



Globe to Globe



Developing a Future Programme of Study for English



Centre Spotlight – Wimslow High School



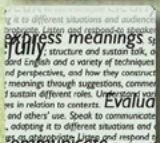
Have you considered the Unseen Poetry option?



Boosting students' confidence with poetry



Tempted? New set texts for F663



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THE *Word*

Helping you bring English to life

SPRING 2012

GCSE Unseen Poetry: What are the options?

Welcome to the Spring 2012 edition of *The Word*. This issue is packed with articles and information covering the whole range of our specifications. Immediate changes are dealt within the article on GCSE linearisation while longer term changes are dealt within the article on the future programmes of study and the effect that the new National Curriculum will have on the teaching of English. Features on GCSE unseen poetry and on the new set texts for F663 will hopefully give teachers ideas for the innovative teaching of these two areas. Upcoming events, support and a centre feature complete another packed edition.

I am pleased to welcome **Hester Glass** to OCR as the new Curriculum Leader for English. Her appointment is a particularly exciting one for OCR. Her responsibilities involve supporting centres in the delivery of English

qualifications through centre visits and the production of support materials across the range of qualifications. As an ex teacher she will be looking at innovative and effective approaches to teaching and learning in English. In terms of strategy, Hester will also be involved in looking at our programmes of study and progression routes through the years, particularly with the new National Curriculum in mind.

She will also be attending a range of English stakeholder events such as the NATE conference in York, so I hope you will have the opportunity to meet her at some stage. If you need to contact Hester at OCR, her email address is hester.glass@ocr.org.uk

On a different note, my role has slightly changed at OCR as I now manage a new English and Maths team.

Although on the surface these two subjects are very different they have huge similarities in terms of their importance particularly in the present climate.

Issues and priorities are very similar and the next few years look to be both interesting and challenging as we move towards the introduction of a new National Curriculum.

Paul Dodd
Qualifications Group Manager.

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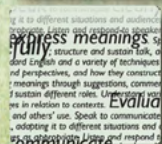
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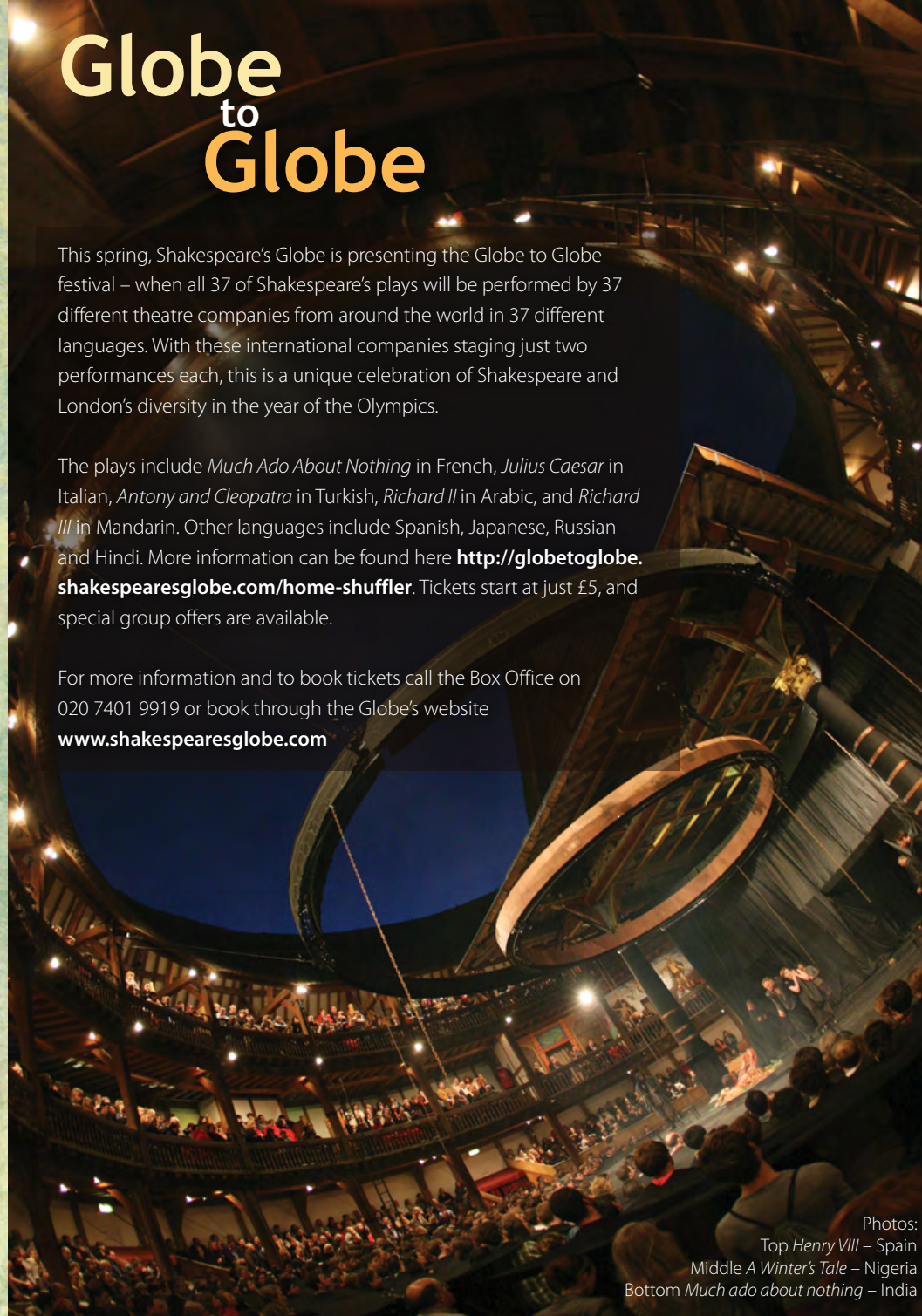
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This spring, Shakespeare's Globe is presenting the Globe to Globe festival – when all 37 of Shakespeare's plays will be performed by 37 different theatre companies from around the world in 37 different languages. With these international companies staging just two performances each, this is a unique celebration of Shakespeare and London's diversity in the year of the Olympics.

The plays include *Much Ado About Nothing* in French, *Julius Caesar* in Italian, *Antony and Cleopatra* in Turkish, *Richard II* in Arabic, and *Richard III* in Mandarin. Other languages include Spanish, Japanese, Russian and Hindi. More information can be found here <http://gloбетoglobe.shakespearesglobe.com/home-shuffler>. Tickets start at just £5, and special group offers are available.

For more information and to book tickets call the Box Office on 020 7401 9919 or book through the Globe's website www.shakespearesglobe.com



Photos:
Top *Henry VIII* – Spain
Middle *A Winter's Tale* – Nigeria
Bottom *Much ado about nothing* – India



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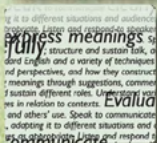
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The New National Curriculum

Far reaching changes to the delivery of education in English have been proposed by the National Curriculum advisory panel. Issues such as how the curriculum should differ at different ages, whether there should be a reliance on level descriptors for pupil attainment, whether the present Key Stages should stay in place and whether the period for each is appropriate as well as whether there is a need for core knowledge are all being discussed. The National Curriculum covers early years through to the age of 16 and the revised timeline suggests publication in 2014 with the likelihood of changes to areas of study from September 2015. One positive aspect that has appeared in the early discussions is the importance of oral language skills which underpin cognitive development and educational attainment.

With this in mind, in our English strategy group at OCR we are looking at developing programmes of study which cover 'cradle to grave'. With the likelihood that GCE development will mirror that of GCSE and that Wolf's proposal that all students should keep studying English up to the age of 18, it is important that we have in place a range of programmes of study that satisfy the needs of all learners.

Heart of English

The Heart of English Group led by Sue Horner and Paul Wright has emerged as a pressure group in the creation of the National Curriculum. The Group spoke to over 300 schools, pressure groups and advisors in a survey of what the English community wanted from a new National Curriculum in English. Eight areas emerged as being fundamental to this curriculum:

- Creative thinking and development
- Widening horizons through the study of literature from different cultures and ages
- Looking at context and connections through the study of texts
- An emphasis on skills and technical accuracy
- An understanding of digital technology and its use in English
- Oral language skills to include Spoken Language study and Speaking and Listening
- Language across the curriculum- literacy as a whole school ethos
- The evolution of language over the centuries

English teachers agreed that these basic principles should feature in any new programme of study. OCR is represented in this group and we are keen to take on board the requirements of the English community wherever possible in our new programmes of study. However, as an Awarding Body we are often restricted in what we can develop by over prescriptive subject criteria. We await news from the regulator Ofqual on what criteria will be applied to the new programmes of study, although like other Awarding Bodies we have requested a looser framework of criteria in future so we can develop more interesting and innovative specifications. We are keen to reassert the study of English to be a discipline central to children's growth and development based on a skills based approach. In our development of the new Living Texts specification we have tried to adopt this approach, schools choose texts from a wide range of genres and the basic skills of analysis, recreating and comparison are looked at in the three units. The ability for us to design our own specification without the restrictions of criteria allowed this exciting approach.

OCR's Approach

With all of the above in mind OCR's approach is to develop a range of qualifications which ensure that there are a range of programmes and qualifications available to reflect the different purposes of English from early years through to higher education and employment. These links between key stages of learning should be seamless so that transition is smoother providing a ladder of progression.

Current suite:

Entry Level

GCSE English, English Language, English Literature

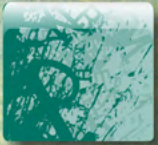
Functional Skills in English

Living Texts – Levels One and Two

GCE English Literature, English Language, English Language and Literature



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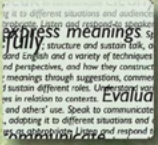
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Where are the gaps?

In our discussions with various forums and in the English community, we are looking at this with the new educational landscape in mind. We are considering:

- Is there a need to look at a qualification that concentrates on basic literacy skills? This could be valued by employers.
- Is there a need to look at a broader 16-19 provision?
- What could we offer students who achieved a GCSE but need to continue to study English although they have no desire to study a GCE in English?
- What could we offer students who have an interest in Creative Writing, Business Writing, or Journalism? Or those students who would like a 'stretch and challenge' element which might satisfy HE?

Where does the Extended Project fit in?

Where does the study of other areas fit in such as Media Studies, Film Studies, Drama, or Thinking and Reasoning Skills?

There are lots of questions here and a whole range of issues for discussion. We will soon be running a series of focus groups to get your views on these but we are also very keen to hear from you at any stage. Please contact me on paul.dodd@ocr.org.uk with any thoughts. We will be seeking support too from practising teachers in our development process, please let us know if you are interested.

I have posed as many questions as answers in this article but I hope it sets out the direction of travel as we move forward towards September 2015.

Paul Dodd
Qualifications Group Manager

Centre spotlight Wilmslow High School

OCR A Level English Literature case study



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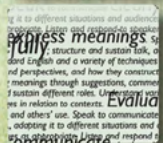
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Vicky Vincent
with three of her Year 12
English students



Located near the heart of Wilmslow in Cheshire, Wilmslow High School came into existence in September 1984 when three comprehensive schools in the town merged to form a single school on three sites. Catering for 11-18 year old boys and girls, the school has around 2,000 students on roll and a further 400 studying in its Sixth Form.

English is taught from Year 7 at Key Stage 3 where the experience of learning English is designed to *enrich and extend students' understanding and effective use of language, both written and spoken.*

"By the time they reach Year 12, students taking English A Levels are really enthusiastic about the subject and how it helps them to learn and develop," says Vicky Vincent, a teacher with responsibility for developing A Level English Literature at the school.

The school's English department teaches OCR's A Level English Literature qualification, a recent switch from a previous exam body.

"We decided to review what was available and were particularly impressed with the choice of texts offered by OCR," explains Vicky. *"We also liked the style of the questions on the exam papers which we felt were challenging but still clear and accessible. And the coursework appeared to give us a great deal of flexibility which we liked and we knew our students would appreciate."*



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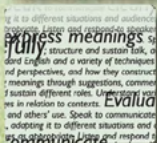
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Before choosing to go with OCR, the literature team took some time to review OCR's A Level English Literature specification and past papers. *"We looked at the texts to see if our students would enjoy studying them and equally whether we would enjoy teaching them,"* explains Vicky. *"It was clear there was a broad variety of interesting and challenging texts and certainly some that would stretch our most able students."*

Another aspect of the OCR A Level English Literature qualification that appealed to Vicky and her colleagues was the fact that examinations at Year 12 are closed text. *"If students can't take their books with them into the exam room, it places a greater onus on them to know the texts inside out,"* says Vicky. *"Open text exams can, if anything, be an impediment as the text can become a prop that can be a distraction when time is limited. We also felt that the closed text examination in Year 12 helps to prepare students for their Year 13 examination."*

Because the OCR A Level English Literature qualification is still relatively new to the school, the AS is currently being delivered to students in Year 12 for the first time, and they will complete the A level course next year, in Year 13.

The OCR A Level English Literature qualification is taught to three Year 12 classes delivered by six English teachers who work collaboratively, following the OCR specification, but who also bring their own individual experiences and areas of specialism into the classroom.

The AS qualification requires students to show their knowledge and understanding of a minimum of five literary texts across at least two of the genres of prose, poetry and drama, as well as studying an introduction to literary criticism.

For the AS examination, students must show their knowledge and understanding of work by at least two authors published between 1800 and 1945. For the AS coursework, they must study three works first published or performed after 1900.

Students must also show their knowledge and understanding of the functions and effects of structure, form and language in texts, some of the ways in which individual texts are interpreted by different readers, some of the ways in which texts relate to one another, and the significance of cultural and contextual influences upon readers and writers.

"Our students particularly enjoy discussing and analysing texts, and this OCR qualification enables them to do this in abundance," explains Vicky. *"As well as analysing language, structure and form and considering interpretations, they can set their analysis in historical contexts – for example by considering how the culture and society of late 19th Century England might have influenced the writing of The Picture of Dorian Gray."*

"The OCR A Level English Literature course gives our students and teachers the freedom to explore different genres of texts, different schools and different forms of poetry, such as ballads, odes and sonnets."

"It also means that students can bring in their knowledge from other subject areas, especially history, theatre studies and English language."

The marks for OCR's A Level English Literature are split 40% coursework and 60% exam.

The AS coursework folder is made up of two essays. The first is either a close, critical analysis of a section of one chosen text or poem, or an item of re-creative writing based on a selected passage.

If a student chooses the re-creative writing option then they also need to prepare a commentary that explains the link between their own writing and the original passage selected. The requirement for this essay is approximately 1,000 words.

The second piece of writing is an essay considering two texts, exploring contrasts and comparisons between them, informed by interpretations of other readers. This essay is approximately 2,000 words.

Each student produces a coursework folder that is no more than 3,000 words in length.

The flexibility of OCR's English Literature AS Level means that students can select their own 40 lines of poetry to study for the close reading task, which Vicky feels is quite empowering for students. *"By the time they're doing A Levels, they're bright and motivated, and this flexibility gives them a real sense of independence,"* says Vicky. *"It's also interesting for us to see which poems they have chosen."*

OCR's AS Level English Literature examination lasts two hours and is divided equally into poetry and prose – one hour for each. Students are required to answer two essay-style questions based on the set texts they have studied.

The poetry section consists of one question based on one poem written by a poet they have studied. Candidates are expected to make appropriate reference to other poems by the same poet.

In the prose section, there is a choice of two questions on each set text, only one of which needs to be answered. Students must respond to the proposition in the question and discuss how themes and issues are presented. They must also demonstrate an understanding of literary-critical concepts and approaches.



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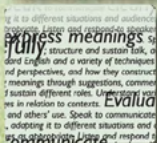
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Because the exams are closed text, students cannot take in any books or any copies of the poetry into the examination room. The exam accounts for 60% of the AS Level and 30% of the A Level.

"For our AS exam, we have chosen to study a selection of poems by Emily Dickinson and The Picture of Dorian Gray by Oscar Wilde as our novel," says Vicky. "We decided on these for a mixture of reasons: Emily Dickinson was already popular with teachers who had taught her poetry before and had found that students were really engaged by her writing; Dorian Gray, on the other hand, was a text we hadn't taught recently, but one that we felt would generate interesting discussion and opinions from the students."

The school's English courses are supplemented with a whole range of additional activities designed to get Wilmslow High School students writing and reading.

"As a subject, English is extremely important to the school; we promote it as much as we can and we encourage our students to read a lot," explains Vicky. "We have a fantastic Learning Resource Centre run by an excellent team, who liaise frequently with our department."

As well as teaching English qualifications, the school has several innovative approaches to literacy, including 'reading miles', whereby students can earn rewards for their reading, and a 'drop-everything-and-read' day, when both students and staff can literally drop tools and focus on reading a novel, poetry or other text.

Encouragement for reading is also provided throughout the school with posters promoting reading, author visits and the celebration of Literacy Week.

"The teaching staff really enjoy working with the students, especially as they themselves feel so enthusiastic about the subject," says Vicky. "And it's great to see students develop as they study more texts and understand how to critique and analyse those texts with increasing sophistication and maturity."

According to Vicky, students taking A Level English Literature study the subject for a variety of reasons: *"Some students use it as a highly regarded qualification to enter university, others take it because they have their sights set on a career in law, journalism or writing, and many simply because of their passion and enthusiasm for literature."*

As teachers new to OCR's A Level English Literature qualification, Vicky and the team have been delighted with the course as well as with the support provided by OCR.

"It was all very new to us and there was some initial apprehension, but I have to say that we enjoy teaching the qualification and the feedback from our students has been very positive. I recently asked our Year 12 students to write down how they felt about the course and I've had lots of thoughtful feedback, particularly around the texts and the opportunities for discussion arising through the course."

"The information and support that OCR has provided has also been fantastic," says Vicky. "I was personally able to attend two courses that gave us extremely useful exemplar materials and advice about the style of questions, and what was expected, related to the course specification."

"The OCR website has also given us lots of useful information about the specification and other aspects of the qualification," adds Vicky. "The website is really easy to use and navigate, and we've been able to draw on materials that have helped to boost our confidence."

"And if we've had any additional questions, we've simply contacted OCR and we've always received an answer from the English team within 24 hours."

To find out more about OCR's A Level English Literature qualification, visit www.ocr.org.uk

To find out more about Wilmslow High School, visit: www.wilmslowhigh.com

"The information and support that OCR has provided has also been fantastic"

Have you considered the *Unseen Poetry* option?

An innovative aspect of OCR's GCSE Literature specification is the option to prepare students to answer on an unseen poem, rather than a prepared poem from the *Reflections* anthology. Perhaps you're thinking of teaching the unseen poem, but nervous about taking the plunge into a new way of preparing your students for the exam. More and more teachers are going for this option, so if you think you might like to join them, read on . . .

What might be the advantages of opting for the unseen question? For many teachers the freedom to choose poems that they enjoy themselves is a real bonus; and if the teacher is enthused, the students are also much more likely to be engaged. English teachers welcome the opportunity to read a rich range of poetry in a lively way, and enjoy picking and choosing from the anthology and elsewhere. There's no doubt that for some students reading up to fifteen poems by the same poet is a challenge, and there is a risk that teaching can become repetitive or formulaic. Too much focus on exam preparation, and learning each poem, can switch students off. Of course, this isn't always the case, and studying one poet from the anthology can provide a fascinating insight into the work of a single poet – and for some students the unseen option could provide added stretch and challenge. Whatever approach suits you and your students, there is no doubt that creative methods when teaching poetry help to develop oral confidence and students' skill as readers.

In the OCR *Virtual Visions* DVD a wide range of creative responses to reading poetry are demonstrated, using multi-modal responses, including visual representations, performance,

dance, audio and film. Students are seen developing personal and imaginative responses to poetry, exploring meaning by interpreting ideas and impact. By speaking the language, individually, or in groups they respond to tone and voice in poetry, and by hearing the language they can pick up on rhythm, rhyme, repetition, alliteration and other auditory effects. Listen, for example, to the powerful shared reading and visualisation of Zephaniah's *What Stephen Lawrence Has Taught Us*, by some students in the West Midlands. Students memorise parts of the poem and internalise its ideas, meanings and effects. Working on the poems in creative ways can also help students connect with ideas, and make links with their own and others' experiences, and explore difference interpretations and responses.

This emphasis on personal response, and engagement with ideas and meaning, is important. It creates purpose and pleasure in reading poetry – and it also prepares students for the exam. It is worth considering how contemporary poetry is assessed, using the same mark scheme for a response to an anthology poem, and the unseen.

To achieve Band 4 (the highest band for Foundation tier) students need to demonstrate –

- AO1 Reasonably developed personal response to the text(s)
- AO1 Use of appropriate support from detail of the text(s)
- AO2 Overall understanding that writers' choice of language, structure and form contribute to meaning/effect

Note the emphasis on personal response, supporting detail, and understanding of meaning and effect. By exploring poems in a range of creative ways, your students will develop the confidence to interpret meaning, and offer their own response to some details in the language.

If you do opt for the unseen question with your students, what can they expect to see in the exam? Firstly the setters of the exam put a lot of effort into selecting appropriate poems, with different ones set for Higher and Foundation tiers. The Higher tier poems explore ideas in slightly more complex ways, but in both tiers the poems are accessible, with no obscure references, and unusual words will be glossed. Also, in both tiers there is a supportive



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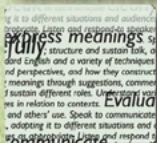
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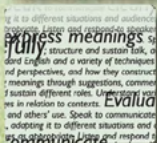
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question structure, with bullet points to guide the response. However, at Higher tier students are pushed more directly to consider how the poet creates effects, as opposed to more emphasis on what the poet means in Foundation tier. Most importantly the examiners are trained to accept a range of responses.

So, whether you encourage your students to answer the unseen option or not, it is worth thinking about the skills students need to acquire in order to tackle a poem, and build their confidence and independence. On the *Virtual Visions* DVD Paul O'Connor outlines twelve steps to analysing a poem, which put the emphasis on providing a personal response to meaning. Remember, students only have about 35 minutes to respond to the poetry in the exam, and the examiner wants to read their unique response. The answer shouldn't be an over-rehearsed list of poetic techniques and literary devices. It should be an individual response to the poem.

So students should:

1. Enjoy the poem! (Read aloud (silently in the exam!) at least 3 times).
2. Understand the straightforward / surface meaning.
3. Look for clues for the poem's implied meaning. Consider different interpretations.
4. Think about the poet's attitude towards the subject (tone, persona, voice, emotion).
5. Highlight relevant details to support ideas.

6. Write an overview of the poem – the 'big picture'.
7. Discuss the effect of particular words and phrases. Ask – why this word? What is the impact?
8. Use short, relevant quotations.
9. Start a paragraph with the meaning or idea that the poet conveys, and then show how it's done (perhaps use some literary terms to show how the poet's ideas are conveyed, e.g. repetition, simile, onomatopoeia...).
10. In controlled assessment make comparisons with another poem.
11. Think about how you organise your comparisons.
12. Express your own ideas – show you have engaged with the poem.

If you are going to take the plunge, and teach the unseen option, it's well worth having a look at the following websites:

www.poetryarchive.org

www.poetrysociety.org.uk

Don't forget, many poets have their own websites, and if you haven't done so already, join the OCR English forum at www.ocr.org.uk where you can share resources and teaching ideas with other OCR teachers. Some exemplar material is on the website, and the *GCSE English Literature for OCR* (OUP), has a chapter on unseen poetry, as well as the *OCR GCSE Poetry Anthology Student Book* (OUP) which focuses on teaching the anthology poets, but can also be used flexibly to prepare for the unseen option.

Hester Glass

Curriculum Leader - English

Advisors for a new National Curriculum review recently stated:

"We are strongly of the view that the development of oral language should be a strong feature of any new National Curriculum.

In our view... language enrichment work across the curriculum should continue throughout the period of compulsory education...

It is essential for helping teachers to structure learning, to enable pupils to receive comment on their ideas and understanding, to make pupils' own thinking an object of personal reflection and learning, and to develop specific skills of presentations and oration."

(The Framework for the National Curriculum: A report by the Expert Panel for the National Curriculum review (Dec 2011) Department for Education pp. 52 – 53)

Unseen examples (click to view)

Foundation tier:

Not Waving but Drowning
Stevie Smith

Funeral Blues
W H Auden

I, too
Langston Hughes

Higher tier:

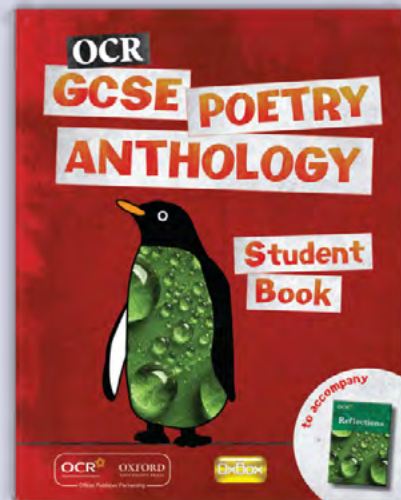
The Road Not Taken
Robert Frost

Mirror
Sylvia Plath

Boosting students' confidence with poetry

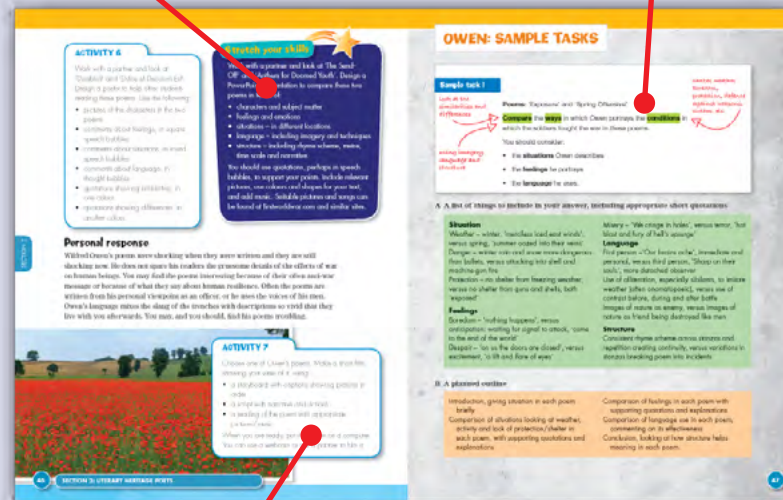
We're hearing that our OCR GCSE Poetry Anthology Student Book is really helping students to gain confidence in their own skills as they use it to discover more about the poets in the Reflections Anthology. Whether they have chosen to answer the unseen poetry question or answer about a set poet, this book, with a dedicated section on working with poetry, gives them all the tools they will need.

Here's how...



OCR GCSE Poetry Anthology Student Book
978 019 912858 7 £13.50

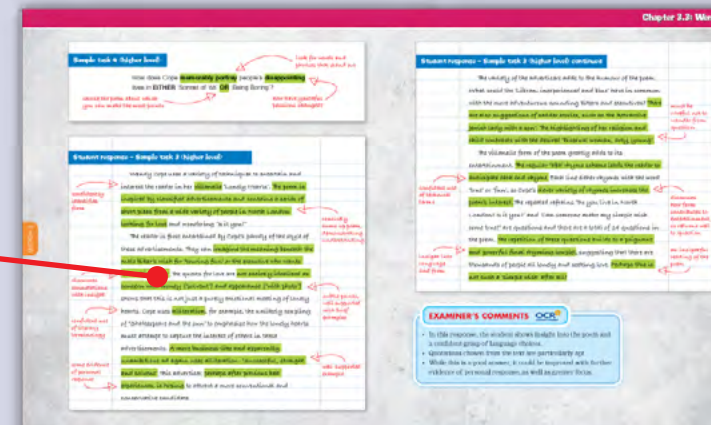
'Stretch your skills' activities challenge higher ability students to help them broaden their appreciation and develop a personal response.



Sample tasks with explanatory notes help students to identify and break down what is being asked of them, while showing them how to structure their own responses.

Activities develop skills for studying any poem. Students can practice discussing and writing about the poems they are studying.

Annotated student answers with feedback, including higher and foundation level answers.



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Oxford has resources which support your teaching of all three specifications, including Student Books, Teacher Guides and Skills and Practice Books, which are available on inspection, free for 30 days. Email fiona.lloydwilliams@oup.com to take a closer look.



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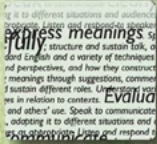
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New Set Texts for F663

June 2013 will be the first examinations series of new set texts on unit **F663: Drama and Poetry pre-1800**. This means that candidates sitting their AS examinations in 2012 will start studying texts from the new list, which are:

Section A

A Midsummer Night's Dream
Antony and Cleopatra
King Lear
The Tempest

Section B

Drama

John Ford – *'Tis Pity She's a Whore*

Ben Jonson – *Volpone*

John Webster – *The White Devil*

Richard Brinsley Sheridan – *The Rivals*

Poetry

Chaucer – *The Wife of Bath's Prologue and Tale*

John Milton – *Paradise Lost Book Nine*

Andrew Marvell – *Selected Poems*

William Blake – *Songs of Innocence and Experience*



*Serpent, thy overpraising leaves in doubt
The virtue of that Fruit, in thee first prov'd*
Paradise Lost Book Nine

What texts will teachers choose to study with their classes?

No one ever seems to worry about their choice of Shakespeare text – English teachers are used to teaching Shakespeare, and this list is (in my opinion) a veritable Greatest Hits of The Bard's finest. But Section B often causes some concern, not least because of the way the question paper is structured. In fact, the question I am most often asked about F663 is:

What combination of texts would you recommend for Section B?

The answer is – we don't. Any combination of texts is allowed, and in the examination room, candidates will find questions that they can apply to any combination of texts.

Perhaps the question should be what combination of texts do you want to teach?

When choosing your combination of texts, ask yourself –

- which combination of texts seems to facilitate comparison?
- where can **you** see links between two texts?
- you might decide to start off by seeing if you can discern similar themes and ideas in the two texts
- remember comparison enables you to look not only at likeness, but also at difference.

With new texts comes the opportunity to refresh your teaching. You might start by thinking about characterisation in your chosen texts, or how dramatic voices come alive in both the drama and the poetry texts. Maybe you want to focus on comedy and comic effects . . .

. . . it's entirely up to you!

But, of course, the English team is here to help

If you still aren't sure where to begin, there will be a selection of schemes of work and lesson plans available on the support section of the A Level English Literature webpage on the OCR website. And, just as for the F661 prose texts, we are producing Introductions with Guided Reading booklets, which will give you an overview of some of the critical and contextual areas you might want to consider for the Section B texts.

At the forthcoming A Level English Conference in July we will also be putting on a practical workshop on setting an agenda for comparison for Section B of F663.

Gemma Hewitt – Qualifications Manager

GCSE English, English Language and English Literature

– the move to linear specifications



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Centre Spotlight – Wimslow High School



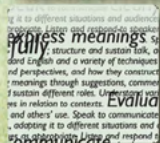
Have you considered the Unseen Poetry option?



Boosting students' confidence with poetry



Tempted? New set texts for F663



GCSE – The move to linear specifications



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From September 2012, students in England starting two-year GCSE courses will follow linear specifications in the majority of subjects. This move to linear specifications is being implemented in response to a decision made by the Secretary of State for Education. Ofqual has confirmed that the move to linear specifications, and the reinforced assessment of spelling, punctuation and grammar in some subjects, will be introduced.

This change does not affect candidates who started a two-year course in September 2011, or those starting a one-year course in September 2012. However, Year 9 students who started a three-year course in September 2011 will be affected.

From September 2012, all GCSE English, English Language and English Literature examination units must be taken at the end of the course, in the June 2014 series, unless the course is completed in one year. Controlled assessment units will also be entered at the end of the course, but the tasks can be completed at any point during the course. Tasks must be correct for the year of submission, even if the tasks are completed in advance. The terminal rule is therefore 100% in all English GCSE specifications from September 2012, unlike the current 40% terminal rule.

For GCSE English and English Language there will be additional examination series in November, from 2013 onwards. This re-sit opportunity in November will not be available for GCSE English Literature. Re-sit candidates entered for English and English Language in the November examination series will be permitted to carry forward marks from controlled assessment units, provided they have certificated the qualification already (i.e. marks from units that were not used for a previous certification cannot be carried forward).

A summary of the changes from 2012:

GCSE English and English Language

- The examination unit, A680, must be taken in the terminal series (e.g. Year 10 students starting a two-year course in September 2012 will take the examination in June 2014).
- The controlled assessment units, (English: A641, A642, A643 and English Language: A651 and A652) can be completed at any point, but must be entered at the end of the course.
- Reminder: Controlled assessment tasks must be appropriate for the year of submission.
- There will be an additional examination series in November, and controlled assessment units can be carried forward, provided they have been used for certification already.
- It is permissible to complete a GCSE course in one year, as long as the terminal rule is met (40% in 2013; 100% in 2014).

GCSE English Literature

- The three examination units, A662, A663 and A664, must be taken in the terminal series.
- A662 (Modern Drama) and A663 (Prose from Different Cultures) will continue to be taken in one examination session, with a short break between each unit.
- A664 Literary Heritage Prose and Contemporary Poetry will be unchanged.
- A661, the controlled assessment unit, can be completed at any point, but must be entered at the end of the course.
- Reminder: Controlled assessment tasks must be appropriate for the year of submission.
- Centres will still be entitled to mix candidates' entries across Higher and Foundation tiers.
- It is permissible to complete a GCSE course in one year, as long as the terminal rule is met (40% in 2013; 100% in 2014).





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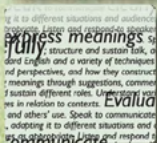
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Spelling, punctuation and grammar (SPaG) in GCSE English Literature

An additional change to GCSE English Literature is to be implemented from January 2013 onwards. Ofqual has confirmed that additional marks are to be rewarded in English Literature for spelling, punctuation and grammar. Therefore, it is proposed that 5% of the marks for English Literature will be for SPaG; this will be assessed in Unit A662 Modern Drama only. The English and English Language specifications will continue to include assessment of SPaG.

A timeline for the changes to GCSE English, English Language and English Literature specifications can be found at www.ocr.org.uk/english

Curriculum planning for English GCSEs from 2012

GCSE English Language and GCSE English Literature – two-year courses

There will be four examined units, taken in three examination sessions at the end of the course, for candidates taking the combined course over two years.

- 1. English Language**
– A680, *Information and Ideas*
- 2. English Literature**
– A662, *Modern Drama*
- 3. English Literature**
– A663, *Prose from Different Cultures* (Taken together in one examination session)
- 4. English Literature**
– A664, *Literary Heritage Prose and Contemporary Poetry*

GCSE English Language and GCSE English Literature – one-year courses

Centres can enter candidates for GCSE English Language in one year, and English Literature in the following year (or vice versa). This approach would also need to meet the terminal rule (40% in June 2013; 100% in June 2014).

GCSE English – two-year course

There will be one examined unit at the end of the course, for candidates taking GCSE English only.

- 1. English**
– A680, *Information and Ideas*

GCSE English and Living Texts (Levels 1 and 2) – two-year course

There will be one examined unit at the end of the course, for candidates taking GCSE English and Living Texts.

- 1. English**
– A680, *Information and Ideas*

There is a Curriculum Planner at the end of this document for delivering this course over two years, with the examination taken at the end of the course.

For more information including curriculum planners and FAQs visit www.ocr.org.uk/english

How meaning is constructed through words, selecting and using multimodal texts and at least one extended text, recognising and evaluating the ways in which texts may be interpreted and the perspective of the reader. Explore language variation and audience and reader. Make a range of effective contributions, using ideas. Participate in a range of real-life contexts in and using here appropriate. Explore language variation according to audience and reader. Organise information and paragraphs and wh variety of linguistic and structural features to support cohesion and Use a range of sentence structures for clarity, purpose and effective punctuation and spelling. Evaluate the ways in which texts may be interpreted from the perspective of the reader. Explore language variation according to audience and reader. Make a range of effective contributions

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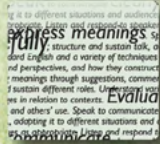
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NEWS IN BRIEF

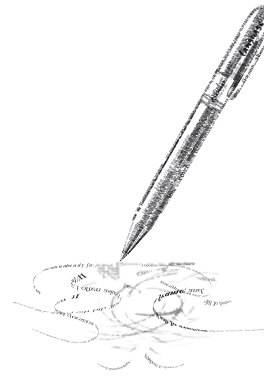
Level 1 and 2 Certificate in Living Texts

– an innovative approach to English

Teaching of the new Living Texts qualification is well underway in schools and colleges across the country. The certificate is proving popular and we continue to receive a great deal of interest in it.

The two free INSET sessions we ran in the autumn term were so well received we have decided to repeat these next autumn. These introductory sessions give teachers the opportunity to find out more about the qualification and to ask questions. If you'd like to attend please keep an eye on the event booker page of the OCR website for more information.

Living Texts is proving a successful part of our English provision and due to its flexible nature there are a number of ways schools and colleges may best use it.



The certificate can:

- provide excellent preparation in Year 9 for Key Stage 4 study;
- sit well alongside a sole GCSE in English;
- stretch and challenge students studying GCSE English Literature or IGCSE;
- prepare students well for Key Stage 5 study.

To find out more about this exciting new qualification please email us at: living.texts@ocr.org.uk or visit the OCR website: www.ocr.org.uk/english

Working in partnership to support you

Our aim is to help you at every stage and we work in close consultation with teachers and other experts to provide a practical package of high-quality resources and support.

We provide everything you need to teach our specifications with confidence and ensure your students get as much as possible from our English qualifications.

Our support materials are designed to save you time while you prepare for and teach our specifications. In response to what you have told us we offer detailed guidance on key topics, controlled assessment and curriculum planning.

Our essential support includes:

Support Materials

- Specimen assessment materials and mark schemes
- Guide to controlled assessment
- A Level coursework guidance
- Guide to curriculum planning

Support Services

- GCSE Controlled Assessment and A Level Consultancy service
- Active Results
- Interchange
- English Community – www.social.ocr.org.uk

New support material for GCSE English / English Language Unit A680

Our new Curriculum Leader for English is busy creating new mock exam papers for both tiers of unit A680, using the texts from the legacy specification unit 2431. The texts from these past papers will be used to write A680-style questions to enable candidates to have more exposure to the type of questions they will get in the live exam. The resources can be used in the classroom and would also be excellent for mock exam practice. The materials should be available on the main website by April so look out for them!

Support Resources

- Poetry Anthology
- GCSE Virtual Visions DVD
- GCSE Spoken Language and Speaking and Listening Double DVD set
- Published textbooks

You can download and access all our support at www.ocr.org.uk/english



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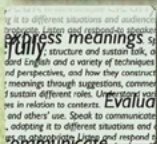
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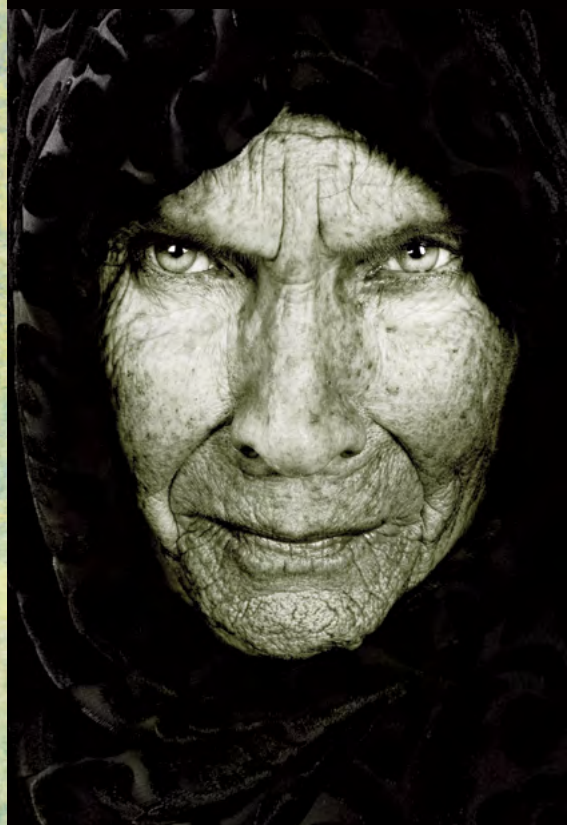
GCSE – The move to linear specifications



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GCSE English Literature Texts – some points of clarification

Reflections – OCR GCSE Poetry Anthology

Gillian Clarke – Clocks p.123

We regret that only one verse of this poem has been printed in the Anthology. We have decided that no questions will be set on this poem in the A664 (Literary Heritage Prose and Contemporary Poetry) examinations.

... but with features shockingly distorted, and wrinkled as by age, was sitting upon her chest as she lay.

The Withered Arm

The Withered Arm and other Wessex Tales

There are a number of Hardy editions with similar titles to this one. The set text for Unit A664 (Literary Heritage Prose and Contemporary Poetry) contains the following stories:

The Withered Arm; The Son's Veto; Tony Kytes, the Arch-Deceiver; Absent-mindedness in a Parish Choir; The Melancholy Hussar of the German Legion; and The Distracted Preacher.

Two editions which contain these stories are:

- OUP (*Rollercoasters*) – ISBN: 978-0-19-832988-6;
- Heinemann (*New Windmills*) – ISBN: 978-0-43-512287-4

Notice to centres – Spoken Language from 2013

From 2013 onwards there will be a new procedure for issuing the clips to complement the Spoken Language tasks for Unit A652 section B.

Instead of a DVD containing the clips, links for all of the clips will be contained in a document which can be accessed through Interchange (on the same page as the controlled assessment paper for this unit).

The transcripts for each clip will appear alongside this document in the same place on Interchange each year.

This enables all teachers to have access to the material without the restriction of a physical DVD to be shared between each department. This system also allows greater flexibility in terms of the content that can be placed on the links and transcripts, as it avoids copyright restrictions that can arise with the DVD format.





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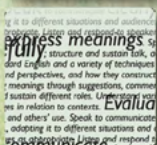
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UPCOMING EVENTS

Spring and Summer 2012

Don't miss our A Level English Conference this July for teachers of all OCR A Level specifications.

Language, Literature and Learning – fuelling your teaching, developing your subject knowledge

An OCR A Level event in association with the English and Media Centre

Monday 09 July 2012, London
Course code OENS7

This inspiring professional development event will include a range of presentations and workshops from leading subject experts, academics and EMC advisors.

Our lecture topics include:

- **Shakespeare and Performance** – using performance interpretations and performance history to shed light on Shakespeare's language.
- **An insight into Emily Dickinson** – Dr Lyndall Gordon presents the genesis of her stunning biography *'Lives Like Loaded Guns: Emily Dickinson and Her Family's Feuds'*, providing information that can influence the reading of Dickinson's poems.
- **Ben Johnson's 'Volpone'** – examining the influence and impact of early modern drama.

PLUS -

Workshops led by OCR subject experts:
F663: Using performance to highlight AO2 and AO3
F661: Prose texts for Section B - Five key elements
F653: Section A - Language, Power and Speech
F671: Approaches to a Language/Literature text
F662: Re-creative writing
F662 & F664: Using drama for coursework.

Workshops led by EMC:

- Stretch and Challenge A*
- F663 Section B
- Teaching narrative at AS
- English language basics for teachers.

Standards course fee **£232** includes refreshments, lunch and materials

To book your place online visit www.ocreventbooker.org.uk using course code **OENS7**

Coming soon – CPD events for this autumn term

We are putting the finishing touches to our plans for a range of CPD courses for A Level English. In the meantime you can 'register your interest' and we will send you the full details as soon as everything is confirmed:

Course code: OENS8 – Mary Shelley and Frankenstein

Course code: OENS9 – Henry James and the Turn of the Screw

Course code: OENT1 – Oscar Wilde and the Picture of Dorian Gray

Course code: OENT2 – Shakespeare in context

Look out for more information arriving in your centres soon or visit www.ocr.org.uk/training. Alternatively you can email us to request additional information training@ocr.org.uk.

USEFUL WEB LINKS

OCR

English Qualifications www.ocr.org.uk/english

GCSE English and support www.ocr.org.uk/english2010

New Living Texts qualification www.ocr.org.uk/livingtexts

Controlled Assessment Tasks www.ocr.org.uk/interchange

English Active Results www.ocr.org.uk/activeresults

Book Training www.ocreventbooker.org.uk

Oxford University Press - Publisher partner resources

www.oxfordsecondary.co.uk/english

OCR Customer Contact Centre

General qualifications

Telephone 01223 553998

Facsimile 01223 552627

Email general.qualifications@ocr.org.uk



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