GCSE
English Literature

Controlled Assessment Task
and Teachers' Notes

9710
Version: 1.0
Specimen

Controlled Assessment Tasks for:

GCSE English Literature Unit 3: Shakespeare and the English Literary Heritage

GCSE English Literature Unit 5: Exploring Poetry

Time allowed

- Work should be produced under formal supervision in time totalling no more than 4 hours. This may take place over one or more sessions.

Instructions

- Students **must** submit **one** task.

Information

- Students may take their own, independently produced, brief notes into the formal assessment period. These must be checked to ensure they do not include plagiarised text or a pre-prepared draft.
- Details of all resources used during the planning phase should be recorded.
- Students can use clean copies of texts during the formal assessment period.

Important Reminders

- These tasks may be completed any time after 1 April 2012 but are for submission in June 2014 only.
- Full details of the conditions for these tasks can be found in the GCSE English Literature specification.
- Students should demonstrate knowledge of full texts in their response.

General Guidance

Centres should pay particular attention to the way they frame and teach reading tasks in English, English Language and English Literature. Because there are no 'set texts' in controlled assessment, the tasks have to be quite flexible to allow centres to match them to a variety of texts.

The most common wording used in the tasks and examples is 'Explore the ways…'. This has been used for two main reasons. The focus on 'the ways' is to draw attention to the assessment criterion in each specification which is based upon writer's craft, on 'language and structure'. This criterion is one that many students find challenging but it is very important to encourage them to engage with it. In previous specifications one of the main reasons for challenging some tasks undertaken by students such as 'Who is responsible for the deaths of Romeo and Juliet?' was that such titles did nothing to remind students to engage with Shakespeare's use of language or dramatic devices. However, a simple focus on 'the ways' does not encourage students to develop their own response to a text.

The phrase 'explore the ways' is intended to invite students to not only analyse techniques but also to explore the meanings they see in the text. 'Explore' is intended to open up different ways of reading and responding to a text, not just the 'handed-down' one.

Ensure when you set the question that you do not focus the task too much, you should allow students to demonstrate knowledge of the full texts.

One way of ensuring that tasks encourage students to address key assessment criteria is to use bullet points to support the title. For example:

Compare the ways a disturbed character is presented in *Macbeth* and *Wuthering Heights*. In your answer you should write about:

- your response to the two characters: your ideas about what is disturbing them and how the writer presents their inner conflict
- how the writer structures and uses language to present the characters in selected parts of the texts
- any links or points of comparison you can see between the ways the characters are presented in the two texts
- the significance of any relevant contextual information

It may be appropriate for students operating in bands 1 and 2 to consider an approach that breaks the task down into smaller parts rather than inviting an essay response. For example:

Compare the ways a disturbed character is presented in *Macbeth* and a selection of ELH poems.

- Look at Act One Scene 7 of *Macbeth*. What is the state of Macbeth's mind?
- How is Macbeth's state of mind presented elsewhere in the play?
- Which words and phrases are most effective in showing his state of mind?
- Choose poems from the collection you have studied which show that the speaker/narrator in the poems is very disturbed. Explain what they show you about the characters' state of mind.
- Write about any links you can see between the characters.
- Do you think these characters are the kind you only find in made-up texts or do they show thoughts and feelings that you recognise from 'real life'? (context)

Guidance: texts and performance

Assessment of students' work will be based on their understanding of written texts. However, these units offer the option of enriching students' experience through the study of performance(s) of the text(s), for example stage productions, film and audio versions. They may, for example, consider how directors have presented aspects of the text in one or more performances of the texts. In studying poetry, they may consider how audio versions of the text offer new or different interpretations. This should be clearly linked to the written text and should illuminate the writers' techniques.

Unit 3
Guidance: „linked texts"
'Linked texts' means that there are some connections between selected texts. The task will provide the linkage.

Unit 5
Guidance: „linked texts"
In this unit students must compare Contemporary poems with poems from the English (or Welsh or Irish) Heritage.

Content requirements and exemplification for GCSE English Literature Unit 3: Shakespeare and the English Literary Heritage

- Students must complete **one** task based on two linked texts: one play by Shakespeare and one text from the English (or Welsh or Irish) Literary Heritage which can be in any genre (and could, therefore, be another Shakespeare text).

- When the curriculum talks about „**Literary Heritage**" we work to the following definition: **"authors with an enduring appeal which transcends the period in which they were writing"**. To have 'enduring appeal' does not necessarily mean that the author must be dead. In our specifications, we refer to English, Welsh and Irish Literary Heritage, to allow centres across the UK (with the exception of Scotland, where these specs are not available) to meet the requirements of their national curriculum, e.g., in Wales, students are expected to cover Welsh writers or writers whose work has a special relevance to Wales. This is why the list includes authors such as Seamus Heaney and Dylan Thomas. These authors can be used by all students, irrespective of country.
While the pre-twentieth century list of authors is prescriptive, the twentieth century list says "**includes**"**,** so it can offer some flexibility. We expect teachers to use their professional judgement when choosing a suitable author.

    Here are a few things to consider:

- Does the author have an established, critical reputation and longevity?

- Is the author English, Welsh or Irish, or does their work have a special relevance to any of these countries?

- Look at the mark scheme. Does the work of the author provide enough scope for your students to access the full range of marks?

- The objectives assessed in this unit are:

    AO1   respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
    AO2   explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
    AO3   explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects
    AO4   relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times

- Most students preparing for Controlled Assessment in English Literature will also be entered for English Language so it is worthwhile noting that the text studied for the reading Controlled Assessment in English Language may be one of the same texts studied for English Literature in either examination or controlled assessment.

- Centres seeking reassurance about their choices should contact their Subject Adviser.

Candidates will be expected to show knowledge of the whole text they are studying and this should be taken into account when setting and assessing tasks. To be placed in band 5 students should have an impressive knowledge of the whole text while band 4 requires a convincing knowledge of the whole text. For band 3 a student should possess a clear knowledge of the whole text, a student in band 2 will have familiarity with some parts of the text and the students placed in band 1 will only have engaged with a limited range of the text.

It is important to note that where short stories or poetry is the text chosen for comparison, reference should be to a range of stories or poems in the response.

Whilst a declaration needs to be made that the equivalent of a whole text (7 stories or 15 poems) has been studied, only a sample of the texts has to be written about.

Controlled Assessment Task Bank for GCSE English Literature Unit 3: Shakespeare and the English Literary Heritage

Themes and ideas	*Characterisation and voice*
Explore the ways relationships are presented in the texts you have studied.	**Explore the ways emotional voices are presented in the texts you have studied.**
Explore the ways the texts you have studied show characters and/or ideas changing.	**Explore the ways disturbed characters are presented in the texts you have studied.**

- *The following page illustrates ways of adapting the tasks*

Exemplification

The examples given are purely illustrative. You should adapt the tasks by selecting texts which meet the needs of your students and by making the general task more specific.

Themes and ideas	*Characterisation and voice*
Explore the ways relationships are presented in the texts you have studied. • Compare the way Shakespeare presents the relationship between Juliet and the Nurse, and between Olivia and Malvolio. • How do the writers present the relationship between Macbeth and Banquo and between Wickham and Darcy? (or Emma and Harriet) • In what ways are relationships among soldiers represented through the characters Nym, Bardolph and Pistol in *Henry V* and by common soldiers in poems about World War 1? • How has your response to *relationships* in your two linked texts (e.g. *Romeo and Juliet* and *Pride and Prejudice)* been affected by the writers' presentation and by performance of the drama text on screen, on stage or in the classroom? (Your writing should compare interpretation and performance with the language of the performed text.) **Explore the ways the texts you have studied show characters and/or ideas changing.** • Explore the ways love develops and changes in *Twelfth Night* and in *Great Expectations*. For example by focusing on Malvolio and Miss Havisham. • How do the writers shape our responses to characters changing in Othello and Browning's monologues? • Compare the ways that writers show characters changed by their experiences of war in *Henry V* and in *Journey's End*. • In what ways has *change* in your linked texts (e.g. *Henry IV* and *Hamlet*) been made interesting to you by the writers' craft and by performance of the drama text(s) on stage, on screen or in the classroom? (Your writing should compare interpretation and performance with the language of the performed text(s).)	**Explore the ways emotional voices are presented in the texts you have studied.** • Compare the way Shakespeare creates emotional voices in Emilia and Shylock. • How do writers create emotional voices in Beatrice in *Much Ado about Nothing* and Rochester in *Jane Eyre*? • In what ways are voices made convincingly emotional in *Henry V* and a selection of poems of your choice? • How have *emotional voices* in your two linked texts (e.g. *Much Ado about Nothing* and a selection of Browning or Duffy monologues) been effectively created by the writers' craft and performance of the drama text on stage, on screen or in the classroom? (Your writing should compare interpretation and performance with the language of the performed text(s).) **Explore the ways disturbed characters are presented in the texts you have studied.** • Compare the ways a disturbed character is presented in *Macbeth* and in *Wuthering Heights*. • In what ways do we respond to the presentation of disturbed characters in *Much Ado about Nothing* and in the monologues of Carol Ann Duffy? • In what ways are disturbed characters important in *The Tempest* and in *Lord of the Flies*? For example Caliban and Roger. • In what ways has your response to *disturbed characters* in your two linked texts (e.g. *Macbeth* and one of Alan Bennett's *Talking Heads)* been affected by the writers' presentation and by performance of the drama text(s) on stage, on screen or in the classroom? (Your writing should compare interpretation and performance with the language of the performed text(s).)

Content requirements and exemplification for GCSE English Literature Unit 5: Exploring Poetry

- Students must submit **one** task. They must respond to contemporary and English (or Welsh or Irish) Literary Heritage poetry. They should write about enough poems to demonstrate knowledge of two full texts.

- The objectives assessed in this unit are:

AO1 respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations

AO2 explain how language, structure and form contribute to writers' presentation of ideas, themes and settings

AO3 make comparisons between texts, evaluating writers' different ways of expressing meaning and achieving effects

- Most students preparing for Controlled Assessment in English Literature will also be entered for English Language so it is worthwhile noting that the text studied for the Reading Controlled Assessment in English Language may be one of the same texts studied for English Literature in either examination or controlled assessment.

- Centres seeking reassurance about their choices should contact their Subject Adviser.

Candidates will be expected to show knowledge of the whole text they are studying and this should be taken into account when setting and assessing tasks. To be placed in band 5 students should have an impressive knowledge of the whole text while band 4 requires a convincing knowledge of the whole text. For band 3 a student should possess a clear knowledge of the whole text, a student in band 2 will have familiarity with some parts of the text and the students placed in band 1 will only have engaged with a limited range of the text.

It is important that candidates make reference to an appropriate range of both contemporary and ELH poems.

Whilst a declaration needs to be made that the equivalent of two whole texts has been studied (30 poems), only a sample of the poems has to be written about.

Controlled Assessment Tasks for GCSE English Literature Unit 5: Exploring Poetry

Themes and ideas	*Aspects of genre and form*
How is change presented by poets in your selection?	**Explore the range of emotional voices in two clusters of poems from the AQA anthology *Moon on the Tides*.**
How are relationships presented in the poems you have studied?	**How have poets used a particular poetic form or genre?**

- *The following page illustrates ways of adapting the tasks*

Exemplification

The examples given are purely illustrative. You should adapt the tasks by selecting texts which meet the needs of your students and by making the general task more specific.

Themes and ideas	*Aspects of genre and form*
How is change presented by poets in your selection? • Explore aspects of growing up as presented in the poems in your selection. • Compare the ways that poets explore change and development as aspects of love. • How have poets shown soldiers being changed by their experiences of war?	**Explore the range of emotional voices in two clusters of poems from the AQA anthology *Moon on the Tides*.** • How do some of the poets create convincing attitudes and feelings by the use of emotional voices? • Compare the ways that emotions are presented through characters' voices in the *Conflict* and *Relationship* clusters of the anthology.
How are relationship presented in the poems you have studied? • In what ways have poets presented characters in difficult relationships or in difficult circumstances? • How have poets shown different aspects of love in their poems? • Compare the ways that poets present the relationship between people and places.	**How have poets used a particular poetic form or genre?** • Compare the ways Duffy and Browning use the monologue to create characters with powerful feelings. • Explore the way that writers have used the sonnet form in different ways. • How do you respond to the ways poets have presented survivors from the *Relationship* and *Conflict* clusters?