

Edexcel GCSE

Specification

**Edexcel GCSE in
English Literature (1213)**
First examination 2004
March 2002

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Authorised by Peter Goff

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Introduction

Edexcel GCSE in English Literature (1213) offers a study of English literature which requires students to read and respond to a wide range of texts from the literary tradition and from contemporary writing.

The specification offers new **literary non-fiction** texts which have not appeared before at GCSE.

Edexcel GCSE English Literature complements the Edexcel GCSE English Specifications 1203 and 1204, and GCSE English Mature 5203.

Key features

This specification provides a programme of study and a scheme of assessment which:

- links with all Edexcel English specifications (1203, 1204 and 5203), including opportunities for crossover units of coursework and a shared collection of poems for the examinations
- provides a free pre-released anthology of lively and accessible poetry for each candidate
- allows teachers to devise their own pre-1914 poetry coursework unit
- offers the option of literary non-fiction to replace modern poetry, modern prose or modern drama.

Summary of the specification content

Coursework 30%

Unit 1: Pre-1914 Drama	Page 6
Unit 2: Pre-1914 Prose	Page 7
Unit 3: Pre-1914 Poetry	Page 7

Examination 70%

Modern Poetry	Page 10
Modern Prose	Page 11
Modern Drama	Page 11
Literary Non-fiction	Page 11

Summary of scheme of assessment

Paper 1	Coursework 30%
Written and Oral Coursework Portfolio (both tiers)	Three units Pre-1914 Drama unit (10%) Pre-1914 Prose unit (10%) Pre-1914 Poetry unit (10%)
Paper 2F or 3H	Terminal examination 70% – 2¼ hours
2F (Foundation Tier) or 3H (Higher Tier)	Written examination paper Section A: Post-1914 Poetry Section B: Post-1914 Prose Section C: Post-1914 Drama Section D: Literary Non-fiction Candidates answer three questions, each from a different section.

The Edexcel Anthology

A pre-released anthology will be provided for each candidate to cover assessment for English 1203, English 1204 and English Literature 1213.

Contents of the Edexcel Anthology
Poetry on three themes (1203, 1204 and 1213) <ul style="list-style-type: none"> • In Such a Time as This (A sense of time and place; response to events; unique moments) • Identity (Growth of a sense of self; self in relation to others; memory; fame) • Nature (how writers respond to nature as a source of ideas and emotions)

Availability of external assessment

Examination will be available in June.

Prior learning and progression

This specification builds on the knowledge, understanding and skills established by the National Curriculum at Key Stages 1, 2 and 3. It provides a foundation for further study at levels 2 and 3 in the National Qualifications Framework, including AS and Advanced GCSEs and AVCEs.

Forbidden combinations and links with other subjects

Every specification is assigned to a national classification code indicating the subject area to which it belongs. Centres should be aware that students who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the school and college performance tables.

The classification code for this specification is 5110.

Candidates entering for this specification may not, in the same series of examinations, enter for any other specification with the title English Literature

There are links with GCSE English (1203, 1204 and 5203) which enable candidates to enter coursework units for both specifications. Links can also be made through the Drama units with GCSE Drama.

Internal assessment moderation

To assist centres and to provide all the information required within this document, detailed internal assessment procedures are given on pages 15 to 17 and in *Appendix 2*. If it proves necessary to amend these details in any way in the future, centres will receive separate notification.

Quality of written communication

The quality of written communication will be assessed in the examination.

Awarding, reporting and equivalence

The grading, awarding and certification of this specification will comply with the requirements of the Code of Practice for courses starting in September 2001, which is published by QCA. Qualifications will be graded and certificated on an eight grade scale from A* to G.

GCSEs have broad equivalence to General National Vocational Qualifications in the following terms:

- two GCSEs at grade D to G and two GCSEs at grade A* to C are equivalent to one three-unit GNVQ at foundation and intermediate level respectively
- four GCSEs at grade D to G and four GCSEs at grade A* to C are equivalent to one six-unit GNVQ at foundation and intermediate level respectively.

Language of assessment

Assessment of this specification will be available in English only. Assessment materials will be published in English only and all written and spoken work submitted for examination and moderation must be produced in English.

Private candidates

This specification is not available to private candidates.

Students with particular requirements

Regulations and guidance relating to students with special requirements are published annually by the Joint Council for General Qualifications and are circulated to examinations officers. Further copies of guidance documentation may be obtained from the address below or by telephoning 020 7393 4500.

Edexcel will assess whether or not special consideration or concession can be made for students with particular requirements. Requests should be addressed to:

Special Requirements
Edexcel Foundation
Stewart House
32 Russell Square
London WC1B 5DN

Specification content

The content of this specification is based on the programme of study for Key Stages 3 and 4 of the National Curriculum and the subject criteria issued by QCA.

Prose
Substantial texts published before and after 1914, including fiction and literary non-fiction
Poetry
Comparative study featuring poems published before and after 1914
Drama
Works published before and after 1914

Coursework (internally assessed)

Work in the portfolio must consist of the following three units:

- Pre-1914 Drama (10%)
- Pre-1914 Prose (10%)
- Pre-1914 Poetry (10%).

Unit 1: Pre-1914 Drama

Work in this unit must derive from the study of at least one play by a major playwright such as Shakespeare, Marlowe, Jonson, Congreve, Goldsmith, Shaw, Sheridan and Wilde.

Focus of the assignment

The unit must require candidates to explore how language, structure and forms contribute to the meanings of text(s), considering different approaches to text(s) and alternative interpretations. This might be achieved through an assignment which asks for a discussion of different views of the themes of the play or one which focuses on different interpretations of character. This unit should encourage students to put forward hypotheses and support them with evidence from the text(s).

When setting assignments teachers should remember that assessment objective 4: ‘*candidates must demonstrate their ability to relate texts to their social, cultural and historical contexts and literary traditions*’ must be shown in at least one of the coursework units. Some of the examples below suggest how that requirement could be met in this unit.

Examples of assignments

General guidelines:

Teachers should ensure that assignments enable candidates to show response to the text as a whole, even when the starting point is a scene or extract.

Where film or other performance versions of the play are used in an assignment, candidates should be enabled to demonstrate knowledge of the play as a written text, not as media versions alone. Assignments which focus on how a film version interprets the text are therefore acceptable.

- What view of love and marriage is presented in *The Taming of the Shrew*? How might a modern audience respond to the social and cultural context of this theme?
- Is Eliza Doolittle in *Pygmalion* any better off at the end of the play than she was at the beginning? You should consider the social and cultural setting of the play in your answer.
- How does Tony Lumpkin add to the humour of *She Stoops to Conquer*? You should refer to his language and behaviour in your answer.
- How might Wilde’s *The Importance of being Earnest* be produced to interest a modern audience?
- A study of Shakespeare’s presentation of parents in more than one play, such as Shylock in *The Merchant of Venice*, Lord Capulet in *Romeo and Juliet*, the King in *Henry IV Part One*
- What different attitudes towards love and war are presented to the audience in Shaw’s *Arms and the Man*?
- A study of a film version of *Romeo and Juliet*, comparing interpretations of character with the students’ own views from reading the text.

Work on Shakespeare which has been completed for assessment in English may be submitted in this unit, but this is not a requirement. The task set must meet the separate requirements and assessment objectives of both specifications.

Unit 2: Pre-1914 Prose

This unit may be based on work by any major writer or writers published before 1914. The list on page 36 of the National Curriculum suggests the range of acceptable writers.

Focus of the assignment

The assignment must enable candidates to respond to text(s) critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

Teachers should ensure that imaginative extensions of the texts address the relevant assessment objectives.

Where short stories are used, they should form a substantial collection on a theme or by a single writer. The assignment should enable candidates to discuss at least two of the selected short stories.

When setting assignments teachers should remember that assessment objective 4: ‘*candidates must demonstrate their ability to relate texts to their social, cultural and historical contexts and literary traditions*’ must be shown in at least one of the coursework units. Some of the examples below suggest how that requirement could be met in this unit.

Examples of assignments

General guidelines:

Teachers should ensure that assignments enable candidates to show response to the text as a whole, even when the starting point is an extract.

Where film or other performance versions of the text are used in an assignment, candidates should be enabled to demonstrate knowledge of the novel as a written text, not as media versions alone. Assignments which focus on how a film version interprets the text are therefore acceptable.

- Examine the portrayal of family life in the society described by George Eliot in *Silas Marner*.
- One critic described the latest film adaptation of Jane Austen’s *Mansfield Park* as a ‘stifled and tedious adaptation of an Austen classic.’ What are your views of this film as an adaptation of the original novel?
- Compare and contrast the ways in which writers present the supernatural in at least two nineteenth century short stories, such as *The Red Room* by H G Wells and *The Withered Arm* by Thomas Hardy.
- How does Hardy portray the role of female characters in society in at least two of his short stories?
- Writing as if Magwitch, give your view of Pip (i) at the beginning of *Great Expectations* and (ii) when you are lying on your deathbed. You should bring out the changes you have seen in Pip growing up in nineteenth century England.
- How does Swift present his views of England at that time in *Gulliver’s Travels*? You should consider how he uses imaginary worlds; size and scale; a first person narrator; irony and satire. You may restrict your answer to two Books of *Gulliver’s Travels*.

Unit 3: Pre-1914 Poetry

Reading

This unit must be based on the study of a substantial collection of pre-1914 poetry.

Teachers should devise their own coursework unit based on a collection of poems to meet these requirements:

- The poems should form a coherent collection of about 15 to 20 shorter poems, or a smaller number of longer poems, linked by theme, poet(s) or form.
- The assignment should range across the collection, referring to about five or six poems, though not all poems need receive equal treatment.

Candidates whose assignments do not meet the above requirements will be penalised.

Notes

- 1 There is no requirement to have the collection approved by Edexcel beforehand.
- 2 There is no requirement to study a set number of poets. The collection may focus on the work of one or two poets, or may range across the work of several.

Focus of assignment

The assignment must enable candidates to respond critically and sensitively to a range of poems, and to show understanding of how meanings and ideas are conveyed through language, structure and form.

The assignment should allow candidates to make connections and comparisons between poems, referring to details to support their views.

When setting assignments teachers should remember that assessment objective 4: '*candidates must demonstrate their ability to relate texts to their social, cultural and historical contexts and literary traditions*' must be shown in at least one of the coursework units. Some of the examples below suggest how that requirement could be met in this unit. The poetry unit is particularly apt for demonstrating awareness of literary tradition, since it deals with several poems written over time.

Examples of assignments

- A comparison of the ways writers have used poetic forms, such as the sonnet or ballads to express a variety of ideas and emotions in different historical eras. (*Literary tradition*)
- A study of how pre-1914 poets have explored different aspects of a theme over time, such as love, or conflict, or childhood. (*Literary tradition*)
- A comparison of the portrayal of nature in the poetry of Wordsworth with one other nineteenth century poet, or with an eighteenth century poet. (*Literary tradition*)
- A study of an individual poet, such as William Blake, John Donne, Elizabeth Barrett Browning, relating their work to their lives and times. (*Social/historical/cultural contexts*)
- A comparison of pilgrims described in Chaucer's *Prologue to The Canterbury Tales*, showing how Chaucer's descriptions add to our understanding of his society. A description of a pilgrim can count as an individual poem. (*Social/historical/cultural contexts*)

Oral coursework

One unit of coursework may be assessed orally.

Where oral responses – for example, performance – are assessed, some accompanying evidence written by the candidate must be made available for moderation.

Oral responses presented for assessment may take various forms, for example performances, role-plays, simulations.

Coursework assessment must be based on the assessment criteria and assessment objectives for English Literature as specified in the assessment grid and individual coursework units. There is an oral coursework frontsheet in *Appendix 4* of this specification.

Oral responses may also be assessed for GCSE English AO1, Speaking and Listening.

Coursework: additional information

The coursework portfolio should enable candidates to show:

- **an understanding of literary tradition**
- **an appreciation of the social, cultural and historical contexts of the text(s) studied.**

This assessment objective (AO4) could be demonstrated separately in two units, or in one.

The coursework frontsheet should indicate the unit(s) which address this assessment objective.

See *Examples of assignments* on the previous pages, and the *Specification Guide*, for advice on how to devise coursework assignments covering AO4.

Teachers may advise students in the production of coursework, but should not proof-read early drafts. Fair copies of marked work should not be submitted for assessment. Teachers should be alert to essays derived from other sources – such as the internet – when signing the declaration of authentication on page 48.

- Quality of written communication is assessed in the examination, not in coursework.
- There is no requirement for a handwritten piece of coursework.
- Details of internal assessment procedures are given on page 15.

Terminal examination (externally assessed)

This is an **open text** examination. Candidates should have access to the following texts in their examination:

- the Edexcel Anthology for Section A, Modern Poetry
- copies of prescribed texts for Section B, Modern Prose; Section C, Modern Drama; Section D, Literary non-fiction.

From the summer examination in 2005 candidates must not annotate or mark their copies of any material brought into the examination.

From 2005, copies of set texts for Sections B, C and D which are taken into the examination must be selected from the list of approved editions in *Appendix 3* of this specification.

Candidates answer **three** questions in all, each from a different section. Each question carries equal weighting within the 70% examination weighting.

Recommended timings:

- candidates are advised to spend 45 minutes on each answer.

Papers 2F or 3H: Modern Poetry; Modern Prose; Modern Drama; Literary Non-fiction

2 hours 15 minutes

The examination paper will be in **four** sections. Candidates answer **one** question from each of **three** sections.

- Section A: Modern Poetry
- Section B: Modern Prose
- Section C: Modern Drama
- Section D: Literary Non-fiction.

Candidates may choose any three sections from the above, each of which offers a choice of texts.

Section A: Modern Poetry (pre-released material)

Candidates must take their copies of the Edexcel Anthology into the examination for Section A.

There will be **two** questions set on each collection of thematic poetry from the Edexcel Anthology. Candidates will be required to answer **one** question based on **one** of the thematic collections in the anthology:

- In Such a Time as This
- Identity
- Nature

Candidates will be asked to explore relationships and comparisons between poems, selecting and evaluating relevant material, and to explore the language, structure and form of the poems.

Candidates will be required to write about a minimum of two poems. At least one of the poems will be named in the question; candidates will be required to compare that poem with at least one other poem, which may be named, or may be selected by the candidate.

Copies of the Edexcel Anthology will be sent to each Edexcel centre at the beginning of the course once the centre has notified Edexcel of their intention to enter candidates. Where candidates are entering for both Edexcel GCSE English and English Literature specifications, a single copy of the Edexcel Anthology will be sent for each candidate.

Section B: Modern Prose

There will be **two** questions set on each text. Candidates will be required to answer **one** question on **one** text. The text **must** be chosen from the following list:

- *To Kill a Mockingbird* by Harper Lee
- *Of Mice and Men* by John Steinbeck
- *Animal Farm* by George Orwell
- *Lord of the Flies* by William Golding
- *The Other Side of Truth* by Beverley Naidoo
- *Twenty One Stories* by Graham Greene. (All stories in the collection are prescribed. Questions on this text will require candidates to write about at least two stories from the collection, at least one of which will be named.)

Candidates will be asked to respond to a prose text critically, sensitively and in detail. They must select appropriate ways to convey response and use textual evidence as appropriate.

Section C: Modern Drama

There will be **two** questions set on each text. Candidates will be required to answer **one** question on **one** text. The text **must** be chosen from the following list:

- *Educating Rita* by Willie Russell
- *Journey's End* by R C Sherriff
- *An Inspector Calls* by J B Priestley
- *A View from the Bridge* by Arthur Miller
- *The Long and the Short and the Tall* by Willis Hall
- *Talking Heads (Volume One)* by Alan Bennett. (All the monologues in this collection are prescribed. Questions on this text will require candidates to write about at least two monologues from the collection, at least one of which will be named.)

Candidates will be asked to respond to a play critically, sensitively and in detail. They must select appropriate ways to convey response and use textual evidence as appropriate.

Section D: Literary Non-fiction

There will be **two** questions set on each text. Candidates will be required to answer **one** question on **one** text. The text **must** be chosen from the following list:

- *The Diary of Anne Frank*
- *A Moment of War* by Laurie Lee
- *Down and out in Paris and London* by George Orwell
- *Angela's Ashes* by Frank McCourt
- *Chinese Cinderella* by Adeline Yen Mah
- *Bad Blood* by Lorna Sage

Candidates will be asked to respond to a literary non-fiction text critically, sensitively and in detail. They must select appropriate ways to convey response and use textual evidence as appropriate.

Entry tiers

Candidates for this qualification must be entered for one of two tiers. The higher tier is targeted at grades A* to D, and the foundation tier is targeted at grades C to G. A safety net is provided for candidates entered for the higher tier in this specification, and an allowed Grade E can be awarded on the higher tier. Candidates failing to achieve Grade E are reported as Unclassified.

Assessment of the specification consists of:

For foundation tier candidates:

- Coursework (Paper 1) and 2F

For higher tier candidates:

- Coursework (Paper 1) and Paper 3H

Centres should take care to ensure that candidates have been entered for the appropriate tier of question papers for the specification. Centres should take into account the targeted grades for each tier, candidates' estimated grades and candidates' coursework marks.

Specification aims and assessment objectives

National Qualifications Framework criteria

This specification is based on the common criteria and the GCSE criteria, which are prescribed by the regulatory authorities including QCA and are mandatory for all awarding bodies. It is also derived from the prescribed subject criteria for English Literature (1213).

Aims

This specification gives students opportunities to explore their literary interests and encourage them to:

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

Assessment objectives

This specification requires candidates to demonstrate their ability to:

- AO1 respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate
- AO2 explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations
- AO3 explore relationships and comparisons between texts, selecting and evaluating relevant material
- AO4 relate texts to their social, cultural and historical contexts and literary traditions.

Assessment grid

Assessment objectives	Coursework			Examination (externally assessed)	
	Pre-1914 Drama	Pre-1914 Prose	Pre-1914 Poetry	Section A Modern Poetry	Sections B, C and D Modern Prose/Drama/Literary non-fiction
1 Respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate	✓		✓	✓	✓
2 Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations		✓	✓		
3 Explore relationships and comparisons between texts, selecting and evaluating relevant material			✓	✓	
4 Relate texts to their social, cultural and historical contexts and literary traditions	✓*	✓*	✓*		

*AO4 could be covered in one or more piece of coursework

Internal assessment

Detailed guidance for the submission of coursework marks can be found in *Appendix 2*.

How to assess coursework

In reaching a final assessment, the examining teacher will reconsider all of the coursework relating to Paper 1, coursework portfolio.

Each candidate's portfolio will contain:

- 1 The coursework frontsheet (Form A, page 48)
- 2 Written and oral coursework relating to Paper 1, Coursework Portfolio.

The teacher's judgement is to be based on the assessment objectives for English Literature laid down in the specification, as specified in the assessment grid for coursework units on page 14 and the assessment criteria for coursework on pages 18 to 21. If, in exceptional circumstances, the centre is unable to produce all or part of the required evidence, the mark submitted to the moderator should be based on the evidence available using a pro-rata deduction described in *Incomplete submission of coursework* on page 16 and an application should be made to Edexcel for special consideration for the missing work.

It is emphasised that the final assessment by the teacher will be an appraisal of the Coursework Portfolio without regard to the original marks or grades given for individual pieces of work. The aim is to assess the level of achievement overall, on the evidence presented, and not to judge development or potential.

Teachers should use their professional judgement to select and apply the criteria appropriately and fairly to the work of candidates. Each successive grade description assumes the continued demonstration of the qualities described in the lower grades.

Candidates should be awarded the appropriate mark within any range on a 'best fit' basis, making allowance for balancing strengths and weaknesses within each response. When assessing coursework assignments, teachers should follow the procedure set out below:

- teachers should make a broad judgement using the **general criteria**
- this initial judgement should then be further refined using the **specific criteria**.

Teachers should also refer to the **exemplar coursework portfolios** issued by Edexcel annually.

The maximum coursework mark is 40. Teachers should award marks to candidates, using the following mark ranges.

Coursework mark/grade equivalents	
A*	36 – 40
A	31 – 35
B	26 – 30
C	21 – 25
D	16 – 20
E	11 – 15
F	6 – 10
G	3 – 5
U	0 – 2

The GCSE grade to mark equivalents are given for general guidance only.

The marks awarded should depend on a consideration of all the Criteria for the Assessment of Coursework.

Assessment support

Edexcel will produce exemplar folders of coursework each year. There will also be a series of assessment support meetings for teachers of the specification each autumn. These meetings will support teachers in their assessment of both English and English Literature. It is a requirement of the specification that each centre be represented at an assessment support meeting, normally by the Teacher Examiner.

Authentication

Each candidate's coursework frontsheet must contain a signed declaration that the work submitted for assessment is the candidate's own work. Attention must be drawn to the seriousness of this declaration. It is the responsibility of the centre to ensure that Edexcel's regulations are adhered to and that no candidate has engaged in unfair examination practice.

Candidates entered for this specification may not enter for any other specification in English Literature in the same examination period.

Incomplete submission of coursework

Candidates who do not submit the full number of pieces of coursework should be assessed in the normal way out of 40 marks. The overall mark for work in the portfolio should then be subject to a pro-rata deduction of a **third** for each missing unit.

Example:

- a candidate submits two units only.
- standard of work submitted = 23 out of 40
- third deduction for missing unit = 14 to nearest round number.
- final coursework mark = 15 out of 40.

Further guidance

Further guidance on the organisation of coursework is given in the Specification Guide. Information provided in the specification will be mandatory; guidance given in the Specification Guide will be advisory. Candidates may submit part of their coursework for both the Edexcel GCSE English and English Literature portfolios, where this is appropriate. Such work must meet the assessment criteria of both specifications and must be separately assessed according to the assessment objectives and criteria for English and English Literature as specified in the assessment grid and individual coursework units.

The moderation process

Stage 1 – Centre assessment

The initial teacher assessment and subsequent standardisation and moderation procedures will be combined in the following arrangements:

- **the teacher:** the person responsible for teaching the candidates and for making the initial assessment of the coursework
- **the teacher examiner:** the member of staff at the centre responsible for the assessments made by the centre, and for standardising the assessments made by all teacher assessors at the centre.

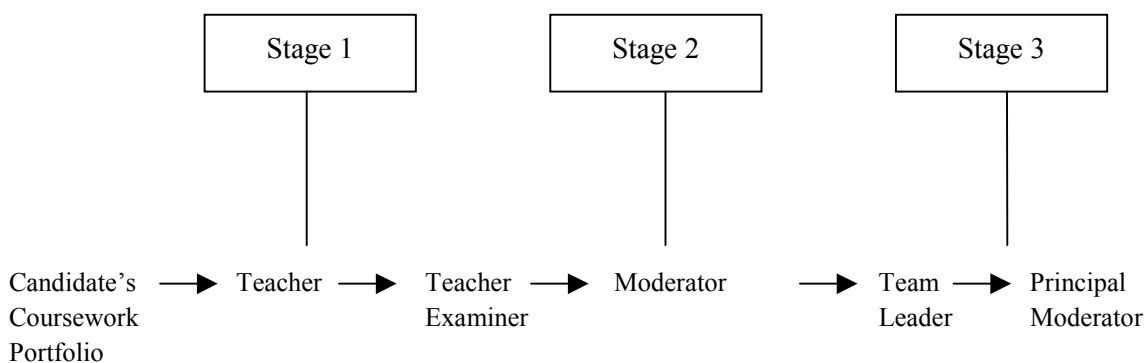
Stage 2 – Moderator assessment

The moderator: appointed by Edexcel to work with each centre. Where possible, the moderator for the GCSE English syllabus will also be the centre's moderator for the GCSE English Literature syllabus.

Stage 3 – Standardisation

Standardisation: of the moderators led by the principal moderator supported by the team leaders.

The process can be summarised in the following way:



Criteria for the assessment of coursework

The following criteria should be used to assess candidates for coursework.

Examining teachers should make a broad judgement using the general criteria. This initial judgement should then be further refined using the relevant specific criteria where appropriate.

Grade	General	The Pre-1914 Drama unit	The Pre-1914 Prose unit	The Pre-1914 Poetry unit
U 0-5	Candidates make some attempt to respond to texts			
G 5-10	Candidates respond to texts. They make some connections between texts where appropriate and show some understanding of influences on texts and readers. They sometimes refer to aspects of texts when stating their views. They convey straightforward responses.	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • makes simple points about literary tradition in drama texts • makes simple points about social, historical and cultural contexts of texts • shows some understanding of the medium of drama • refers to relevant details of character and theme. 	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • makes simple points about literary tradition in prose texts • makes simple points about social, historical and cultural contexts of texts • makes simple points about character and plot. 	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • makes simple points about literary tradition in poetry texts • makes simple points about social, historical and cultural contexts of texts • makes simple connections between poems • makes simple points about language and structure.
F 11-20	In giving personal responses to texts candidates show understanding of key features of themes, characters and language. They make straightforward connections between texts where appropriate, and show some understanding of influences on texts and readers. They refer to aspects of texts when exploring their views. They convey their responses in appropriate ways.	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • shows some understanding of relevant literary traditions in drama texts • shows some understanding of social, historical and cultural contexts of texts • shows some understanding of character, theme, language and dramatic impact. 	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • shows some understanding of relevant literary traditions in prose texts • shows some understanding of social, historical and cultural contexts of texts • shows some understanding of character, plot and language. 	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • shows some understanding of relevant literary traditions in poetry texts • shows some understanding of social, historical and cultural contexts of texts • makes straightforward connections between poems • makes straightforward points about language and structure.

Grade	General	The Pre-1914 Drama unit	The Pre-1914 Prose unit	The Pre-1914 Poetry unit
<p>E</p> <p>21-30</p>	<p>Candidates respond to and comment on texts. They make connections between texts where appropriate, and comment on influences on texts and readers. They refer to aspects of texts when exploring their views. They convey their responses in appropriate ways.</p>	<p>Candidates' work exhibits some of the following:</p> <ul style="list-style-type: none"> • makes comments on relevant literary traditions in drama texts • makes comments on social, historical and cultural contexts of texts • makes comments on relevant details of character, theme, language and dramatic impact. 	<p>Candidates' work exhibits some of the following:</p> <ul style="list-style-type: none"> • makes comments on relevant literary traditions in prose texts • makes comments on social, historical and cultural contexts of texts • makes comments on relevant details of character, plot and language. 	<p>Candidates' work exhibits some of the following:</p> <ul style="list-style-type: none"> • makes comments on relevant literary traditions in poetry texts • makes comments on social, historical and cultural contexts of texts • makes connections and comparisons between poems • makes comments about language and structure.
<p>D</p> <p>31-40</p>	<p>Candidates respond personally to texts. They explore connections and comparisons between texts where appropriate, and make detailed comments on influences on texts and readers, referring to details in texts to support their views. They may show awareness of different approaches to texts and alternative interpretations. They convey their ideas in appropriate ways.</p>	<p>Candidates' work exhibits some of the following:</p> <ul style="list-style-type: none"> • makes detailed comments on relevant literary traditions in drama texts • makes detailed comments on the social, historical and cultural contexts of texts • refers to details to support their views • makes detailed comments on relevant details of character, theme, language and dramatic impact. 	<p>Candidates' work exhibits some of the following:</p> <ul style="list-style-type: none"> • makes detailed comments on relevant literary traditions in prose texts • makes detailed comments on the social, historical and cultural contexts of texts • refers to details to support their views • makes detailed comments on character, plot and language. 	<p>Candidates' work exhibits some of the following:</p> <ul style="list-style-type: none"> • makes detailed comments on relevant literary traditions in poetry texts • makes detailed comments on the social, historical and cultural contexts of texts • makes connections and comparisons between poems • refers to details to support their views • makes detailed comments about language and structure.

Grade	General	The Pre-1914 Drama unit	The Pre-1914 Prose unit	The Pre-1914 Poetry unit
C 41-50	In responding to a range of texts candidates show understanding of how meanings and ideas are conveyed through language, structure and form. They explore connections and comparisons between texts where appropriate, referring to details to support their views. They show awareness of some of the historical, cultural and social contexts of texts and literary traditions. They may consider alternative approaches to texts and alternative interpretations. They convey their ideas appropriately in a range of forms.	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • examines aspects of relevant literary tradition in drama texts • examines aspects of social, historical and cultural contexts of texts • examines relevant details of character, theme, language and dramatic impact. 	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • examines aspects of relevant literary tradition in prose texts • examines aspects of social, historical and cultural contexts of texts • refers to details to support their views • examines relevant details of character, plot and language. 	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • examines aspects of relevant literary tradition in poetry texts • examines aspects of social, historical and cultural contexts of texts • explores connections and comparisons between poems • refers to details to support their views • shows understanding of poetic structure and language.
B 51-60	Candidates respond personally and with engagement to a range of texts. They explore connections and comparisons between texts where appropriate, referring to details to support their views. They show understanding of the social, historical and cultural contexts of texts, and an awareness of literary tradition. They may explore different approaches to texts and consider alternative interpretations. They convey their ideas appropriately in a range of forms.	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • examines closely aspects of relevant literary traditions in drama texts • examines closely aspects of the social, historical and cultural contexts of texts • examines closely relevant details of character, theme, language and dramatic impact, relating them to interpretation • begins to make sophisticated comments about theme. 	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • examines closely aspects of relevant literary traditions in prose texts • examines closely aspects of the social, historical and cultural contexts of texts • refers to details to support their views • examines closely relevant details of character, plot and language, relating them to interpretation • begins to make sophisticated comments about theme. 	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • examines closely aspects of relevant literary traditions in poetry texts • examines closely aspects of the social, historical and cultural contexts of texts • explores connections and comparisons between poems • refers to details to support their views • examines closely poetic language and forms, relating them to interpretation.

Grade	General	The Pre-1914 Drama unit	The Pre-1914 Prose unit	The Pre-1914 Poetry unit
<p>A</p> <p>61-70</p>	<p>Candidates respond critically and sensitively to a range of texts, taking into account alternative approaches and interpretations. They explore and evaluate the ways meaning, ideas and feelings are conveyed through language, structure and form. They make subtle and discriminating connections and comparisons between texts where appropriate. They identify and comment on social, historical and cultural contexts, and show awareness of literary tradition. They select forms appropriately and convey their ideas coherently.</p>	<p>Candidates' work exhibits some of the following:</p> <ul style="list-style-type: none"> • analyses the importance of relevant literary traditions in drama texts • analyses the importance of the social, historical and cultural contexts of texts • makes sophisticated points about character, theme, language and dramatic impact, relating them to interpretation • explores different approaches to drama texts and alternative interpretations. 	<p>Candidates' work exhibits some of the following:</p> <ul style="list-style-type: none"> • analyses the importance of relevant literary traditions in prose texts • analyses the importance of the social, historical and cultural contexts of texts • explores different approaches to prose texts and alternative interpretations • analyses relevant details of character, plot and language, relating them to interpretation. 	<p>Candidates' work exhibits some of the following:</p> <ul style="list-style-type: none"> • analyses the importance of relevant literary traditions in poetry texts • analyses the importance of the social, historical and cultural contexts of texts • makes sophisticated comments about relationships and comparisons between poems • considers different approaches to poems and alternative interpretations • analyses poetic techniques and forms, drawing sophisticated conclusions about interpretations.
<p>A*</p> <p>71-80</p>	<p>Candidates respond critically, sensitively and with originality to a range of texts. They make subtle and discriminating connections and comparisons between texts, where appropriate. They identify and comment on social, historical and cultural contexts of texts, and show awareness of literary tradition. They select forms appropriately and convey their ideas coherently and with flair.</p>	<p>Candidates' work exhibits some of the following:</p> <ul style="list-style-type: none"> • shows sophisticated appreciation of relevant literary traditions in drama texts • shows sophisticated appreciation of the social, historical and cultural contexts of texts • shows sophisticated appreciation of character, theme, language and dramatic impact • explores different approaches to texts and considers alternative interpretations • shows skill in interpretation, and a willingness to question assumptions about texts. 	<p>Candidates' work exhibits some of the following:</p> <ul style="list-style-type: none"> • shows sophisticated appreciation of relevant literary traditions in prose texts • shows sophisticated appreciation of the social, historical and cultural contexts of texts • considers different approaches to prose texts and alternative interpretations • shows sophisticated appreciation of character, plot and language • shows insight into issues raised by texts and their impact on readers • shows skill in interpretation, and a willingness to question assumptions about texts. 	<p>Candidates' work exhibits some of the following:</p> <ul style="list-style-type: none"> • shows sophisticated appreciation of relevant literary traditions in poetry texts • shows sophisticated appreciation of the social, historical and cultural contexts of texts • shows insight and originality in commenting on relationships and comparisons between poems • considers different approaches to poems and alternative interpretations • shows insight and originality in analysing poetic techniques and forms, drawing sophisticated conclusions about interpretation.

Grade descriptions

The following grade descriptions indicate the level of attainment characteristic of the given grade at GCSE. They give a general indication of the required learning outcomes at each specified grade. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the student has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performances in others

Grade F

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

Grade C

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

Grade A

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

The wider curriculum

Key skills

This specification counts as a proxy for the external assessment of the key skill in communication. The key skill will be awarded at the following levels:

- A*-C = Level 2
- D-G = Level 1

This specification will provide opportunities, as appropriate, to develop the key skills of communication, information technology, improving own learning and performance, working with others and problem solving.

Examples of such opportunities are signposted in *Appendix 1*. It is important that these opportunities fall naturally into a programme of study, and it may be that not all the examples are appropriate for all programmes. The examples offered may be adapted to suit particular situations, and it will be possible to devise many alternative opportunities and approaches. The development of key skills can enhance teaching and learning strategies and can be a stimulus to new approaches, and increase levels of student involvement.

Key skills opportunities are detailed more fully in *Appendix 1*.

Spiritual, moral, ethical, social and cultural issues

This specification contributes to an understanding of:

- spiritual issues
- moral and ethical issues
- social issues
- cultural issues

through the study and assessment of texts from the literary tradition and from other cultures and traditions which raise these issues. Teachers are encouraged to explore these issues in their discussion of texts with students and assessment material will be designed to enable students to consider the issues and to express their views on them in relation to the literature studied. The pre-released poetry anthology contains poems which have been chosen to raise issues of individual social and cultural identity, spiritual awareness and moral and ethical judgement.

Examples of the ways in which understanding of these issues can be addressed through this specification:

- When considering the behaviour and motives of Eddie Carbone in *A View from the Bridge* by Arthur Miller, students are asked to discuss the nature of cultural identity and its importance in moulding an individual's moral standards.
- Social and cultural issues are raised in the consideration of how attitudes towards, for example, love and marriage are revealed in Shakespeare's plays, and how these might differ from prevailing views in our time.

Education for citizenship

This specification makes a contribution towards coverage of the Key Stage 4 programme of study for Citizenship Studies, in particular where the texts set for examination can form the basis for the discussion of the relationship between the individual and society. For instance, a discussion of the nature of kingship in a Shakespeare play could lead to a discussion of current attitudes to royalty and republicanism. Other texts, such as *To Kill a Mockingbird*, *The Other Side of Truth* and much of the poetry, deal with growing up in a community and learning its values. *A View from the Bridge* raises issues of immigrant communities and cultural conflict.

Information and communication technology

Naturally, word-processing will support English Literature students but e-mail can be used to communicate and share ideas or promote discussion. Different font sizes and styles can be used to improve presentation skills and impact on audience. The internet can be used to research a writer's background. Students can create their own websites that will contribute to the development of their literary understanding. Using a digital camera to record visits or a recording of a portion of a play to create a sound file are imaginative ways to exploit new technology.

Environmental education, health and safety education and the European and global dimension

Although the specification does not make explicit reference to these issues, the texts set for assessment give teachers plenty of opportunities to enable students to discuss such issues as part of the programme of study.

The portrayal of physical and mental disability in *Of Mice and Men* contributes to discussion of health education.

The physical environment is central to the work of such writers as Ted Hughes, while the social environment is the subject of several texts which examine communities, such as *Angela's Ashes*.

A Moment of War, *The Diary of Anne Frank* and *Journey's End* have conflict between European states as their setting. These texts provoke discussion about the forces which led to modern Europe.

Textbooks and other teaching resources

Available from Edexcel Publications – Tel: 01623 467467

The Edexcel Anthology ISBN: 0 340 85726 9

Publication code: UG011649

Specification Guide

Publication code: UG011650

Available from Hodder and Stoughton

GCSE English Literature for Edexcel (students' textbook) ISBN: 0 340 857919

GCSE English Literature for Edexcel: Teacher's Resource ISBN: 0 340 857927

There is a more comprehensive list of resources in the Specification Guide.

Support and training

Training

A programme of INSET courses covering various aspects of the specifications and assessment will be arranged by Edexcel each year on a regional basis. Full details may be obtained from:

INSET
Edexcel Foundation
Stewart House
32 Russell Square
London WC1B 5DN
Tel: 020 7758 5620
Fax: 020 7758 5950
020 7758 5951
E-mail: inset@edexcel.org.uk

Edexcel Publications

Support materials and further copies of this specification can be obtained from:

Edexcel Publications
Adamsway
Mansfield
Notts NG18 4FN
Tel: 01623 467467
Fax: 01623 450481
E-mail: publications@linneydirect.com

The following support materials are available:

- specimen papers
- Specification Guide
- the Edexcel Anthology.

Regional offices and Customer Services

Further advice and guidance is available through a national network of regional offices. For general enquiries and for details of your nearest office please call Edexcel Customer Services on 0870 240 9800.

Website

www.edexcel.org.uk

Please visit the Edexcel website, where further information about training and support for all qualifications, including this GCSE, can be found.

The website is regularly updated, and an increasing amount of support material and information will become available through it.

Appendices

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Appendix 1 – Key skills

This specification counts as a proxy for the external assessment of the key skill in communication. The key skill will be awarded at the following levels:

- A*-C = Level 2
- D-G = Level 1.

The GCSE in English Literature 1213 offers a range of opportunities for students to:

- develop their key skills
- generate assessed evidence for their portfolios.

In particular, the following key skills can be developed and assessed through this specification at level 2:

- communication
- information technology
- improving own learning and performance
- working with others
- problem solving.

Students requiring application of number may be able to develop this skill through other parts of their GCSE course or through stand-alone sessions.

Copies of the key skills specifications can be ordered from Edexcel Publications.

The individual key skills units are divided into three parts:

- Part A: what you need to know – this identifies the underpinning knowledge and skills required of the student
- Part B: what you must do – this identifies the evidence that students must produce for their portfolios
- Part C: guidance – this gives examples of possible activities and types of evidence that may be generated.

This GCSE specification signposts development and internal assessment opportunities which are based on Part B of the level 2 key skills units. For those students working at level 1, these level 2 opportunities can also be used to generate evidence at level 1. Reference should be made to the appropriate level 1 statements in the key skills specifications.

The evidence generated through this GCSE will be internally assessed and contribute to the student's key skills portfolio. In addition, in order to achieve the key skills qualification, students will need to take the additional external tests associated with information technology and application of number. Centres should check the current position on proxy qualifications as some candidates may be exempt from part or all of the assessment of a specific key skill.

Each unit within the GCSE in English Literature (1213) will provide opportunities for the development of all five of the key skills identified. This section identifies the key skills evidence requirements and also provides a mapping of those opportunities. Students will need to have opportunities to develop their skills over time before they are ready for assessment. This appendix contains illustrative activities for each key skill that will aid development and facilitate the generation of appropriate portfolio evidence. To assist in the recording of key skills evidence Edexcel has produced recording documentation which can be ordered from Edexcel Publications.

Mapping of key skills: summary table

Communication level 2

For the communication key skill, students are required to hold discussions and give presentations, read and summarise information, and write documents. Students will be able to develop all of these skills through an appropriate teaching and learning programme based on this GCSE specification.

Key skill portfolio evidence requirement		Opportunities for development or internal assessment
C2.1a	Contribute to a discussion about a straightforward subject	Many of the topics in this specification are suitable as the basis of a group discussion. The discussion should be about a straightforward subject. This may be a subject often met in their studies, etc and the vocabulary will be familiar. During the discussion students should make clear and relevant contributions, listen and respond to others, helping to move the discussion forward. For example this could be a discussion based upon characters or issues that arise from literary texts studied.
C2.1b	Give a short talk about a straightforward subject, using an image	Following a period of research students could be given the opportunity to give a short talk to the rest of their group. During the talk students should speak clearly in a way that suits the subject and situation. They should keep to the subject. The structure of the talk should help listeners follow points made. The talk should include an image to illustrate main points clearly. Images could include charts and diagrams, pictures, maps, etc. For example a talk about an issue related to a text studied. This might include ideas for the performance of a scene from a play using diagrams or images to clarify or exemplify points made in the talk.
C2.2	Read and summarise information from two extended documents about a straightforward subject <i>One</i> of the documents should include at least <i>one</i> image	Students will have a number of opportunities to read and synthesise information from two extended documents. For example, as part of their preparation for the discussion and talk, or as preparation for a piece of written work for their GCSE. Extended documents may include textbooks and reports and articles of more than three pages. At least one of these documents should contain an image from which students can draw appropriate and relevant information. Students will need to select and read relevant material. From this information they will need to identify accurately the lines of reasoning and main points from the text and images. Students will then need to summarise this information in a form that suits the purpose – eg for a talk, discussion or an essay. For example students are asked to research for a piece of coursework. This could include details about an author’s life or the society and culture that an author’s works came from. This could form part of a written coursework essay or could be as part of a library skills course.

Key skill portfolio evidence requirement	Opportunities for development or internal assessment
<p>C2.3</p> <p>Write two different types of documents about straightforward subjects</p> <p>One piece of writing should be an extended document and include at least <i>one</i> image</p>	<p>Students are required to produce two different types of document. At least one of these should be an extended document, for example a report or an essay of more than three pages.</p> <p>The document should present relevant information in an appropriate form. At least one of the documents should include an appropriate image that contains and effectively conveys relevant information. The information in the document should be clearly structured eg through the use of headings, paragraphs, etc.</p> <p>Students should ensure that the text is legible and that spelling, punctuation and grammar are accurate.</p> <p>For example a coursework assignment could provide the evidence for the extended piece of writing. The other piece of writing could be the notes made in preparation for the extended writing or a piece of background research. The image could be in the form of a chart or graph to support one of the arguments put forward or it could be an illustration to clarify one aspect of the writing.</p>

Evidence

Student evidence for communication could include:

- tutor observation records
- preparatory notes
- audio/video tapes
- notes based on documents read
- essays.

Information technology level 2

When producing work for their GCSE in English Literature students will have numerous opportunities to use information technology. The internet, CD ROM, etc could be used to collect information. Documents can be produced using relevant software and images may be incorporated in those documents. Early drafts of documents could be e-mailed to tutors for initial comments and feedback.

If students undertaking coursework as part of their GCSE in English Literature use information technology, they will have opportunities to generate evidence for all three sections identified in Part B of the key skills specification.

In addition, students will be able to use information technology to generate evidence for the communication key skill. For example the extended document with images, required for C2.3, could be generated using appropriate software.

As part of their English programme students may not be able to generate sufficient evidence required for this unit: for example working with numbers through the use of a spreadsheet application, or some aspects of database use. In this situation, students may use stand alone IT sessions for development and evidence generation and/or other parts of their GCSE course.

Key skill portfolio evidence requirement		Opportunities for development or internal assessment
IT2.1	Search for and select information for two different purposes	Students will need to identify suitable sources of information and effectively search for information using multiple criteria. Information selected should be interpreted and students should decide what is relevant for their purpose. For example, this could be completed as part of a library studies course where students demonstrate their ability to research on CD ROM or the internet and then to reflect in a critical manner upon the sort of information that was found. The use of multiple criteria could involve looking for information about one character in one text by a certain author or a certain theme or aspect of language in one particular text.
IT2.2	Explore and develop information, and derive new information for two different purposes	Students are required to bring together information in formats, such as tables, that help development. The information should be explored by, for example, changing information in a spreadsheet model. Information should also be developed and new information derived as appropriate, for example through the use of headings, tables, charts and graphs. New information should be derived from, for example, comparing information from different sources, using formulae to calculate totals or averages. For example the numerical/statistical basis of this may be a problem to some but this could be completed as part of a study of an issue through non-fiction texts, including charts and tables as part of their evidence base.

Key skill portfolio evidence requirement	Opportunities for development or internal assessment
<p>IT2.3</p> <p>Present combined information for two different purposes.</p> <p>This work must include at least one example of text, one example of images and one example of numbers</p>	<p>In presenting combined information students will need to select and use appropriate layouts in a consistent way through, for example, the use of margins, headings, borders, font size, etc. Layouts, etc should be refined to suit both the purpose and the needs of the audience (early drafts should be kept as portfolio evidence).</p> <p>The final piece of work should be suitable for its purpose and audience eg GCSE coursework, OHTs/handouts for a presentation, etc. The document should have accurate spelling (use of spell-checker) and have been proof-read.</p> <p>For example, the use of number here may be difficult to satisfy in many English contexts. Students may write up their responses to discursive or argumentative pieces of work, either as formal written coursework or as notes and illustrations for a talk to the class. These may contain a variety of texts. For example – the response to a debate on whether or not capital punishment should be reintroduced into this country could include crime statistics, charts and diagrams and examples of argumentative writing.</p>

Evidence

Student evidence for information technology could include:

- tutor observation records
- notes of sources used
- print-outs with annotations
- draft documents.

Working with others level 2

To achieve this key skill, students are required to carry out at least two activities. One example must show that they can work in one-to-one situations and one example must show that they can work in group situations. Students will plan their work with others and confirm working arrangements; work co-operatively towards achieving identified objectives, and exchange information on progress.

Key skill portfolio evidence requirement	Opportunities for development or internal assessment
<p>WO2.1 Plan straightforward work with others, identifying objectives and clarifying responsibilities, and confirm working arrangements</p>	<p>Students should identify the objectives of working together and the tasks, resources and timescales required to meet these objectives. Information should be exchanged to clarify responsibilities. For example suggesting ways help can be given, asking what others can do, checking their own and others' responsibilities. The group needs to confirm responsibilities and working arrangements.</p> <p>For example, students could plan a group presentation on one aspect of a set text or anthology in order to inform other members of their group. They could choose to address one clear issue of a text, such as the dramatic techniques that Shakespeare uses to engage his audience at the beginning of <i>Macbeth</i>. Tasks and objectives need to be focused and specific. Students should produce a clear action plan that indicates responsibilities, objectives and timings.</p>
<p>WO2.2 Work co-operatively with others towards achieving identified objectives, organising tasks to meet responsibilities</p>	<p>Students will need to organise tasks so that responsibilities can be met, for example obtaining resources, completing tasks on time, etc. Tasks should be completed accurately and safely. Co-operative ways of working should be supported through, for example, anticipating the needs of others, avoiding actions that offend, etc. Advice from others, including group members, tutor, etc should be sought when needed.</p> <p>For example, students could conduct some research into the needs of their audience and their existing level of understanding. They should rehearse and complete their presentation to the rest of the group.</p>
<p>WO2.3 Exchange information on progress and agree ways of improving work with others to help achieve objectives</p>	<p>Once completed the full group needs to review outcomes against the agreed objectives. In doing this they should identify what has gone well and what has gone less well. Students should listen and respond to progress reports from others and agree ways of improving work with others to help achieve objectives.</p> <p>For example, students could discuss the strengths and weaknesses of their presentation and complete a group evaluation form/report.</p>

Evidence

Student evidence for working with others could include:

- tutor observation records
- preparatory notes
- records of process and progress made.

Improving own learning and performance level 2

Within GCSE in English Literature programmes, students will have opportunities to develop and generate evidence that meets part of the evidence requirement of this key skill.

To achieve this key skill, students will need to provide at least two examples of meeting the standard required. Students are also required to improve their performance through studying a straightforward subject and through learning through a straightforward practical activity. This GCSE in English Literature will provide opportunities for students to study a straightforward subject. Evidence for learning through a practical activity may come from other GCSEs in the students' programme or from enrichment activities.

Activities that generate evidence for this skill should take place over a period of a few weeks. Over the period of the activity there will be times when the students should work without close supervision. However, students should seek and receive feedback, from tutors and others, on their target setting and performance.

Any project work (including coursework) is a suitable learning activity and may be used to generate evidence for this key skill.

Key skill portfolio evidence requirement	Opportunities for development or internal assessment
<p>LP2.1 Help set short-term targets with an appropriate person and plan how these will be met.</p>	<p>Students plan how they are to meet short-term targets with an appropriate person, eg agreeing a project with their tutor. This will include setting realistic targets and action points. Review dates with, for example, their tutor should be built into the plan.</p> <p>For example, students negotiate an individual assignment with their tutor. This could be a written piece of work, a contribution to a discussion or an individual talk. The student produces an action plan indicating a clear process of research, preparation and completion. This could be subject specific or could include tasks negotiated around such activities as work experience.</p>
<p>LP2.2 Take some responsibility for some decisions about your learning, using your plan and support from others to help meet targets.</p> <p>Improve your performance by:</p> <ul style="list-style-type: none"> • studying a straightforward subject • learning through a straightforward practical activity. 	<p>The plan should be implemented with performance reviews and should include working for short periods without close supervision.</p> <p>For example, the student completes a self-reflective diary which indicates the role of the student and others in the completion of their selected project.</p>

Key skill portfolio evidence requirement	Opportunities for development or internal assessment
LP2.3 Review progress with an appropriate person and provide evidence of your achievements, including how you have used learning from one task or activity to meet the demands of a new task	<p>Students should review their own progress with the help, for example, of their tutor. They should identify, with evidence, what and how they have learned and provide information on what has gone well and what has gone less well, and whether targets have been met, providing evidence of achievements from relevant sources. They should identify with, for example, their tutor, action for improving their performance.</p> <p>For example, the self-reflective working diary should include a clear and structured conclusion which specifically addresses targets, evidence and scope for improvement.</p>

Evidence

Student evidence for improving own learning and performance could include:

- tutor records
- annotated action plans
- records of discussions
- learning log
- work produced.

Problem solving level 2

To achieve this key skill, students will need to provide at least **two** examples of meeting the standard required. They need to show that they can identify problems, plan and try out options, check whether the problem has been solved. For this GCSE, students may not be able to try out options and check results, as there may be difficulties in implementing practical solutions in a school or college context.

Key skill portfolio evidence requirement	Opportunities for development or internal assessment
<p>PS2.1 Identify a problem and come up with two options for solving it</p>	<p>Students will need to identify the problem and describe its main features and how to show it has been solved. They need to identify different ways of tackling the problem and ways of identifying success. They should use the help of others, for example their tutor, as appropriate.</p> <p>For example, this could be an imaginative exercise, a drama or role play activity in which students are given a situation and are asked to explore and hypothesise about solutions. This could relate to an episode from a text studied.</p>
<p>PS2.2 Plan and try out at least one option for solving the problem, obtaining support and making changes to your plan when needed</p>	<p>Students should confirm with their tutor, for example, their chosen option and how they will implement it. Upon implementation relevant tasks should be organised and changes made as necessary. Support should be obtained when needed.</p> <p>For example, students discuss and present a proposal to their tutor including an action plan for implementation. Support of other staff is likely at this point. Students should produce a second version of their plan based upon changes made after discussion with others (form tutors, year heads, pastoral and senior staff).</p>
<p>PS2.3 Check if the problem has been solved by applying given methods, describe results and explain your approach to problem solving</p>	<p>Students should check if the problem has been solved using agreed methods, for example by test, observation, inspection, etc. The results of this should be described with an explanation of decisions taken.</p> <p>Students should identify the strengths and weaknesses of their approach and how they would do things differently if they met a similar problem.</p> <p>For example, students should produce an evaluation of the relative success of their problem solving. This could be a piece of written work or it could take the form of a presentation to the group or to the other staff who have been involved.</p>

Evidence

Student evidence for problem solving could include:

- description of the problem
- tutor records and agreement of standards and approaches
- annotated action plans
- records of discussions
- descriptions of options
- records of reviews.

Appendix 2 – Procedures for moderation of internal assessment

All centres will receive Optically-read Teacher Examiner Mark Sheets (OPTEMS) for each coursework component.

Centres will have the option of:

EITHER

- recording marks on an Optically-read Teacher Examiner Mark Sheet (OPTEMS), Section 1

OR

- recording marks on computer for transfer to Edexcel by means of Electronic Data Interchange (EDI), Section 2.

Sections 3 and 4 apply whichever option is selected and deal with Coursework Record Sheets and the sample of work required for moderation.

1 Centres using OPTEMS

- 1.1 OPTEMS will be pre-printed on three-part stationery with unit and paper number, centre details and candidate names in candidate number order. A number of blank OPTEMS for candidates not listed will also be supplied.

The top copy is designed so that the marks can be read directly by an Optical Mark Reader. It is important therefore to complete the OPTEMS carefully in accordance with the instructions below. **Please do not fold or crease the sheets.**

- 1.2 Before completing the OPTEMS please check the subject, paper and centre details, to ensure the correct sheet is being completed.
- 1.3 All candidates entered by the deadline date will be listed on the OPTEMS, except those carrying forward their centre-assessed marks from the previous year. Such candidates will be listed on a separate OPTEMS coded T for Transferred. Any OPTEMS coded T should be checked, signed to confirm the transfer, and the top copy returned to Edexcel. No mark should be entered.
- 1.4 Late entries will need to be added in pencil either in additional spaces on the pre-printed OPTEMS or on one of the blank OPTEMS which will be supplied. Please note that full details of the centre, specification/unit, paper, candidates' names and candidate numbers must be added to ALL blank OPTEMS.
- 1.5 The OPTEMS should be completed **using an HB pencil**. Please ensure that you work on a firm flat surface and that figures written in the marks box go through to the second and third copies.
- 1.6 For each candidate, first ensure you have checked the arithmetic on the Coursework Record Sheet, then transfer the **Total Mark** to the box of the OPTEMS labelled 'Marks' for the correct candidate (Please see exemplar).
- 1.7 Encode the component mark on the right-hand side by drawing a line to join the two dots inside the ellipses on the appropriate marks. Clear, dark **HB pencil** lines must be made but they must not extend outside the ellipses on either side of the two dots. Take care to remember the trailing zeros for candidates scoring 10, 20 etc and the leading zero for single figures, as shown.

- 1.8 If you make a mistake rub out the incorrect marks completely. Amend the number in the marks box and in the encoded section, but **please remember to amend separately the second and third copies** to ensure that the correct mark is clear.
- 1.9 Every candidate listed on the OPTEMS must have either a mark or one of the following codes in the marks box.
- 0 (zero marks) should be entered only if work submitted has been found to be worthless. It should **not** be used where candidates have failed to submit work.
 - ABS in the marks box and an A in the encoded section for any candidate who has been absent or has failed to submit any work, even if an aegrotat award has been requested.
 - W should be entered in the marks box and the encoded section where the candidate has been withdrawn.

EXEMPLAR

Encoded section

Candidate name	Number	Marks												
NEW ALAN SP	*3200	0	(00) (00)	(10) (1)	(20) (2)	(30) (3)	(40) (4)	(50) (5)	(60) (6)	(70) (7)	(80) (8)	(90) (9)	(100) (A)	(200) (W)
OTHER AMY SP	*3201	5	(00) (0)	(10) (1)	(20) (2)	(30) (3)	(40) (4)	(50) (5)	(60) (6)	(70) (7)	(80) (8)	(90) (9)	(100) (A)	(200) (W)
SMITH JOHN AW	3202	47	(00) (0)	(10) (1)	(20) (2)	(30) (3)	(40) (4)	(50) (5)	(60) (6)	(70) (7)	(80) (8)	(90) (9)	(100) (A)	(200) (W)
WATTS MARK SP	*3203	ABS	(00) (0)	(10) (1)	(20) (2)	(30) (3)	(40) (4)	(50) (5)	(60) (6)	(70) (7)	(80) (8)	(90) (9)	(100) (A)	(200) (W)
STEVEN JANE AW	3204	36	(00) (0)	(10) (1)	(20) (2)	(30) (3)	(40) (4)	(50) (5)	(60) (6)	(70) (7)	(80) (8)	(90) (9)	(100) (A)	(200) (W)
JONES ANN AW	*3205	40	(00) (00)	(10) (1)	(20) (2)	(30) (3)	(40) (4)	(50) (5)	(60) (6)	(70) (7)	(80) (8)	(90) (9)	(100) (A)	(200) (W)
WEST SARA SP	3207	W	(00) (0)	(10) (1)	(20) (2)	(30) (3)	(40) (4)	(50) (5)	(60) (6)	(70) (7)	(80) (8)	(90) (9)	(100) (A)	(200) (W)

- 1.10 Where more than one teacher has assessed the work, the teachers' initials should be given to the right of each candidate's name as illustrated.
- 1.11 The authentication and internal standardisation statement on the OPTEMS must be signed. **Centres are reminded that it is their responsibility to ensure that internal standardisation of the marking has been carried out.**

Once completed and signed the three-part sets should then be divided and despatched, or retained as follows:

- top copy** to be returned direct to Edexcel in the envelope provided **to be received by 1 May for the May/June examination series**. Please remember this form **must not be folded or creased**.
- Second copy** to be sent **with the sampled coursework** as appropriate (see Section 4) to the moderator. The name and address of the moderator will either be printed on the OPTEMS or supplied separately.
- Third copy** to be retained by the centre

Section 2: Centres using EDI

2.1 Marks must be recorded on computer and transmitted to Edexcel by **1 May for the May/June examination series**. They must be recorded in accordance with the specifications in the booklet 'Formats for the Exchange of Examination Related Data using Microcomputers'. Each mark has a status as well as a value. Status codes are:

- V** – valid non-zero mark recorded; candidate not pre-selected as part of the sample for moderation
- S** – valid non-zero mark recorded and candidate included in sample for moderation (refer to OPTEMS and Section 4)
- Z** – zero mark recorded for work submitted
- N** – no work submitted but candidate **not** absent
- A** – absent for component
- M** – missing mark; no information available about the candidate's previous performance
- F** – mark carried forward from a previous examination series. (If the mark status is 'F', then no mark follows.)

The OPTEMS provided will indicate, with asterisks, the candidates whose work is to be sampled, where this is pre-selected (see Section 4).

2.2 **Printout**

Centres are required to produce a printout of the centre-assessed marks and annotate it as described below, before forwarding it **together with the sampled coursework** as appropriate (see Section 4) to the moderator, **to be received by 1 May for the May/June examination series**. The name and address of the moderator will either be printed on the OPTEMS or supplied separately.

- ABS** – absent
- W** – withdrawn
- *** – sampled candidate
- ✓** – additional sampled candidates.

Where more than one teacher has assessed the work the teachers' initials or the set number should be given beside each candidate's name.

Centres are reminded that it is their responsibility to ensure that internal standardisation of the marking is carried out. The following **authentication** and internal standardisation statement should be written at the bottom of the printout and signed by the teacher responsible:

'I declare that the work of each candidate for whom marks are listed is, to the best of my knowledge, the candidate's own and that where several teaching groups are involved the marking has been internally standardised to ensure consistency across groups.'

Signed..... Date.....

Centres are advised to retain a copy of the annotated printout.

Section 3: Coursework frontsheets

A copy of the coursework frontsheets is provided in *Appendix 3* for centres to photocopy. The frontsheets, to be completed for each candidate, provides details for the moderator of how each candidate's total mark is reached. It is the teacher's responsibility to ensure that:

- all marks are recorded accurately and that the arithmetic is correct
- the total mark is transferred correctly onto the OPTEMS or via EDI
- the required authentication statement is signed by the teacher.

Where a candidate's work is included in the sample the frontsheets should be attached to the work.

Section 4: Sample of work for moderation

4.1 **Where the pre-printed OPTEMS is asterisked** indicating the candidates whose work is to be sampled, this work, together with the second copy of the OPTEMS, should be posted to reach the moderator by 1 May for candidates seeking certification in the summer series. The name and address of the moderator will either be printed on the OPTEMS or supplied separately.

In addition, the centre must send the work of the candidate awarded the **highest** mark and the work of the candidate awarded the **lowest** mark, if these are not already included within the initial samples selected. The centre should indicate the additional samples by means of a tick (✓) in the left-hand column against the names of each of the candidates concerned.

For all sampled work the associated frontsheets must be attached to each candidate's work.

If the pre-selected sample does NOT adequately represent ALL parts of the entire mark range for the centre, additional samples in the range(s) not covered should also be sent to the moderator. As above, additional samples should be indicated by means of a tick (✓).

For centres submitting marks by EDI the candidates in the sample selected on the OPTEMS should be marked with an asterisk (*) or a tick (✓), as appropriate, on the EDI printout. The annotated printout must be sent to the moderator with the sample of work.

4.2 **In all cases** please note that the moderator may request further samples of coursework, as required, and the work of all candidates should be readily available in the event of such a request.

4.3 **Internal standardisation**

Centres are reminded that it is their responsibility to ensure that where more than one teacher has marked the work, internal standardisation has been carried out. This procedure ensures that the work of all candidates at the centre is marked to the same standards. The statement confirming this on the OPTEMS or the EDI printout must be signed.

Appendix 3 – Approved editions of set texts

Approved editions of set texts (from 2005)

Note: Editions other than those listed below will be acceptable as long as they contain no additional printed material beyond the text itself.

Section B: Post-1914 Prose

- Harper Lee – *To Kill a Mockingbird*
(Arrow) 0099419785
(Heinemann New Windmills) 0435120694
- Beverley Naidoo – *The Other Side of Truth*
(Puffin) 0141304766
(Heinemann New Windmills) 0435125303
- John Steinbeck – *Of Mice and Men*
(Penguin) 0140292918
(Longman) 0582461464
- Graham Greene – *Twenty One Stories*
(Vintage) 0099286165
- George Orwell – *Animal Farm*
(Penguin) 0140278737
(Heinemann New Windmills) 0435121650
- William Golding – *Lord of the Flies*
(Faber) 0571191479

Section C: Post-1914 Drama

- Willy Russell – *Educating Rita*
(Longman) 0582434459
- R C Sherriff – *Journey's End*
(Penguin) 0141183268
(Heinemann Educational) 0435232908
- J B Priestley – *An Inspector Calls*
(Heinemann Educational) 0435232827
- Arthur Miller – *A View from the Bridge*
(Penguin) 0141183500
(Heinemann Educational) 0435233122
- Alan Bennett – *Talking Heads*
(BBC) 0563206225
- Willis Hall – *The Long and the Short and the Tall*
(Heinemann Educational) 0435233025

Section D: Literary Non-Fiction

The Diary of Anne Frank

(Longman) 058201736X

(Puffin) 0140385622

Laurie Lee – *A Moment of War*

(Penguin) 0140156224

George Orwell – *Down and Out in Paris and London*

(Penguin) 0140282564

Frank McCourt – *Angela's Ashes*

(Flamingo) 00065103345

Adeline Yen Mah – *Chinese Cinderella*

(Puffin) 0141304871

(Longman) 0582447224

Lorna Sage – *Bad Blood*

(Fourth Estate) 1841150436

Appendix 4 – Coursework frontsheets

Form A – Edexcel Foundation – GCSE National Curriculum/Key Stage 4
English Literature 1213 – coursework portfolio: coursework frontsheets

Form B – English Literature 1213: oral coursework frontsheets

FORM A – EDEXCEL FOUNDATION – GCSE NATIONAL CURRICULUM/KEY STAGE 4

English Literature 1213 – coursework portfolio: coursework frontsheet

June 20

Centre no.	Candidate no.
Surname and initials	

Centre's Final Mark for Coursework/40:	
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Date work completed	Title of unit	*	Assignment (including texts used)
	THE PRE-1914 DRAMA UNIT		
	THE PRE-1914 PROSE UNIT		
	THE PRE-1914 POETRY UNIT		

Summative comment relating candidate's overall mark to assessment criteria	
---	--

DECLARATION BY TEACHER: I declare that the candidate's activities were kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded.

Signature.....

Date.....

NB Teachers may make additional comments overleaf if required.

* Tick unit(s) which enables the candidate to **show understanding of literary tradition/appreciate social/historical/cultural contexts.**

Form B – English Literature 1213: oral coursework frontsheet

Centre No	Candidate No	Teacher's commentary
Surname and initials:		Please continue on reverse
Please tick (one only)		
Pre-1914 Drama		
Pre-1914 Prose		
Pre-1914 Poetry		
Description of the assignment		

Declaration by teacher: I declare that the candidate's activities were kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded.

Signature of examining teacher

Date

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