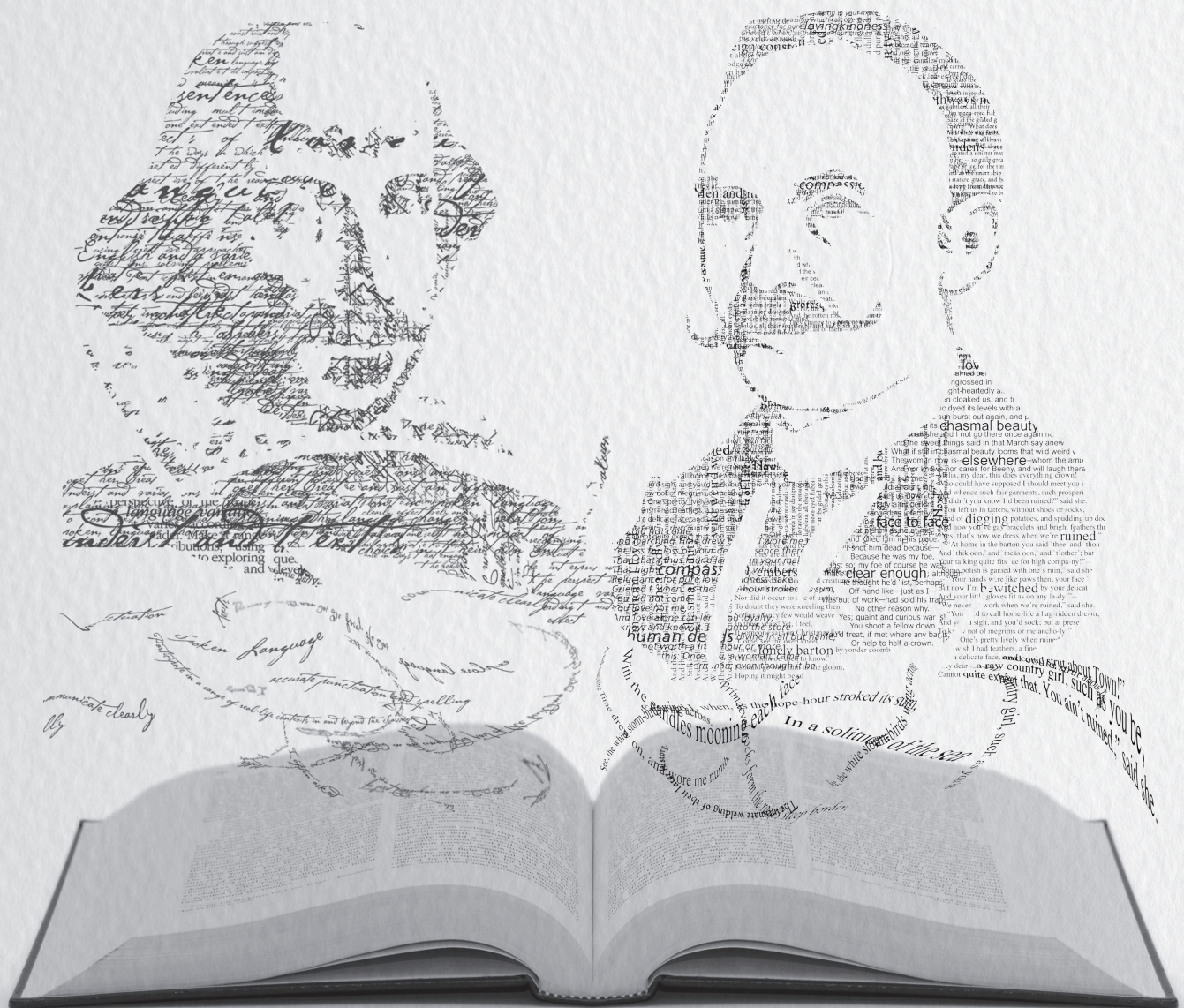


GCSE 2012

ENGLISH/ENGLISH LANGUAGE

WRITTEN COMMENTARY AND GUIDANCE

For English/English Language
Speaking and Listening 2012/13 Film Footage



BRINGING ENGLISH TO LIFE

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Introduction

Welcome to OCR's Training and Guidance material for GCSE English and English Language: Speaking and Listening units for 2012-2013.

The filmed material and this commentary should be used in conjunction with the specifications for GCSE English and English Language and the Speaking and Listening marking criteria. The units covered are A643 GCSE English Unit 3 and A652 English Language Unit 2 Section A.

This material is designed to support centres in their delivery of these units, in task setting and in their assessment of candidates through accurate application of the marking criteria.

For the purpose of this Training and Guidance material, we filmed in four different schools: Shenfield High School, Stanborough School, The Polesworth School and Walton High School, and we thank and gratefully acknowledge the hard work of both staff and students involved.

This is now the third such filmed material, issued by OCR to support the work covered in centres. Students will be seen taking part in activities designed to fulfil the specification requirement of the three basic contexts:

- Communicating and adapting language (Individual Extended Contribution)
- Interacting and responding (Group Activity)
- Creating and sustaining roles (Drama-focussed Activity)

Also included are examples of the requirement of the "real-life context"; how this may be covered and suggestions as to how tasks not fulfilling this aspect of task setting may be "tweaked" to do so.

The activities covered have been selected to assist further with centres' competence in assessing candidates, and also in designing effective tasks, which allow achievement across the whole ability range.

Guidance is also given on the administrative procedures that need to be followed when entering candidates for external moderation.

Best Practice for Delivery

Best practice in terms of delivery of the Speaking and Listening Units should include:

- Multiple opportunities offered throughout the course for candidates to develop and hone their skills
- Specific feedback on performance, firmly linked to the marking criteria, given to students
- Tasks planned and integrated into the overall structure of the course, rather than “bolted on” activities
- Efficient record keeping of marks and activities
- Secure internal standardisation procedures in centres, including the use of OCR filmed assessments to standardise all staff and the centre itself against OCR’s Agreed Standard of marking, completion of the Internal Standardisation record when submitting entries (form:GCW330), as well as classroom observations across teaching groups

Real-Life Context and Task Setting

There are two areas identified, where particular support is needed:

- Real-life Context

At least one assessment submitted for each candidate must fulfil the requirement of the “real-life context” as described in the specification:

“One activity must allow candidates to participate in a real-life context in and beyond the classroom.”

This requirement should be met through careful consideration of role, purpose and audience. A discussion of subject matter that deals with issues beyond the classroom is not sufficient.

In the introduction to each activity, there is a clear explanation of whether the requirement of the “real-life context” has been met, and where appropriate, advice is offered on how a minor alteration to the task could have fulfilled the requirement.

Further advice is available on the OCR website in the document:

“Real-life Context- A Guidance Document for Schools”.

- Task Setting for Drama-focussed Activities

In the specifications the Drama-focussed Activity is described as “**creating and sustaining roles**” and should therefore be approached through role-play rather than the use of pre-scripted drama texts. Where centres use literary drama texts as a basis for this context, the material should be used as stimulus material only, with candidates developing roles beyond the text, using their own language to create and sustain the character. Putting on scenes from plays does not enable candidates to meet the assessment criteria as described in the mark bands. The creation and

development of character is clearly assessed through language choices as well as the effectiveness of the performance.

The Drama-focussed Activities featured offer the candidates the opportunity to develop and sustain roles, with a clear sense of purpose.

Commentary on the Activities Featured and Assessment Judgements

How to use this material:

It is hoped that centres will watch the separate activities, discuss performance with reference to the Assessment Band Descriptors and award marks. Then finally access the marks awarded by OCR and compare with a centre's own.

Activities featured and Individuals Assessed:

- **Mountain Biking Competition- Individual Extended Contribution: Harrison**
- **Footballers' and Soldiers' Wages- Individual Extended Contribution: Henry**
- **Egyptian Spring Rising- Individual Extended Contribution: Omar**
- **Room 101- Individual Extended Contribution: Ruby, Megan, Luke, Miguel and Matt**
- **Animal Testing- Group Activity: Pete, Tom, Shannon and Leyla**
- **Lifeboat- Group Activity: Abi, Morgan, Claire and Cameron**
- **Casting "Of Mice and Men"- Group Activity (real-life context): Miles, Charlie, Emma and Melissa**
- **Victim/Perpetrator- Drama-focussed Activity (real-life context): Tom B, Vicki and Tom S**
- **Whodunit?- Drama-focussed Activity (real-life context):
Police interviewers are Alastair, Amelia and Sophie
Suspects are Jay, Tobi, Jawad, Kate and Ethan**

2. Mountain Biking Competition - Individual Extended Contribution: Harrison

In this activity, Harrison gives a prepared talk on a mountain biking competition, using Power Point as part of his presentation.

A talk on a hobby or interest is a popular task, but of itself does not always allow achievement in the higher bands, by the very nature of the subject matter dealt with and the questioning often arising. Band 1 asks for "complex and demanding subject matter".

This task does not meet the requirements of the "real-life context"; it is a straightforward talk to his peer group.

Harrison presents his talk effectively, communicating information to his audience clearly. However his use of Power Point is rather clumsy, exemplified in his use of text and the missed opportunities afforded by the images used. His responses to questions lift the whole, being reasonably full, but

very factual and so not that demanding. He does though speak without notes, engaging his audience by emphasising points in an open manner.

To lift his performance into a higher band, the content would need to have greater scope and depth and if using Power Point, to integrate this feature with greater skill.

Harrison- Band 3: a mark of 23

3. Footballers' and Soldiers' Wages - Individual Extended Contribution: Henry

By contrast to Harrison, Henry has chosen a more demanding subject matter for his presentation: the moral question of footballers' and soldiers' wages. The questioning following on from this, is equally more demanding and would allow achievement in the higher bands.

This task does not meet the requirements of the "real-life context"; it is a talk to a peer group.

Henry has been ambitious in choosing material based on issues and opinion, but there is some confusion in content from his originally presented topic.

He uses features to emphasise his point of view, both verbal and non-verbal, to add impact for his audience. However the follow-up questions show weaknesses in his ability to interact with his audience, and in his grasp of the issues raised by his talk. Both the presentation and replies to questions are undeveloped.

Henry- Band 4: a mark of 12

4. Egyptian Spring Rising - Individual Extended Contribution: Omar

Omar's presentation on the Egyptian Spring Rising of 2011 illustrates how features of both Harrison's and Henry's Individual Extended Contributions may be used to great effect: challenging material about which the candidate feels passionate and the use of Power Point in an imaginative way.

This activity does not meet the "real-life context" requirement, since neither the intended audience, nor the purpose, take it "beyond the classroom".

Omar presents his complex and demanding subject matter in a powerful and assured manner. He uses a sophisticated repertoire of rhetorical devices, coupled with the creative use of music (not always audible on the film) and images in his Power Point to engage his audience and create impact.

Clearly structured, he presents an emotive narrative, raising issues and heightening awareness in his fellow classmates.

However his use of written prompts does cause him to lose eye contact with his audience at times; this aspect could have been handled just a little more unobtrusively.

Omar- Band 1: a mark of 39

5. Room 101 - Individual Extended Contribution: Ruby, Megan, Luke, Miguel and Matt

In this activity five students present their items to be consigned to Room 101: Ruby, Megan, Luke, Miguel and Matt. This activity has proved to be successful in centres, with often weaker candidates engaging with the task to positive effect. However it may be used across the whole ability range with variations or limitations imposed on final choices. To achieve in the higher bands, preparation is crucial, looking at the actual content/choices made, but also the strategies to be used to present the items.

This activity does not meet the “real-life context”, since neither the intended audience, nor the purpose, take it “beyond the classroom”.

Where more than one individual is involved in a task, establishing a rank order before looking at specific marks is a good way into assessing individual performance.

Ruby is the first to present her items. She explains her choices at some length and with an awareness of her audience, meeting all the band descriptors for Band 4 and just starting to meet those for Band 3. She is very much on the borderline, with her limited range of choices.

Megan is the second candidate. Her presentation has shape and structure, but she fails to speak at length. To achieve a higher mark, she would need to speak for longer to show a greater variety in language choice. However she securely fulfils the first strand of Band 3.

Luke’s semi-reading of his ideas limits his achievement. He does not have the confidence to move away from his notes, even with material, which by definition must be familiar to him.

Miguel, in his presentation is engaging and lively, but although he securely fulfils all the criteria for Band 4, he does not move into Band 3. His vocabulary is not “well-judged”, and neither does the content of his presentation move beyond “straightforward information and ideas”.

Matt, the final candidate to present his items, is similarly engaging and tries to convince his audience of the validity of his choices. However his choice of items is self limiting, being rather basic in nature.

Ruby- Band 3: a mark of 16

Megan- Band 3: a mark of 19

Luke- Band 5: a mark of 5

Miguel- Band 4: a mark of 15

Matt- Band 4: a mark of 15

6. Animal Testing- Group Activity: Pete, Tom, Shannon and Leyla

In this Group Activity, Pete, Tom, Shannon and Leyla, informally debate the issue of animal testing. With the Group Activity context, the composition and size of the group affects its dynamics. The choice of subject matter under discussion, the knowledge and preparedness of the students, similarly affect performance. Only Leyla has any rough notes in front of her, giving evidence of coming to the discussion with points to present.

In the discussion, Pete and Tom take a pro-animal testing stance, whilst Shannon and Leyla are opposed.

The speakers are trying to persuade their classmates to their point of view with a vote at the end. This gives a clear focus to the discussion, with the desire to win the argument.

As it is presented this task does not meet the “real-life context”, but were the students to be given specific roles as representatives of opposing organisations and presented their cases in role as such, then this requirement would be met. The whole task could be opened up to involve the rest of the class, who could respond likewise in specific roles. Either way, audience and purpose have been extended “beyond the classroom”.

Pete listens carefully and responds to what has been said, but he does not move the discussion on much or play much of a part after his initial contribution.

Tom, on the other hand, challenges and responds to what is said in a spontaneous and developed manner. He reflects on the points made by the two girls and responds accordingly, maintaining his point of view.

Shannon listens closely and attentively, making key points to support her opinion, and move the discussion on. However she does not always have the language skills to express her points as succinctly or as effectively, as she would like, particularly when faced with Tom, who can very much “think on his feet”.

Leyla, with Tom, plays a key role in the success of the discussion. They tend to bounce ideas off each other, arguing and maintaining opposing points of view. She is forced to come up with a range of points as a counter argument to Tom. She also acts as “anchor woman” to some extent, summing up in a more formal manner.

Pete- Band 4: a mark of 11

Tom- Band 2: a mark of 25

Shannon- Band3: a mark of 21

Leyla- Band 2: a mark of 25

7. Lifeboat- Group Activity: Abi, Morgan, Claire and Cameron

Abi, Morgan, Claire and Cameron take part in a discussion to decide: “Who deserves a place in the lifeboat?” from a range of given characters.

This activity lends itself to being adapted to meet the “real-life context” requirement, by changing the overall context to Drama-focussed and having the students argue in role for their place in the boat.

Abi plays a key role in the discussion, picking up on points made by Claire and arguing against her ideas; clearly fulfilling “analyse and reflect on other’s ideas to clarify issues and assumptions and develop the discussion”. She also involves Cameron, encouraging his participation in the discussion.

Morgan acts as the Chair, presenting the scenario to the others and summarising decisions made. He invites the others to speak and participate, moving the discussion on at key points to stop it all getting “bogged down”. His handling of Claire is subtle in this respect. His contribution gives shape and structure; the weakness comes from the content of the discussion- the complexity of the ideas presented.

Claire listens “closely and attentively” and does make a significant contribution, defending her point of view and opinions often against the other three. However this also makes her more entrenched, limiting her achievement. She meets the band descriptors for Band 3, but does not make “perceptive responses”; placing her securely in the band, but not borderline with Band 2.

Cameron speaks when invited to do so, but then on occasion as the discussion develops, when he feels confident to contribute. He listens “closely and attentively” and makes “perceptive responses” to what has been said, responding at some length and development.

Abi- Band 2: a mark of 29

Morgan- Band 1: a mark of 37

Claire- Band 3: a mark of 20

Cameron-Band 3: a mark of 22

8. Casting “Of Mice and Men”- Group Activity and Real-life Context: Miles, Charlie, Emma and Melissa

Here Miles, Charlie, Emma and Melissa are in role as a casting team working for a major Hollywood studio to assist Baz Luhrmann, who is making a new film of “Of Mice and Men”. They make suggestions and recommendations for actors to play four of the roles from the book. This activity is assessed for the Group Activity context, because although they are in role, the task does not allow the students sufficient scope to create “convincing characters”.

However, audience and purpose are clearly “beyond the classroom” so the “real-life context” requirement has been firmly met.

This task invites strong collaboration, with all working together to achieve a definite outcome. The key to a profitable discussion lies in the candidates coming to the discussion thoroughly prepared, with their own ideas.

This task may be adapted to work with any text being studied.

Miles makes a thoughtful contribution; he listens well to the ideas of others, reflecting carefully on these. However he is not always as effective in conveying his own point of view and ideas. It is a pity he does not promote his choices more, particularly in his exchanges with Charlie.

Charlie, on the other hand, is sensitive to the contributions of others, but also has a quiet confidence in his own ideas. He securely fulfils the band descriptor: “identify useful outcomes and help structure discussions through purposeful contributions”. His questioning of Miles regarding Sean Bean and Daniel Craig seeks “clarification through apt questioning”.

Emma uses her knowledge of the text to move the discussion on, listening to suggestions in a thoughtful and considerate way. Her own suggestions for the various characters are purposeful, and delivered in a developed manner.

Melissa, as an informal Chair for the group, meets all the strands for Band 2. Her performance in this role just tips her into the next band: “interrogating what is said” and “encouraging participation”. To be more securely placed in the top band, Melissa would have had to manage the whole task in a more active way.

Miles- Band 2: a mark of 24

Charlie- Band 2: a mark of 30

Emma- Band 2: a mark of 30

Melissa- Band 1: a mark of 32

9. Victim/Perpetrator- Drama-focussed and Real-life Context: Tom B, Vicki and Tom S

In this Drama-focussed Activity, Tom B, Vicki and Tom S take on the roles of prison liaison officer, victim of a crime and perpetrator of the crime respectively. A series of three scenes culminates in Vicki meeting Tom S, who burgled her home.

This activity securely fulfils the “real-life context” and may be adapted by centres, changing characters involved and the original crime. As a Drama-focussed task, it has the advantage that each individual concerned is given equal opportunity to develop their role.

Tom B is in role as the prison liaison officer. We see him in the first scene with Tom S, the burglar, where he persuades Tom S to meet his victim, and then in the second scene with Vicki, the victim. Finally he plays a minor role in the last scene; the actual meeting.

He creates a “convincing character”, assuming an appropriate degree of formality, in the language used and in his manner. There is a contrast between, the harshness in tone, talking to Tom S and a softer approach towards Vicki, whilst still maintaining an appropriate distance.

Vicki is similarly convincing as the victim, whose home was burgled. She appears in the second scene, as the young woman trying to come to terms with what has happened to her, and then in the last scene, when she confronts Tom S. She responds skilfully to the two contrasting situations, using carefully selected verbal and non-verbal techniques.

Tom S as the burglar develops and sustains his role. He appears in the first and last scenes, but there is not the degree of contrast in his interaction with Tom B and then with Vicki, which would fulfil the Band 2 descriptor: “respond skilfully and sensitively in different situations and scenarios”. Similarly he is not fully convincing as the abandoned husband. However he completely fulfils the band descriptors for Band 3.

General comment on performances: all candidates showed the potential to achieve a higher band/mark, but in order to do so, it all needed to be longer, more sustained. The content could have been extended with the characters revealing more, developing their “back stories”, which were only briefly glimpsed.

Tom B- Band 2: a mark of 27

Vicki- Band 2: a mark of 28

Tom S- Band 3: a mark of 23

10. Whodunit? - Drama-focussed Activity and Real-life Context:

Police Interviewers: Alastair, Amelia and Sophie

Suspects: Jay, Tobi, Jawad, Kate and Ethan

This Drama-focussed activity involves a number of students all in role. The police panel of interviewers of Alastair, Amelia and Sophie question in turn five suspects: Jay in role as Norman Normal; Tobi in role as Carol Keen; Jawad in role as Lesley Livewire; Kate in role as Susan Smooth and Ethan in role as Dave Dynamo. The students playing the suspects have been given a brief character description to develop and the scenario that Mr Finlay has been found dead in his office this morning, a knife sticking out of his back; this being the cause of death. He held a dinner party the night before for five ex-pupils and one of these suspects is the killer. Only the killer knows who he/she is.

This activity securely fulfils the “real-life context”.

The Police Interviewers:

Alastair sustains the role of police interviewer, by the use of appropriate language and gesture. He “controls” the start and finish of the interviews with necessary formality. He makes contributions throughout, showing understanding and insight by his questioning and comments. However there is an unfortunate lapse, when he falls out of role with the final suspect and struggles to regain his poise. Similarly with “Susan Smooth”/Kate, saying “I’m sorry I only asked” is not very Police-like.

Amelia is convincing throughout, quickly regaining her composure and slotting back into role after the spontaneous laughter when questioning the final suspect. She responds to the different suspects exploring ideas, issues and relationships; summarising points made.

Sophie grows into the role, questioning effectively. She does not respond to the answer given, which causes Alastair and Amelia to react. She maintains the illusion of the situation, by continuing with the questioning of the final suspect.

The Suspects:

Jay has the role of Norman Normal, ex-policeman turned lumberjack. He moves beyond creating a straightforward role, but he was a little clumsy and hesitant in responding to the questions, particularly those delving a little deeper, as to motive. He sustains his role, but although he develops it to some extent, he could have done more to develop the whole “incident” and his part in it, revealing more of his character.

Tobi has the role of Carol Keen: ex-army. She similarly to Jay is rather undeveloped in her responses, brief often enigmatic on occasion. However she sustains her role and is believable; meeting the descriptors for Band 3, particularly the second strand.

Jawad as the unemployed Cambridge graduate, Lesley Livewire, creates a convincing moving towards a more complex character. He conveys a credible “back story”, responds with full answers to the questions, creating a developed narrative. He appears helpful and co-operative, whilst playing a subtle game throwing “red herrings” to the Police.

Kate, as Susan Smooth, similarly conveys a whole “back story” to her character: the outdoor pursuit instructor, but also the rather spoilt rich kid. Issues and relationships from the evening itself are explored, along with glimpses into her “private life”.

Ethan plays Dave Dynamo, the wayward boy friend of the murder victim’s daughter. He creates a convincing character: “using a range of carefully selected verbal and non-verbal techniques”; moving the chair, the use of his hands, pauses, delivery of his answers. However, the character as portrayed or created, of surly and reluctant young man, does not allow for very full responses, and so is rather self limiting to some extent.

Police Interviewers:

Alastair- Band 3: a mark of 21

Amelia- Band 2: a mark of 25

Sophie- Band 2: a mark of 25

The Suspects:

Jay- Band 3: a mark of 19

Tobi- Band 3: a mark of 20

Jawad- Band 1: a mark of 32

Kate- Band 1: a mark of 32

Ethan- Band 2: a mark of 26

Stimulus material for the: “Whodunit?” activity

Mr Finlay has been found dead in his office this morning, a knife sticking out of his back; this being the cause of death.

He held a dinner party the night before for five ex-pupils. One of these suspects is the killer.

A serious crime squad has been set up to investigate the crime.

The five ex-pupils:

Norman Normal: He attended school, was always on time and did as he was told. However, by the time he started work he could not act on his own initiative. He blamed Mr Finlay for not allowing him to develop as an individual. He later joined the Police and then became a lumberjack.

Carol Keen: She worked ever so hard at school but became so stressed that she failed her GCSEs. She always blamed Mr Finlay for not helping her more. She went into the army but was dishonourably discharged after the second Iraq war.

Lesley Livewire: S/he loved school and passed every exam, later going to Cambridge University. However, s/he was only good at passing exams. S/he couldn't maintain a relationship or change a light bulb. Rumour was that s/he was having a relationship with another guest. But it was a secret.

Susan Smooth: She hated school because she was so cool. She didn't try at all but when she failed her exams she blamed Mr Finlay, saying he should have "made" her work. She later became an Outdoor Pursuits instructor.

Dave Dynamo: Dave was full of energy and he was always being excluded from school. He was eventually thrown out for good but rumours have it that he was dating Mr Finlay's 20 year old daughter. He worked in a zoo for a while.

Clues:

- A scream was heard at midnight
- An announcement was made over dinner
- Someone left the table during the meal

Administration

Centres should be aware that for the Speaking and Listening units: A643 GCSE English and A652 section a), GCSE English Language, all documentation should be sent to the moderator with the computer printed mark sheets.

From January 2013 centres will have the same moderator across units A643 and A652 section a) and section b) to ease administration. Therefore, centres may wish to gather all work together to send to the moderator at the same time. This would involve waiting for OCR to send a sample request for A652 b) Spoken Language. **Teachers select the sample for the Speaking and Listening, as described in point 13. of the instructions document CWI769.**

The following documentation should be sent to the moderator by January 10th, in the January session, or by May 15th in the June session:

- Computer Printed Mark Sheets (MS1s) or equivalent
- Controlled Assessment Forms GCW316. Each centre should select their own sample of 7 candidates per teaching group, including the highest and lowest marks awarded.
- The Internal Standardisation Record GCW330
- The Centre Authentication Form CCS160

For further guidance on the administration of Speaking and Listening, please refer to the following documents, both of which can be found on the OCR website:

- Instructions to centres on the Marking and Moderation of Coursework (CWI769)
- Units A643/A652 Speaking and Listening Checklist for Teachers (GCW331)

Entry options:

Candidates may be entered for January or June 2013 examination series. However, candidates starting the course from September 2012 must follow the linear route and enter all units at the same time at the end of the course. For more information please see the GCSE English Linear document, on the main OCR website under 'Key documents'.

There is a direct crossover between English A643 and English Language A652 Section a), so whilst assessment for section a) may be completed separately, entry must be made for the whole unit ie. a) together with section b) Spoken Language.

Record keeping:

Centres have appropriate recording procedures for candidates; formal and informal records are kept by Centres. OCR provides a Candidate Assessment form here for the purpose:

http://www.ocr.org.uk/qualifications/type/gcse_2010/english/english/documents/

Many centres have developed their own on-going records and data tracking methods, which feed into the formal record sent as part of the sample to the external moderator.

Internal standardisation procedures:

Centres must have procedures in place to ensure that internal marking is standardised and that a reliable rank order of marks is sent to the external moderator. The internally set standard is judged against the agreed OCR standard by the use of filmed assessments from OCR and confirmed by advisory visits to centres.

Assessment:

The weighting of Speaking and Listening is 20%. The mark range is 0-40. The units are centre assessed and externally moderated. The process for marking is unchanged; the most appropriate band fixed on and then, whether performance was top, middle or bottom of the band and finally a specific mark awarded. The final mark awarded is now based on a mathematical average: the three performances, one from each context, are each marked out of 40; they are then totalled, giving a mark out of 120. The mark out of 120 is divided by 3 to provide the final mark. The relationship between bands/marks and grades has changed. There should be no assumption that a band equates to a grade. Visits to Centres will continue as part of the assessment and moderation process. Each centre will receive a visit about once every three years.



GENERAL QUALIFICATIONS

Telephone 01223 553998

Facsimile 01223 552627

general.qualifications@ocr.org.uk

1 Hills Road, Cambridge CB1 2EU

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