

Shakespeare and  
Film/Audio/Live  
performance

Teacher support  
materials produced  
for OCR

Re-invigorate your  
teaching with help  
from The Globe

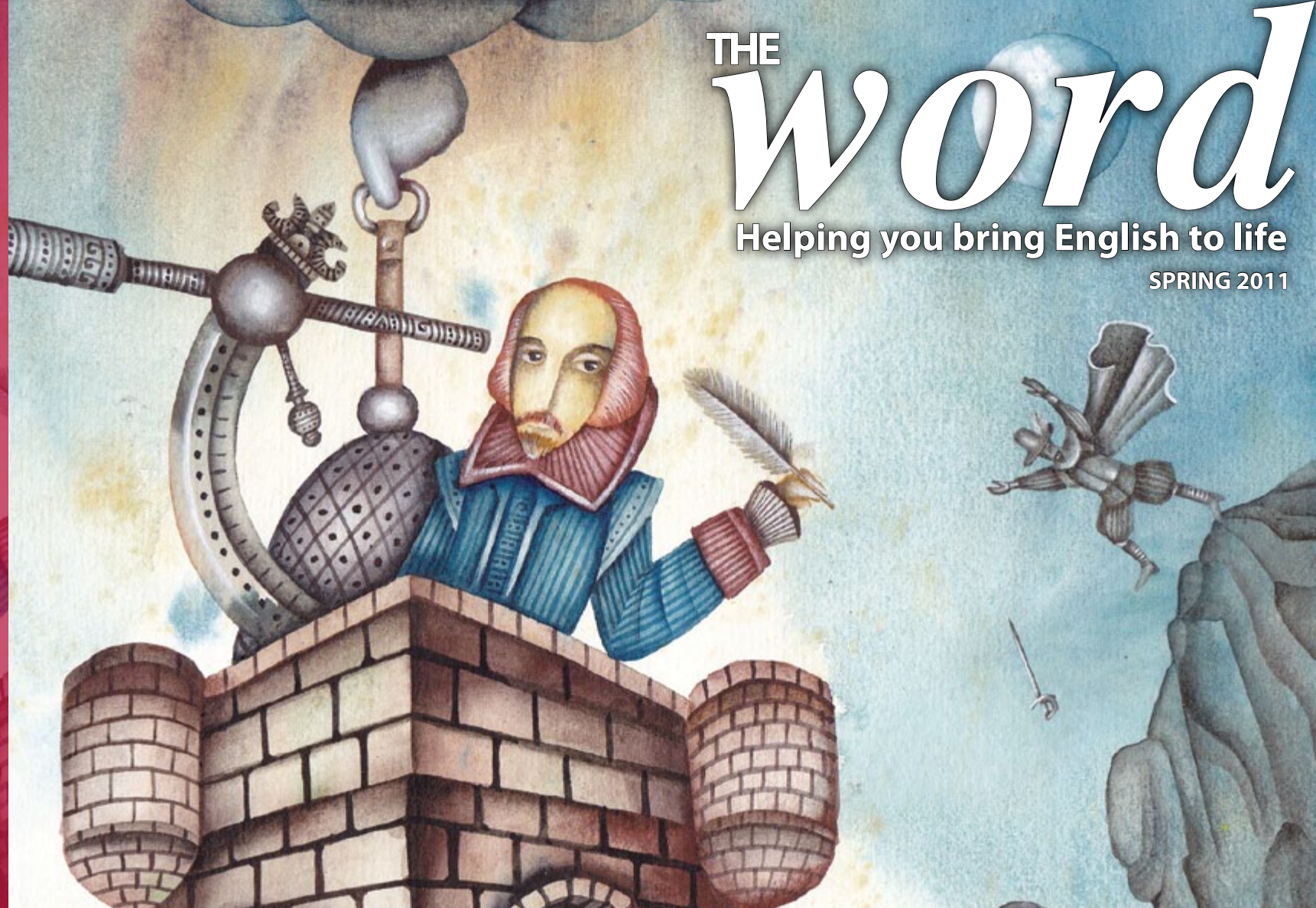
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# THE **word**

Helping you bring English to life

SPRING 2011

Welcome to OCR's **new look** issue 6 of **The word**. Each issue now includes a series of exciting articles across the whole range of our English qualifications, all along a theme. The theme for this edition is **Shakespeare**.

We've still got great writers, including many of our subject team as well as centre and student insights. This issue features our **new Living Texts Level 1 and 2**

qualification and Controlled assessment FAQs, while our experts provide advice on how to deal with the new GCSE **Shakespeare and Film** unit. Plus a handy guide to all of our exciting summer training events focussed around the **new GCE set texts** list for 2011.

So the English world never sits still! Having visited several schools recently, it's been very rewarding to see teaching and learning in action and so many students

inspired with their love of the subject. On behalf of myself and the English team at OCR, thank you for all those opportunities.

We would like to feature your feedback in future issues so please get in touch our email is [english@ocr.org.uk](mailto:english@ocr.org.uk)

**Paul Dodd**  
Group Qualifications Manager – Languages and Literature

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# Q&A

## Subject Spotlight English Literature GCSE

# Shakespeare and Film/Audio/ Live Performance

The English team at OCR respond to teachers' queries about unit A661

**Q. What is the main focus of the Shakespeare and Performance Unit?**

**A:** The key issue with the Shakespeare response is that it is a linked text response using the performed version not for comparative purposes but to illuminate the text, recognising that it is a play written to be performed, rooting the response in performance. This is the reason it is assessed as AO1. The primary focus should therefore be on the play itself. The scene provides the initial focal point for the exploration which should then develop across the play as a whole. Overall the key issue is to focus on the wording of the task and maintain focus and relevance to that.

**Q. What is the key area of focus in this response?**

**A:** As the central focus is on the characters and their relationship, the key area of focus respecting the performance needs to be the actors' interpretation of the parts and any other aspect of the performance which sheds light on their relationship.

An important factor is that we are looking for a literature response not a media one so it really is the case that the performance is there to illuminate the text and root the response in performance.

**Q. Are we looking for a media/ film studies response here?**

**A:** As mentioned previously the main focus is on the original Shakespeare text here and not the performed version. A resource from Film Education is available to centres and this has some useful information but as the introduction suggests there is a need to study the literary text in detail and bear in mind the relevant Assessment Objective AO1 which states the need to respond to the texts critically and imaginatively by selecting and evaluating relevant textual detail to illustrate and support interpretations.

**Q. There is only one Shakespeare task offered- what happens if the candidates needs to resit the task?**

**A:** There is currently only one task on each Shakespeare play and Centres have been concerned about the possibility of re-taking when a student's response does not meet expectations.

In order to address this concern, it has been decided that candidates will be able to take the same task again up to June 2012.

The controlled assessment tasks for Shakespeare after June 2012 will contain two tasks for each play. Candidates will then do one of those tasks, if they need to re-take they will need to do the other task.

... continued

*...the main focus is on the original Shakespeare text here and not the performed version*

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**Q. How do we decide the suitability of Performed Versions in this unit?**

**A:** A list of suggested performed versions are included alongside the Controlled Assessment tasks. However Centres can select their own if they wish but we would recommend using the Controlled Assessment consultancy service to check the suitability of this performed version. The performed version should be detailed and close enough to the original text to make it worthwhile to study and should be accessible to the students. If in doubt please ask.

**Q. How many performed versions should we study?**

**A:** This is a decision for Centres to make. It is perfectly suitable just to study one as a linked text or more than one can be studied. There is a danger that if too many are studied then the response could become a list. From our experiences so far many centres are just studying one or two.

**Q. Are we able to contextualise the task for our Centre?**

**A:** The task may not be changed, as under the rules of Controlled Assessment the Awarding Body has to set the task. However, centres can decide on the performed version they would wish to use and the other scenes which they would like to concentrate on beyond the one focussed upon.

**Q. What support material is available for this unit?**

**A:** A support package was sent out to Centres in February which included a range of materials including some candidate responses, a Film Education Booklet, a DVD of an interview with Pete Postlethwaite and some live candidate work which has been moderated. Further support materials will be placed on the OCR website or on our social networking site in future.

**Q. There is some confusion over which Assessment Objectives relates to which part of the A661 Unit?**

**A:** The Assessment Objectives for this unit have been the source of some confusion amongst Centres. We regret that this has been compounded by incorrect information in one of the textbooks and in the Film Education support material, both of which imply that AO3 is assessed in the Shakespeare task. This is not the case.

The Shakespeare task is assessed for AO1, the poetry task for AO3, as indicated in the marking criteria published on pages 19 and 20 of the specification.

**Q. How do we mark the two separate Controlled Assessment parts of this unit?**

**A:** Whilst individual pieces of work may (and probably will) be marked separately in the first instance, the intention is that a candidate's final submission should be marked as a whole - holistically, using 'best fit'.

Since the Poetry task is weighted more highly, a candidate's performance here will provide the starting point for the overall judgement. Then, how far does performance in the Shakespeare task confirm, raise or lower that judgement?

Where pieces are placed in different bands, the different weightings of the tasks will come into play. For example, if the Poetry piece is placed in the middle of band 2 and the Shakespeare in the middle of band 3, the overall mark is likely to be at the bottom end of band 2. However, if the Poetry piece is placed only at the bottom of band 2 and the Shakespeare at the bottom of band 3, the overall mark is likely to be at the upper end of band 3.

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## Support from OCR

# Teacher support materials produced for OCR by Film Education

A recognition of the importance of making Shakespeare's texts 'come alive' lies behind requirements for students to experience the plays in performance, whether theatrical, audio or film.

Film adaptations of Shakespeare are probably the most easily available resource for teachers to use to fulfill this requirement, with the range of different interpretations of Shakespeare's plays creating an exciting new dimension to this curriculum area.

The teacher support materials produced in conjunction with Film Education have been designed to support teachers using film texts with their students as part of the OCR English Literature assessment of Shakespeare within the Literary Heritage Linked Texts unit A661 of the GCSE.

The controlled assessment task is designed to assess students' ability to make links between Shakespeare's text and one or more film / audio / live performance adaptations. Essentially, this approach engages young people in exploring texts alongside each other and analysing the relationship between them.

Film viewing in the classroom should not be a passive process: students should engage with film texts and develop critical responses to them. The student materials and activities included within this resource have been created to engage learners actively in their viewing of film designed to help prepare them for the controlled assessment for Unit A661.

By working with film adaptations of Shakespeare's plays we hope students will have opportunities to reflect on how and why these stories are still kept alive today.

**Download your copy of this resource and other support materials for GCSE English at [www.ocr.org.uk/english2010](http://www.ocr.org.uk/english2010)**

*There seems to be a general consensus amongst English teachers that active approaches to teaching Shakespeare are most effective in terms of students' understanding and enjoyment of his works.*

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*Enter stage left –*

## How the Globe can re-invigorate your teaching of Shakespeare

OCR in partnership with Globe Education is helping teachers bring Shakespeare's plays and other Jacobean theatre to life. Our recent and highly popular Othello CPD event for A Level teachers, held at the Globe Theatre in March is to be followed by a course on Doctor Faustus in June.

Education is an integral part of the Globe's commitment to de-mystifying Shakespeare. For the last 10 years, the Globe has worked collaboratively with organisations like OCR to produce bespoke courses for teachers. A new dedicated education building opened last year allows teachers to experience the excitement and atmosphere of being in a Jacobean theatre whilst enjoying the advantages of a purpose-built workshop.

The Globe Education approach to teaching Shakespeare plays emphasises performance. It's not simply about words on a page. The mission to bring Shakespeare to life is underpinned by knowledge of drama techniques. English teachers can face drama with some trepidation, sometimes lacking the time for or the experience of teaching performance techniques. The Globe practitioners draw upon their own acting skills from the Globe stage to build teachers' confidence and enable them to take their new skills back to the classroom. All the techniques learnt can be used with no need for special equipment or dedicated drama space.

OCR's forthcoming Doctor Faustus CPD event will be closely linked to the Globe's own production of the play which also premieres in June.

The course begins with a tour of the Globe – an extraordinary space which is both an historical reconstruction and a living theatre. A varied mix of lectures and informal workshops follow. Each workshop has a clear focus, such as iambic pentameter and rhythm, staging, or characterisation. Time for discussion is crucial so that teachers can swap ideas on making exercises relevant for different levels (eg. GCSE or A Level students), different types of learners and different approaches.

David Johnson, OCR's Principal Examiner for A2 English Literature F663: Poetry and Drama pre-1800 and OCR trainer, said, "*We always work collaboratively with Globe Education to offer something special. A CPD event has to be relevant to OCR qualifications and assessments, of course, but the workshops and activities really help teachers to take the text off the page. The passion and the enthusiasm of the Globe about performing Shakespeare is infectious and people come away with the confidence to bring texts to life. The Globe is changing how other theatres perform Shakespearean and Jacobean plays and I hope that Globe Education can also have an impact, through teachers on these courses, on the way students write about Shakespeare.*"

We anticipate that this event will be as well received as the recent Othello day – the measure of its success was the reluctance of teachers to leave!

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# Student Connections

The opportunity to visit schools to see the English Literature specification in action is one of the highlights of my job. So far this academic year I've had the chance to see teachers bring their passion for English to life in two very different schools.

## **Countesthorpe Community College, Leicestershire**

Helen Foers approached me to ask if the Principal Examiner for F663 could come and give her A2 students a bit of a pep-talk at the end of the Autumn term, before they took their exam in the January session. Talking directly to students is a new initiative for OCR, and David Johnson jumped at the chance to deliver a short talk to two groups of A2 students.

Those of you who have attended INSET will know that David is an enthusiastic and inspiring advocate for the *Poetry and Drama pre-1800* paper, and his talk to the students was full of ideas for approaches to studying the Shakespeare and Drama texts as works for performance, as well as handy hints on comparison and using internet resources for revision. Most importantly, the students enjoyed it! Helen reported back that *"The response was overwhelmingly positive and the general feeling was one of reassurance! I was pleased that the students seemed to feel that their teachers and the examiners are singing from the same hymn sheet as it were – it seems we have been teaching them the right content and skills."*

## **St Mary's School Ascot**

Hilary Trapani, Head of English at St Mary's School Ascot at our Globe Education CPD day, A Spotlight on Othello in November last year, and she kindly invited me to an event hosted by her school, which also focused on bringing an F663 text to life. The Watermill Theatre education department took their touring production of *Doctor Faustus* to St Mary's new Rose Theatre for one night only and OCR centres in the local area were invited to watch the performance. Students from St Bernard's Catholic Grammar School in Slough arrived early to take part in student workshops led by actors and the director from The Watermill. The workshops focused on the dramatic interpretation of Marlowe's texts, and were thoroughly enjoyable to observe. In one, students staged their own 'slimmed down' mimed versions of the Faustus story, while in another students worked on editing the text for a reduced cast – mimicking The Watermill's two-actor production. It was wonderful to see the students from the two schools working together, and I really appreciated seeing at first hand how a school like St Mary's can build regional links with local centres by sharing its facilities.

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Of Man's first  
disobedience, and the fruit  
Of that forbidden tree  
whose mortal taste  
Brought death into the  
world, and all our woe.



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### **Observing Lessons**

On both visits, the teachers were generous enough to allow me to observe A-level English lessons, and I was inspired and encouraged by the enthusiasm of the students and the dedication of the teachers. Helen Foer's A2 lesson on *Doctor Faustus* and *Paradise Lost* got me thinking about the Master-Servant relationship in both texts, while Helen also put David Johnson's advice to practice and used *Othello* as literary context for the drama text in Section B. Meanwhile, in an AS lesson on *Wuthering Heights*, Hilary used Sebastian Faulks' television programme, *Faulks on Fiction*, as a critical opinion to fulfil AO3 – what a great idea!

### **Gemma Hewitt**

*With thanks to Helen Foers at Countesthorpe Community College and Hilary Trapani at St Mary's School Ascot.*

### **How can I get OCR to visit my centre?**

Visits to centres can be arranged for departments who feel they need some help targeting specific units. A Senior Examiner or Moderator can deliver training sessions to teachers or to students (with teachers present). Please get in touch with to discuss whether a visit would be appropriate for your centre.

### **Centre Events**

If you are having an English event and would like to invite other OCR centres in your local area, please contact OCR and we will help put you in touch. Please feel free to use the English Social Network to publicise your event. We might even feature you in a future issue of **The word...**



### **29th June – A Spotlight on Doctor Faustus, in association with Globe Education.**

A follow-up to our successful Shakespeare CPD events, Globe Education and OCR have developed a new event showcasing the Globe Theatre's 2011 production of *Doctor Faustus* by Christopher Marlowe.

Our Lead the Way events are designed to inspire and innovate through a mix of academic lectures and workshops, with practical teaching strategies that you can take back to the classroom. A lecture on the social, historical and literary contexts of the play from one of the Globe's academic team targets AO4, while AO3 will be tackled in workshop sessions on dramatic interpretations of the text. There will also be opportunities to tour The Globe and learn about the staging of their new production, and hints and tips on exam success in Section B from the Principal Examiner.

This is just one of a range of CPD events to support GCE English Literature planned for summer and autumn 2011. Check OCR's Event Booker for more details.

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## TOP TIPS

# Active teaching

**RADA-trained Jacqueline Defferary has been a Globe practitioner for over five years. Here she shares some of her exercises on the active teaching of character and language in Othello which she used with teachers in her highly successful workshop. Her first priority with teachers – and for teachers with their students – is to create a trusting environment.**

*... always set it up with  
commitment energy and  
enthusiasm. If you're not  
confident, your audience  
won't be*

## A trusting environment for performance

1. You don't have to enjoy acting to enjoy a workshop. You use acting exercises to learn about the text, not to learn about acting.
2. Work in pairs and small groups, get all the class to explore an exercise at the same time. This stops people feeling self conscious.
3. Model the work - even if you feel nervous about an exercise, always set it up with commitment energy and enthusiasm. If you're not confident, your audience won't be.
4. Always be respectful of your students' work. It is exposing to get up and take risks. Start with positive feedback first and then discuss how things could be explored further or differently.

### **Tactics – Hook, Probe, Deflect, Block**

1. Find a gesture that represents the tactics above.
2. Take the students through each gesture. They must use their whole body. The teacher needs to model the gestures so everyone copies.
3. Take a scene from the play and apply the tactic (and gesture that goes with it). On every line or clause you must choose a tactic and gesture that you think communicates what your character is trying to do to the other character.
4. Run the scene and then discuss what you have discovered about your character through this exercise. You can apply this to the whole play to see how your character changes or how your character relates to other characters.

*(This is a famous Globe exercise. Feel free to invent new tactics like pinch, stroke, tickle etc).*

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## Two exercises for exploring language

### *I want to move here*

1. Choose a scene from the play and read the scene for sense.
2. At the beginning of each line/clause, say out loud, "I want to move here" and move.
3. You are not allowed to move without saying where you want to go first. The purpose of the exercise is to force the student to think about why they want to move - either as a response to what has just been said/done to them, or because they want to make an impact on the other character.
4. Discuss what you have learnt about your character from the way they relate physically to the other character(s) in the scene.

### *Hearts and wits*

1. Photocopy a scene where the characters change from speaking PROSE to VERSE.
2. Ask the students to beat out the IAMBIC PENTAMETER rhythm on their chest as a group, in time with each other.
3. Ask them to close their eyes and listen to the sound they are creating as a group. Speed it up, slow it down. Ask them what it sounds like. They will invariably say 'a heart beat'. Explain that when the rhythm changes, it is like the character has an unsteady heart beat - something has changed for them emotionally or psychologically.
4. Explain that when a character speaks verse they are speaking from the heart, when they speak prose they are using their wits, their intellect.
5. Read the photocopied scene.
6. Discuss why they have moved from talking from the heart to using their wits. Discuss any changes to the verse. Why might the heartbeat be uneven at this point in the scene?

### *ENJAMBENT/ENJAMBEMENT*

1. Place chairs - the same number of chairs as students - in no particular order around the room.
2. Give each person a monologue or soliloquy to explore.
3. They must walk in the space as they read the text out loud.
4. On the last word of each line they must step up onto a chair and step down as they start to speak the next line.
5. Ask students to play physically with the different line endings.
6. Discuss what the students noticed. If necessary, draw their attention to when the sense fits the line or when the sense runs on. Discuss enjambent/enjambement.
7. Ask them to do the exercise again, keeping in mind what they have just discussed, and ask them to commit fully to expressing this in their movement.
8. Ask them to try and match their breath to the sense. Only breathe if there is a full stop or a question mark. See if they can breathe through to the end of the idea.

# Level 1 and 2 Certificate in Living Texts

– an innovative approach to English

**Living Texts gives you the total freedom to choose the texts you want.** Carefully designed to meet students' needs by providing:

- a recognisable qualification that leads effectively to other English qualifications or employment;
- the flexibility for students to study texts that fire their imaginations;
- the opportunity to engage in a range of stimulating tasks;
- the chance to consolidate knowledge by studying this course alongside other English GCSEs.

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# NEWS IN BRIEF

## NEW Qualification! Living Texts – an innovative approach to English

**A passion for the written word unites English teachers, but what is the best way to pass on your enthusiasm for English to your students?**

Choosing texts that engage students, setting tasks that fire their imaginations and having the flexibility to teach both literary and non-literary texts could be great starting points. We have developed a brand new qualification that addresses all of these needs and one that we hope will appeal to the current generation of learners.

OCR's Level 1 and 2 Certificate in Living Texts is the equivalent in standard to a GCSE in English.

This new specification allows access to a varied range of literary and non-literary genres including, but not limited to, poetry, prose, travel writing, drama, media articles, short stories and autobiography.

We have taken steps to produce a new qualification following feedback from schools and colleges who required a more flexible approach to English delivery. We hope that Living Texts will address the needs of schools and colleges by providing a stimulating range of options.

Living Texts puts choice back in the hands of schools and colleges by allowing you to pick texts and set appropriate tasks. All student work is internally assessed by centres and externally moderated by OCR.

There are a number of progression routes open to students taking this qualification and you can find full details of these on our website [www.ocr.org.uk/livingtexts](http://www.ocr.org.uk/livingtexts)

If you would like more information about Living Texts or would like to arrange to speak to a member of the English team to see how it could best work in your school or college please contact us at: [living.texts@ocr.org.uk](mailto:living.texts@ocr.org.uk) This qualification is pending accreditation.

**Joanne Hebblewhite**

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## Controlled Assessment Tasks for GCSE

**Just a reminder that the next set of  
Controlled Assessment tasks for  
all three GCSE English qualifications will  
be available on our Interchange system  
on June 1st 2011**

[www.ocr.org.uk/interchange](http://www.ocr.org.uk/interchange)

These tasks are for candidate entries in either January or June 2013 and will be clearly labelled as such. The set of Controlled Assessment tasks currently in circulation are for entry in 2011 and for both January and June 2012.

Your Examinations Officer will be able to give you access to the secure Interchange system.

One change we will make based on centre feedback is to offer two task choices for each of the Shakespeare plays in the Shakespeare and Performance part of the English Literature unit A661.

Remember your students should complete the task relevant to their entry point. It is your decision when they actually sit the tasks.

If you are in any doubt please do not hesitate to contact one of the English GCSE team – Charmaine Richards, Andrew Bradford or Paul Dodd.

[english@ocr.org.uk](mailto:english@ocr.org.uk)

## NATE 2011

At this year's NATE Conference it was good to meet several of you at our stand. The highlight of the Conference was the performance by the Poetry Society's SLAMBassadors (left), sponsored by OCR, which was truly memorable and inspiring.

Look out for the recording of their performance, an exciting addition to our support resources to aid teaching online at [www.ocr.org.uk/english](http://www.ocr.org.uk/english)

## activeresults

**active results** is a free results analysis service to help teachers review the performance of individual candidates or whole schools. You can compare your centre against national averages, gain information to support resit decisions and analyse question level results where available.

*"This has been very helpful in seeing our strengths and weaknesses to inform future teaching."* **Scalby School, Scarborough.**

For further information and to watch a demonstration video visit [www.ocr.org.uk/interchange/active\\_results](http://www.ocr.org.uk/interchange/active_results)

## SPaG

English has hit the news several times over the last few months as the new Government's education policy begins to take shape. The emergence of the English Baccalaureate at GCSE has caused some controversy, but the inclusion of English and English Language as one of the components was to be expected.

The Government's desire to reinforce the quality of written communication and emphasise the virtues of spelling, punctuation and grammar (SPaG), particularly at GCSE, has led to lengthy discussions on how this is achieved and where. Three alternatives have been discussed – firstly to revamp all mark schemes in GCSE subjects, secondly to have a separate assessment to test SPaG (as it is known) and thirdly to revisit the existing mark schemes in the new GCSE English and English Language specifications. We have all had our say and the decision is now with Ofqual.

The Government is also reviewing the National Curriculum and there is an opportunity for all interested parties – teachers, parents, schools etc – to have their say in a Call for Evidence. As teachers of English, please have your say by downloading a response form on the Department for Education website.

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## Centre spotlight

# The Basildon Academies

Janice Williams is Assistant Headteacher and Curriculum Manager of English at The Basildon Academies, linked state secondary schools for 11 to 14 and 14 to 19 year olds, which opened in September 2009.

She gave **The word** some feedback on how OCR's GCSE English Lit and Lang, and English is going. It's early days for Janice and her colleagues as she switched to OCR from Edexcel at the start of the 2010/11 academic year.

### What made you switch your GCSE awarding body from Edexcel to OCR last September?

*We examined all the exam board specimen papers and specifications, including the current board at the time, and found that the OCR exam suited the needs of our pupils. The layout and structure of the OCR English exams was more appealing to them. Furthermore, pupil data was used to see how we could maximise opportunities for our GCSE passes. OCR's spelling, grammar and punctuation grade was not marked twice unlike some exam boards with two essays. There is also flexibility in choosing novels and also with the delivery of coursework materials. To ensure we were making the right decisions, I also networked with other OCR centres to get their evaluations on OCR as an exam board, most of the comments were positive and schools with similar children to ours were getting very good grades in English.*

### From your experience, what advice would you give to other centres considering making the switch to make this as smooth as possible?

*Request help from OCR's training department. OCR's Curriculum managers are willing to visit: they offer planning advice and training. This was very useful as we were able to introduce GCSE Skills development from Year 9 with the intention of preparing the Year 10 to do their first exam in the autumn.*

### Did you get enough support from OCR?

*The support from OCR is excellent - we have had English Network meetings and training from OCR. I am even more excited by the fact that we can send a sample of marking in to OCR to moderate and be informed of whether we're too generous or mean with our marking.*

### What are your experiences and those of your colleagues of teaching the OCR GCSE English qualifications so far?

*Most of the comments have been positive and the resources on the website and Schemes of Work produced by OCR are very helpful.*

### Although it's early days, what has been the reaction of your pupils to the units you have already taught?

*Pupils seem to respond well to the media and non-fiction reading passages.*

### What type of learner do the qualifications work well for and not so well for?

*The OCR qualification is ideal for pupils with low literacy skills, as the foundation reading passages so far are set at the appropriate reading age and the questions all have bullet points to guide pupils as to the type of answers that are expected.*

### What is the appeal of the Shakespeare and Film unit for GCSE English Literature?

*Far too often, pupils watch a Shakespeare play and answer the exam question commenting on a character's behaviour in the play which is a director's visualisation of that character's role. In the past, this has worked negatively for pupils as they often lose marks rather than gaining. Now OCR has given pupils the opportunity to be more critical and analytical of the film without being penalised.*

If you are an OCR centre and would like to be in the spotlight in our next issue please contact us at [english@ocr.org.uk](mailto:english@ocr.org.uk) and quote **The word** Spotlight.

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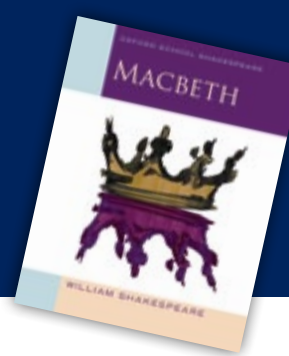
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*“I remember about the rabbits, George.”  
“The hell with the rabbits. That’s all you can ever remember is them rabbits.”*

# Controlled Assessment FAQs

During our sessions with teachers across the country we’ve have lots of feedback and questions from teachers on controlled assessment, so below is a list of the most recent FAQs.

**Q: Are students penalised for going over/under the word recommendations?**

**A:** No. These are recommendations only. Students should be able to realise their potential within the word recommendations set out, but if they write more there will be no penalty for this. However, it should be noted that students can self-penalise should they fail to develop responses adequately and write well below the recommended limit. They can also do the opposite if they write large amounts of unstructured or irrelevant material that is well over the recommendation.

**Q: For Spoken Language, can students take in an annotated transcript and can they write about just one transcript?**

**A:** For spoken language, students can take in an un-annotated transcript(s) and their own original notes. There is no requirement in the mark scheme for students to write about more than one transcript, but some may find it beneficial to compare different transcripts.

**Q: For unit A641, can we study Shakespeare, *Of Mice and Men* and Carol Ann Duffy?**

**A:** For A641 the requirement is that the prose and poetry texts are made up of one Lit Heritage text and one Different Cultures text. Therefore *Of Mice and Men* and Duffy is not a suitable combination. Duffy could be replaced with Owen or *Of Mice and Men* replaced with *The Withered Arm* or *Pride and Prejudice*. Also, remember that for this unit there is the option of the themed tasks for which a centre can choose their own texts, so, for example, if a different Lit Heritage author is preferred to Owen or Hardy, then this is also acceptable.

**Q: Can a student re-sit a controlled assessment?**

**A:** Yes. If a student re-sits a controlled assessment prior to the submission of the unit to the board, then they must do a different task (it can be the same text). If a student needs to re-sit a controlled assessment after the unit has been submitted to the board then they must re-do the whole unit. The same tasks can be done, using the same notes from the first attempt, but students must not be allowed access to the first attempts, which must be destroyed.

Controlled assessment feedback from schools has been largely positive. Many teachers have said that students find the controlled conditions help them to focus on the task at hand. Feedback from moderators on the quality of work produced has also been very encouraging.

**Charmaine Richards**

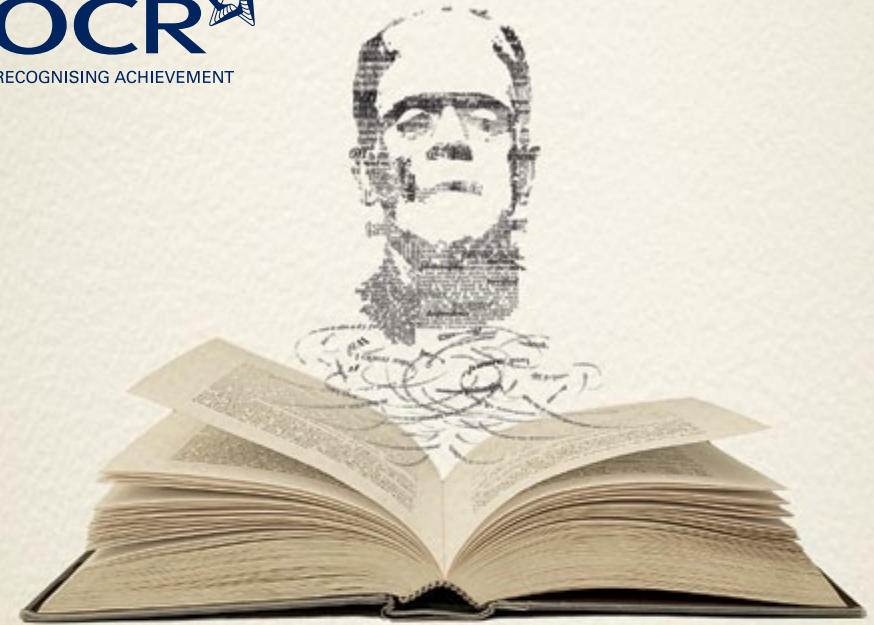
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