



## GCSE English Language

### Specimen Controlled Assessment Tasks

For January xxxx and June xxxx entry

#### Time allowed

- The guidance time allowance given for each task indicates the formal supervision period for writing the final submission.

#### Instructions

- Students should complete the number of tasks indicated for each relevant unit.
- The guidance word limit for each task is given.

#### Information

- Candidates may take brief notes into the formal assessment period. These must be checked to ensure they do not include plagiarised text, detailed planning grids or a pre-prepared draft.
- Details of all resources used during the planning phase should be recorded.
- For reading tasks candidates can use clean copies of texts during the formal assessment period.

#### Important Reminders

- These tasks are confidential until the time of issue.
- You should ensure that students are given the correct tasks for the year of submission.
- Full details of the conditions for these tasks are given in the relevant specification documents.

## Specimen Controlled Assessment Tasks

### Specimen Controlled Assessment Tasks for GCSE English Language Unit 3 part a: Understanding written texts (extended reading)

<i>Themes and ideas</i>	<i>Characterisation and voice</i>
<b>Explore the ways family relationships are presented.</b>  <b>Refer to the language devices and techniques used to explore these relationships.</b>	<b>Explore the way the central character is presented.</b>  <b>Refer to the language devices and techniques used to present the character.</b>
<b>Explore the ways power is presented.</b>  <b>Refer to the language devices and techniques used to explore these relationships.</b>	<b>Explore the ways writers create a sense of voice.</b>  <b>Refer to the language devices and techniques used to explore these relationships.</b>

This unit offers an opportunity to enrich candidates' experience through the study of multi-modal versions 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 versions of the texts. In studying poetry, they may consider how audio versions of the text, including their own readings, offer new or different interpretations of the texts. This should be clearly linked to the written text and should illuminate the writers' techniques.

## Content requirements and exemplification for GCSE English Language Unit 3 part a: Understanding written texts (extended reading)

- Candidates must complete **one** task based on one whole text from any genre, including non fiction. A poetry text must consist of around fifteen poems and a prose text must be the equivalent of a novel/novella or seven short stories. Candidates do not have to write about all parts of the text but their response must be informed by knowledge of the whole text.
- The objectives assessed in this unit are:  
AO3 Studying written language
  - Read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
  - Develop and sustain interpretations of writers' ideas and perspectives.
  - Explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
- Most candidates preparing for Controlled Assessment in English Language will also be entered for English Literature 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 Coursework Adviser.
- Examples given are purely illustrative. Centres may contextualise tasks by selecting texts which meet the needs of their candidates and by making the general task more specific. Texts chosen must be of sufficient merit for GCSE study.
- The guidance word limit is 1200 words which should be produced under formal supervision in time totalling up to 4 hours.

<i>Themes and ideas</i>	<i>Characterisation and voice</i>
<p><b>Explore the ways family relationships are presented in the text you have studied.</b></p> <p><b>Refer to the language devices and techniques used to explore these relationships.</b></p> <p><b>Example 1</b> Explore the methods used by Shakespeare to dramatise family conflicts in Romeo and Juliet.</p> <p><b>Example 2</b> Explore the dramatic and linguistic techniques used by Priestley to expose the tensions in the Birling family?</p> <p><b>Example 3</b> Explore the ways parent/child relationships are presented in poems from the 'Family/generations' cluster of the AQA Anthology OR from the work of any poet you have studied.</p> <p><b>Example 4</b> Explore the ways in which Maya Angelou explores her relationship with her family in the autobiography 'I know why the caged bird sings'.</p>	<p><b>Explore the way the central character is presented and developed in the text you have studied.</b></p> <p><b>Refer to the language devices and techniques used to present the character.</b></p> <p><b>Example 1</b> Explore the methods used by the writer to develop a main character in any drama text or work of fiction, for example Lennie and George in Of Mice and Men, Shylock in The Merchant of Venice etc</p> <p><b>Example 2</b> Explore the methods used by writers to develop the characters of speakers in dramatic monologues (either a selection of poems to include, for example, those of Robert Browning and Carol Ann Duffy, or a drama text such as the Talking Heads by Alan Bennett).</p> <p><b>Example 3</b> Explore the techniques used to present the central character in any autobiography you have studied.</p> <p><b>Example 4</b> Explore the ways that a ten-frame snapshot collage could bring out the attitudes, feelings and character of either Shylock in The Merchant of Venice, George in Of Mice and Men or in any text you have studied. You must provide a written explanation of your choices and show your understanding of how the writer has used language to draw out the attitudes, feelings and character.</p>

<i>Themes and ideas</i>	<i>Characterisation and voice</i>
<p><b>Explore the ways power is presented.</b></p> <p><b>Refer to the language devices and techniques used to explore these relationships.</b></p> <p><b>Example 1</b> Explore the ways power is explored in the relationship between Macbeth and the witches.</p> <p><b>Example 2</b> How effectively does Polanski’s interpretation of Macbeth capture Shakespeare’s dramatisation of the power play between Macbeth and Lady Macbeth? Discuss how this version of the play makes the language of the play effective.</p> <p><b>Example 3</b> How do the poems you have studied in the ‘Place’ section of ‘Moon on the Tides’ (the AQA anthology) show the power of nature?</p> <p><b>Example 4</b> How does Dickens show the way institutions (such as a school or a workhouse) control children in the text you have studied?</p>	<p><b>Explore the ways writers create a sense of voice.</b></p> <p><b>Refer to the language devices and techniques used to explore these relationships.</b></p> <p><b>Example 1</b> Explore the ways Shakespeare creates characterisation by giving Sir Andrew Aguecheek and Sir Toby Belch a distinctive sense of voice in Twelfth Night</p> <p><b>Example 2</b> Explore how Lennie’s dialogue is effective in Of Mice and Men (prose from ‘exploring cultures’)</p> <p><b>Example 3</b> Explore the ways personas are created in the ‘Characters and voices’ section of ‘Moon on the Tides’ (the AQA poetry anthology). You can refer to audio versions of the poems.</p> <p><b>Example 4</b> How does Simon Armitage’s writing create a strong sense of his voice in the autobiographical text ‘Gig’.</p>

**Specimen Controlled Assessment Tasks for GCSE English Language Unit 3 part b: Producing creative texts (creative writing)**

<p><i>Moving Images</i> Writing based on moving images.</p>	<p><i>Commissions</i> Responding to a given brief</p>	<p><i>Re-creations</i> Taking a text and turning it into another</p>
<p>Write a review of a film you have watched.</p> <p>You should decide what type of publication your review would be in (for example a specialist film magazine or a teenage magazine) and make sure you write in a suitable style.</p>	<p>Your local newspaper runs a weekly column called – “Don’t Get Me Started On....!” – in which a guest columnist is asked to write a piece of between 500-800 words.</p> <p>Writers use the column as a place to comment on some aspect of modern life that annoys them. Some writers produce comic writing, others take a more serious approach.</p> <p>Write your piece for this column.</p>	<p>Look at the poem Sister Maude by Christina Rossetti (from the literary heritage section of the AQA Anthology).</p> <p>Transform this text into one of your own by writing a <b>non-fiction or journalistic piece</b> based on the content or ideas in the poem.</p>
<p>Write the ‘voice over’ script for a TV documentary on a subject that interests you.</p> <p>You should indicate how your text relates to the images you would chose to use in the documentary and you <i>may</i> wish to use software packages to produce the actual documentary.</p>	<p>The web host of a creative writing web site approaches you to submit some writing for it. This month’s theme is “Change”. You have complete freedom in your choice of form, but are asked not to make what you submit longer than 1000 words.</p> <p>Write your piece for the web site.</p>	<p>Choose an incident from a Shakespeare play (this may be the play you are studying for GCSE English Literature).</p> <p>Transform this text into one of your own by writing a <b>non-fiction or journalistic piece</b> based on the content or ideas in the play.</p>

## Content requirements and exemplification for GCSE English Language Unit 3 part b: Producing creative texts (creative writing)

- Candidates must complete **two** tasks. Each task must be taken from a different column.
- The objective assessed in this part of Unit 3 is:  
AO4 Writing
- Write to communicate clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.
- Organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.
- Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.  
*At least one-third of available credit for AO4 should be awarded for the use of a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.*
- The guidance word limit is 1200 words which should be produced under formal supervision in time totalling up to 4 hours. This word limit is guidance only as the written texts should be fit for purpose and should be of a length suitable for the genre. They do not need to be of equal length. The tasks do not have to be completed at the same time.

## Specimen Controlled Assessment Task Banks for GCSE English Language Unit 3 part c: Spoken language study

<i>Social attitudes to spoken language</i>	<i>Spoken genres</i>	<i>Multi- modal talk</i>
Reflect on some aspects of your own personal talk (idiolect) including perhaps criticisms made of it by adults.	How does talk in soap opera try to represent actual speech?	How does interaction work online? Consider such things as turn taking.
Investigate speech that is particular to an occupation.	Investigate a type of public talk, such as political speeches, school assemblies etc.	What devices do people use to maintain brevity when messaging/texting? How does this relate to the way we speak?

### Content requirements and exemplification for GCSE English Language Unit 3 part c: Spoken language study

- Candidates must complete **one** task.
- The objective assessed in this part of Unit 3 is:  
AO2 Study of spoken language
  - Understand variations in spoken language, explaining why language changes in relation to contexts.
  - Evaluate the impact of spoken language choices in their own and others' use.
- The guidance word limit is 800-1000 words which should be produced under formal supervision in time totalling up to 3 hours.
- Students may collaborate in the researching and development of this study, but the final task should be written up individually.