Regional Coursework Consultant, including written advice on coursework proposals;
- a report on the examination, compiled by senior examining personnel after each examination session;
- individual feedback to each Centre on the moderation of internally assessed work;
- direct contact with the OCR English Team;
- the OCR website at [www.ocr.org.uk](http://www.ocr.org.uk), providing information, documentation and teacher support;
- two free anthologies, *Opening Worlds* and *Opening Lines*;
- an e-mail-based 'electronic discussion forum'.

At the time of the publication of this specification a series of GCSE English Literature materials is being prepared to accompany this course by CUP and Heinemann. They will be endorsed by OCR for use with this specification subject to OCR's quality assurance procedure before final publication. For further details, please contact the OCR English Team at Mill Wharf, Mill Street, Birmingham, B6 4BU.

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## 12 Appendix A: Prescribed Texts

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### 12.1 USE OF TEXTS IN EXAMINATIONS

In all externally assessed units, the examination will be 'open book'. Candidates should take into the examination copies of the texts they have studied.

Regulations governing the use of texts in examinations will change in June 2005. Details are given below.

#### 12.1.1 Examinations in 2003, 2004 and January 2005

For examinations in 2003, 2004 and January 2005, there are **no specified editions**. Candidates may take into the examination any appropriate copies of the texts; these texts may contain brief candidate annotation, underlining, highlighting, etc.

#### 12.1.2 Examinations in June 2005 and Subsequent Sessions

For examinations in June 2005 and all subsequent sessions, **only the specified editions of the prescribed texts may be used in the examination**. Details are given in 12.2, below.

Candidates **may not annotate in any way** texts to be used in the examination.

Provided that 'clean' copies of the specified editions are used in the examination, **any appropriate editions may be used for classroom purposes**.

## 12.2 SPECIFIED EDITIONS

**Note:** Unless indicated by \* in the lists below (and in Section 5, above), **the complete text** is set for study. For texts marked \*, prescribed selections are given at 12.3, below.

The following editions are specified **for use in the June 2005 examination and in subsequent sessions.**

<b>DRAMA</b> <b>Post-1914</b>	<i>Whose Life is it, Anyway ?</i> (Clark)	Heinemann	0435232878
	<i>Death of a Salesman</i> (Miller)	Heinemann	0435233076
	<i>Journey's End</i> (Sherriff)	Heinemann	0435232908
	<i>The Caretaker</i> (Pinter)	Nelson Thornes	0571160794
<b>PROSE</b> <b>Post-1914</b>	<i>Opening Worlds</i> (OCR)	Heinemann	(t.b.c.)
	<i>Ten DH Lawrence Stories</i> (ed. Whittle & Blatchford)	Longman	0582292492
	* <i>The Penguin Book of Modern Women's Short Stories</i> (ed. Hill)	Penguin	0140122001
	<i>Things Fall Apart</i> (Achebe)	Heinemann	0435121626
	<i>The Old Man and the Sea</i> (Hemingway)	Heinemann	0435122169
	<i>Nineteen Eighty-four</i> (Orwell)	Heinemann	0435123572
	<i>Empire of the Sun</i> (Ballard)	Flamingo	0006547001
<b>LITERARY NON-FICTION</b> <b>Post-1914</b>	<i>Pole to Pole</i> (Palin & Pao)	BBC	0563551062
	<i>Fever Pitch</i> (Hornby)	Penguin	0140293442
<b>POETRY</b> <b>Post-1914</b>	* <i>Opening Lines</i>	(OCR)	(t.b.c)
	* <i>Poems 2</i> (ed. Markus & Jordan)	Longman	0582254019
	* <i>Touched With Fire</i> (ed. Hydes)	C.U.P.	

<b>DRAMA</b> <b>Pre-1914</b>	<i>Much Ado About Nothing</i> (Shakespeare)	Heinemann	0435190121
	<i>Romeo and Juliet</i> (Shakespeare)	Heinemann	0435192019
	<i>An Ideal Husband</i> (Wilde; ed. Wolf)	Nick Hern Books	1854594605
	<i>An Enemy of the People</i> (Ibsen; ed. McFarlane)	Oxford Paperback	0192839438
<b>PROSE</b> <b>Pre-1914</b>	<i>Northanger Abbey</i> (Austen)	Wordsworth	1853260436
	<i>Hard Times</i> (Dickens)	Penguin	0140620443
	<i>Far from the Madding Crowd</i> (Hardy)	Wordsworth	1853260673
	<i>Silas Marner</i> (Eliot)	Wordsworth	1853262218
	* <i>A Shameful Affair and other stories</i> (K Chopin, ed. Beer)	Phoenix	0753805243
	* <i>Selected Tales</i> (Poe)	Penguin	0140621164
	<i>The History of Mr. Polly</i> (H G Wells)	Everyman	0460872605
<b>POETRY</b> <b>Pre-1914</b>	* <i>Opening Lines</i> (OCR)	Heinemann	(t.b.c.)
	<i>Songs of Innocence and Experience</i> (Blake)	Dover	0486270513
	* <i>Selected Poems</i> (Hardy; ed. Motion)	Everyman	0460874586



## 12.3 PRESCRIBED SELECTIONS

For texts marked \*, the following selections are prescribed for examination.

### 12.3.1 Selections for Examination in 2003, 2004, 2005 and January 2006

Post-1914 texts	
* <i>Opening Lines</i> (OCR)	<b>Section E: <i>Generations</i></b> OR <b>Section F: <i>The 1914-18 War (i)</i></b>
* <i>The Penguin Book of Modern Women's Short Stories</i> (ed. Hill)	The first 12 stories in the collection, up to and including 'The Weighing-Up' (Angela Huth)
* <i>Poems 2</i> (ed. Markus & Jordan)	Poems by <b>Philip Larkin</b> and <b>U A Fanthorpe</b>
* <i>Touched With Fire</i> (ed. Hydes)	'Suddenly', 'Rising Five' (Nicholson); 'The Early Purges', 'Death of a Naturalist', 'Follower' (Heaney); 'Little Boy Crying' (Morris); 'Dockery and Son', 'Toads Revisited' (Larkin); 'The Lesson' (Lucie Smith); 'One Flesh' (Jennings); 'Afterwards' (Hardy); 'The Wilds Swans at Coole' (Yeats)

<b>Pre-1914 texts</b>	
* <i>A Shameful Affair and other stories</i> (Chopin, ed. Beer)	'A No-Account Creole'; 'A Shameful Affair'; 'Beyond the Bayou'; 'At the 'Cadian Ball'; 'Desiree's Baby'; 'In and Out of Old Natchitoches'; 'A Matter of Prejudice'; 'At Cheniere Caminada'; 'A Respectable Woman'; 'The Story of an Hour'; 'Lilacs'; 'Her Letters'; 'The Storm'; 'The Godmother'
* <i>Selected Tales</i> (Poe)	'The Fall of the House of Usher'; 'The Murders in the Rue Morgue'; 'The Masque of the Red Death'; 'The Pit and the Pendulum'; 'The Tell-Tale Heart'; 'The Gold-Bug'; 'The Black Cat'; 'Premature Burial'; 'The Purloined Letter'; 'The Cask of Amontillado'; 'The Imp of the Perverse'.
* <i>Opening Lines</i> (OCR)	<b>Section A: Men and Women</b> OR <b>Section B: Time and Change</b>
* <i>Selected Poems</i> (Hardy; ed. Motion)	'Neutral Tones'; 'She at His Funeral'; 'Valenciennes'; 'Her Death and After'; 'I Look into my Glass'; 'Drummer Hodge'; 'A Wife in London'; 'Lizbie Brown'; 'A Broken Appointment'; 'The Darkling Thrush'; 'The Ruined Maid'; 'The Self Unseeing'; ' <i>In Tenebris</i> '; 'On the Departure Platform'; 'A Wife and Another'; 'The Man he Killed'.
* <i>Songs of Innocence and Experience</i> (Blake)	SONGS OF INNOCENCE: The Lamb; The Little Black Boy; The Chimney Sweeper; A Cradle Song; The Divine Image; Holy Thursday; Night; Nurse's Song; On Another's Sorrow.  SONGS OF EXPERIENCE: Holy Thursday; The Chimney Sweeper; Nurse's Song; The Sick Rose; The Tiger; The Garden of Love; London; The Human Abstract; Infant Sorrow.

### 12.3.2 Selections for Examination in June 2006 and Subsequent Sessions

<b>Post-1914 texts</b>	
* <i>The Penguin Book of Modern Women's Short Stories</i> (ed. Hill)	The 13 stories in the second half of the collection, beginning with 'A Love Match' (Sylvia Townsend Warner)
* <i>Opening Lines</i> (OCR)	<b>Section G: How it Looks from Here;</b> OR <b>Section H: The 1914-18 War (ii)</b>
* <i>Touched With Fire</i> (ed. Hydes)	(to be announced)
* <i>Poems 2</i> (ed. Markus & Jordan)	Poems by <b>Philip Larkin</b> <b>and U A Fanthorpe</b>

Pre-1914 texts	
* <i>A Shameful Affair and other stories</i> (Chopin, ed. Beer)	(to be announced)
* <i>Selected Tales</i> (Poe)	'The Fall of the House of Usher'; 'The Murders in the Rue Morgue'; 'The Masque of the Red Death'; 'The Pit and the Pendulum'; 'The Tell-Tale Heart'; 'The Gold-Bug'; 'The Black Cat'; 'Premature Burial'; 'The Purloined Letter'; 'The Cask of Amontillado'; 'The Imp of the Perverse'.
* <i>Opening Lines</i> (OCR)	<b>Section C: War</b> OR <b>Section D: Town and Country</b>
* <i>Selected Poems</i> (Hardy; ed. Motion)	(to be announced)
* <i>Songs of Innocence and Experience</i> (Blake)	(to be announced)