



# GCSE

## English

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Session: 2010  
Type: Specification  
Code: 1900

**OCR GCSE IN ENGLISH  
(OPENING MINDS)**

**1900**

Qualification Accreditation Number: 100/1986/8

**For First Teaching in September 2002  
and First Certification in Summer 2004**

‘ Designed for **FLEXIBILITY** and **CHOICE**

**ENHANCED LINEAR** and **NEW STAGED** assessment routes

**TWO FREE OCR TEXTS** - Poetry Collection, Short Story Collection ’

‘ **JOINT COURSEWORK** English - English Literature

**Reading and Writing COURSEWORK SIMPLIFIED**

**EXAM ALTERNATIVE** to written coursework ’

‘ **EARLY ENTRY** components

**MIX AND MATCH** tiering

**TAILORED RE-SITS** ’

‘ **Easy-to-access PROFESSIONAL ADVICE**

**Range of WEB-BASED SUPPORT**

**HIGH-QUALITY** endorsed **PUBLICATIONS** ’

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## Foreword to the Second Edition

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This specification has been revised to include amendments notified to Centres in December 2002. The main changes from the first edition are outlined below and are sidelined throughout the document.

In the light of the experience of coursework assessment in Summer 2002, OCR has reviewed the sections on coursework in this new GCSE English specification. The following sections are affected:

- Section 7 Coursework: Literary Heritage and Imaginative Writing (Unit 4)
- Section 8 Coursework: Speaking and Listening (Unit 5)

Whilst there have been no changes to the actual criteria, there has been some concern that references in Section D: Coursework to graded mark bands might lead to misunderstanding concerning the relationship between marks and grades.

The criteria are provided to enable teachers to award the appropriate *mark* for each candidate's piece of work. The mark bands in the criteria do not equate to grades, and should not be interpreted as representing the requirements for particular grades. The actual grade thresholds for Coursework will be determined by the OCR awarding committee, alongside the thresholds for the written examination papers, working within the statutory Code of Practice.

In order to avoid confusion or misunderstanding, the criteria in the specification are no longer labeled as to imply a relationship to grades.

We have also taken the opportunity to:

- include the marking criteria for writing that were not included in the original specification;
- review other related paragraphs to add clarity, following discussions at the first round of INSET.

Centres should note that the criteria to be used when marking Reading and Speaking & Listening in English have not changed.

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# CONTENTS


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<b>FOREWORD TO THE SECOND EDITION</b>	<b>2</b>
<b>CONTENTS</b>	<b>3</b>
<b>SECTION A: SPECIFICATION SUMMARY</b>	<b>6</b>
<b>SECTION B: GENERAL INFORMATION</b>	<b>9</b>
<b>1 Introduction</b>	<b>9</b>
1.1 Rationale	9
1.2 Certification Title	9
1.3 Level of Qualification	9
1.4 Recommended Prior Learning	9
1.5 Progression	10
1.6 Overlap with Other Qualifications	10
1.7 Restrictions on Candidate Entries	10
1.8 Code of Practice Requirements	10
1.9 Status in Wales and Northern Ireland	10
<b>2 Specification Aims</b>	<b>12</b>
<b>3 Assessment Objectives</b>	<b>13</b>
3.1 AO1 - Speaking and Listening	13
3.2 AO2 - Reading	13
3.3 AO3 - Writing	13
<b>4 Scheme of Assessment</b>	<b>14</b>
4.1 Specification Structure	14
4.2 Tiers	14
4.3 Units	15
4.4 Assessment Routes	16
4.5 Unit Availability	20
4.6 Question Papers	20
4.7 Texts	21
4.8 Internal Assessment (Coursework)	21
4.9 Weighting of Assessment Objectives	22

4.10	Differentiation	23
4.11	Making Entries	23
4.12	Uniform Marks	25
4.13	Awarding of Grades	25
4.14	Grade Descriptions	26
4.15	Assessment of Written Communication	27
<b>SECTION C: SPECIFICATION CONTENT</b>		<b>29</b>
<b>Summary</b>		<b>29</b>
<b>5</b>	<b>Specification Content</b>	<b>30</b>
5.1	Unit 1: Non-Fiction, Media and Information	30
5.2	Unit 2: Different Cultures, Analysis and Argument	32
5.3	Unit 3: Literary Heritage and Imaginative Writing	33
5.4	Unit 4: Literary Heritage and Imaginative Writing	34
5.5	Unit 5: Speaking and Listening	35
<b>SECTION D: COURSEWORK</b>		<b>37</b>
<b>6</b>	<b>Regulations for Internal Assessment</b>	<b>37</b>
6.1	Supervision and Authentication of Coursework	37
6.2	Task Setting	37
6.3	Differentiation	37
6.4	Minimum Requirements for Internally Assessed Work	38
6.5	Production and Presentation of Internally Assessed Written Work	38
6.6	Marking of Internally Assessed Work	39
6.7	Standardisation of Internally Assessed Work	39
6.8	Procedures for External Moderation	40
<b>7</b>	<b>Coursework: Literary Heritage and Imaginative Writing (Unit 4)</b>	<b>41</b>
7.1	Reading and Writing	41
7.2	Task Setting	41
7.3	Marking of Internally Assessed Work	41
7.4	Mark Band Criteria	42
7.5	Incomplete Coursework	43
7.6	Procedures for External Moderation	43
7.7	Mark Band Criteria: Reading in the English Literary Heritage	45

7.8	Mark Band Criteria for Writing to Explore, Imagine, Entertain: Coursework	47
<b>8</b>	<b>Coursework: Speaking and Listening (Unit 5)</b>	<b>50</b>
8.1	Speaking and Listening Coursework	50
8.2	Task Setting and Internal Records	50
8.3	Marking of Internally Assessed Work	51
8.4	Mark Band Criteria	51
8.5	Incomplete Coursework	52
8.6	Procedures for External Moderation	52
8.7	Marking Criteria for Speaking and Listening	54
<b>SECTION E: FURTHER INFORMATION</b>		<b>59</b>
<b>9</b>	<b>Opportunities for Teaching</b>	<b>59</b>
9.1	ICT	59
9.2	Citizenship	59
9.3	Spiritual, Moral, Ethical, Social and Cultural Issues	60
9.4	Health, Safety and Environmental Issues	60
9.5	The European Dimension	60
<b>10</b>	<b>Key Skills</b>	<b>61</b>
<b>11</b>	<b>Arrangements for Candidates with Special Needs</b>	<b>61</b>
<b>12</b>	<b>Support and In-service Training for Teachers</b>	<b>62</b>
<b>13</b>	<b>Appendix A: Prescribed Texts</b>	<b>63</b>
13.1	Use of Texts in Examinations	63
13.2	Specified Editions	63
13.3	Prescribed Selections	64

Throughout the specification the following icons are used to signpost teaching and learning opportunities in:

 Citizenship

 ICT

 Key Skills.

## SECTION A: SPECIFICATION SUMMARY

This new specification is designed to offer **flexibility both in study and teaching**. It has a unit-based structure, **enabling both linear and staged assessment routes**. Links with prescribed texts in OCR GCSE English Literature enable Centres to plan unified courses.

## SPECIFICATION STRUCTURE

The **specification** as a whole is subdivided into **units**, each of which assesses a particular area of content (reading, writing, speaking and listening). Units which are externally assessed (by written examination) contain two **options**: a Foundation Tier **component** (paper) and a Higher Tier **component** (paper). Foundation Tier assesses grades G to C and Higher Tier assesses grades D to A\* (with an allowed grade E). Coursework units are not tiered.

Unit	Option	Title	Duration/ Format	Weighting
<b>1</b>	2431 F	Non-Fiction, Media and Information: (Foundation Tier)	Written Exam 1 hr 45 mins	30%
	2431 H	Non-Fiction, Media and Information: (Higher Tier)	Written Exam 1 hr 45 mins	
<b>2</b>	2432 F	Different Cultures, Analysis and Argument: (Foundation Tier)	Written Exam 1 hr 45 mins	30%
	2432 H	Different Cultures, Analysis and Argument: (Higher Tier)	Written Exam 1 hr 45 mins	
<b>3</b>	2433 F	Literary Heritage and Imaginative Writing: (Foundation Tier)	Written Exam 1 hr 45 mins	(20%)
	2433 H	Literary Heritage and Imaginative Writing: (Higher Tier)	Written Exam 1 hr 45 mins	
<b>4</b>	2434	Literary Heritage and Imaginative Writing	Coursework	(20%)
<b>5</b>	2435	Speaking and Listening	Coursework	20%

In order to certificate for a GCSE qualification, **at least four units must be taken**, including:

- one component from Unit 1
- one component from Unit 2
- *Either* one component from Unit 3  
*or* Unit 4
- Unit 5

Candidates must also be entered for certification (code 1900) to claim their overall grade for the qualification.

## ASSESSMENT ROUTES

### Linear Routes

Although the specification is unit-based, it is possible to follow a traditional linear route through the course (see Section 4.4).

Four units may be entered in the same examination session:

*Either* Units 1, 2, 3 and 5 (20% coursework route)

*or* Units 1, 2, 4 and 5 (40% coursework route)

### Staged Routes

Four or more units (or options within a unit) may be entered across two or more examination sessions. Units may be re-taken once, if wished, prior to certification. However, GCSE General Criteria require that *at least 50% of the qualification be taken as terminal external assessment*.

When a valid combination of units has been achieved (following the taking of the terminal assessment) a certification entry will generate an overall grade for the qualification.

## QUESTION PAPERS

Each question paper comprises Sections A and B.

### Unit 1: Non-Fiction, Media and Information

Section A requires candidates to do two tasks based on reading; at Foundation Tier, Task 1 may be subdivided. Section B requires all candidates to do one writing task.

### Unit 2: Different Cultures, Analysis and Argument

Section A requires candidates to do one task based on reading. Section B requires candidates to do two writing tasks.

### Unit 3: Literary Heritage and Imaginative Writing

Section A requires candidates to do one writing task. Section B requires candidates to do two tasks based on reading from the English literary heritage.



## INTERNAL ASSESSMENT

Some coursework in Unit 4 may be common to English and English Literature.

### Unit 4: Literary Heritage and Imaginative Writing

Candidates are required to submit **three** items of coursework:

- **Item 1:** writing to explore, imagine, entertain;
- **Item 2:** reading in the English literary heritage - Shakespeare;
- **Item 3:** reading in the English literary heritage - poetry (pre- or post-1914).

### Unit 5: Speaking and Listening

Candidates are required to submit work in three assessment contexts:

- extended individual contribution
- group discussion and interaction
- drama-focussed activity

## ENTRIES

Entries must be made for each unit in the appropriate session. For a qualification grade to be awarded, a specific certification entry for code 1900 must be made.

First certification will be in June 2004.

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## SECTION B: GENERAL INFORMATION

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### 1 Introduction

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#### 1.1 RATIONALE

This GCSE English specification meets the requirements of the National Curriculum Order for English (DfEE, 2000) and of the Subject Criteria for GCSE English (QCA, 2001).

This new specification provides a coherent, satisfying and worthwhile course of study for candidates, whether they wish to pursue the study of English beyond GCSE or whether GCSE will be their last experience of studying the subject.

OCR has taken great care in the preparation of this specification and assessment material to avoid bias of any kind.

#### 1.2 CERTIFICATION TITLE

This specification will be shown on a certificate as:

OCR GCSE in English.

#### 1.3 LEVEL OF QUALIFICATION

This qualification is approved by the regulatory authorities (QCA, ACCAC and CCEA) as part of the National Qualifications Framework.

Candidates who gain grades G to D will have achieved an award at Foundation Level.

Candidates who gain grades C to A\* will have achieved an award at Intermediate Level.

Four GCSEs at grade G to D and four GCSEs at grade C to A\* are equivalent to one six-unit GNVQ at Foundation and Intermediate level respectively.

#### 1.4 RECOMMENDED PRIOR LEARNING

Candidates who are taking courses leading to this qualification at Key Stage 4 should normally have followed the corresponding Key Stage 3 programme of study within the National Curriculum.

Candidates entering this course should have achieved a general educational level equivalent to National Curriculum Level 3, or a distinction at Entry Level within the National Qualifications Framework.

## 1.5 PROGRESSION

GCSE qualifications are general qualifications, which enable candidates either to progress directly to employment, or to proceed to further qualifications.

Many candidates who enter employment with one or more GCSEs will undertake training or further part-time study with the support of their employers.

Progression to further study from GCSE will depend upon the number and nature of the grades achieved. Broadly, candidates who are awarded mainly grades G to D at GCSE could either strengthen their base through further study of qualifications at Foundation Level within the National Qualifications Framework, or proceed to Intermediate Level. Candidates who are awarded mainly grades C to A\* at GCSE would be well prepared for study at Advanced Level within the National Qualifications Framework.

## 1.6 OVERLAP WITH OTHER QUALIFICATIONS

Some of the reading requirements in this specification overlap with those of OCR's GCSE English Literature specification (1901). Common coursework may be submitted, where appropriate.

## 1.7 RESTRICTIONS ON CANDIDATE ENTRIES

Candidates who enter for certification in this GCSE specification **may not** also enter for any other GCSE specification with the certification title **English** in the same examination series.

Every specification is assigned to a national classification code indicating the subject area to which it belongs.

Centres should be aware that candidates 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 5010.

## 1.8 CODE OF PRACTICE REQUIREMENTS

This specification will comply in every respect with the revised Code of Practice requirements for courses starting in September 2002.

## 1.9 STATUS IN WALES AND NORTHERN IRELAND

This specification has been approved by ACCAC for use by Centres in Wales and by CCEA for use by Centres in Northern Ireland.

Candidates in Wales and Northern Ireland should not be disadvantaged by terms, legislation or aspects of government that are different from those in England. Where such situations might

occur, including in the external assessment, the terms used have been selected as neutral, so that candidates may apply whatever is appropriate to their own situation.

OCR will provide specifications, assessments and supporting documentation only in English.

Further information on the provision of assessment materials in Welsh and Irish may be obtained from the OCR Information Bureau (telephone 01223 553998).

### 1.9.1 National Curriculum Requirements for Wales

In order to fulfil National Curriculum requirements in Wales, students must study poetry, prose and drama. Within this, the range of reading must include:

- (a) work from the English literary heritage by at least one major writer with a well-established critical reputation;
- (b) work by a Welsh author writing in English or that has a Welsh setting or special relevance to Wales;
- (c) texts from other cultures and traditions.

The reading also should include:

- (d) non - fiction texts
- (e) media texts

Candidates may be assessed on the above through this specification as follows:

- (a) and (b) coursework items 1 and 2 - drama and poetry. For example item 1 could be Shakespeare and item 2 poetry by a Welsh writer. Alternatively item 1 could be a Welsh dramatist and item 2 poetry from the English literary heritage;
- (c) tested in Unit 2 via the prescribed texts;
- (d) and (e) tested in Unit 1 via unseen material. Any appropriate materials may be used for preparation.

Although at Key Stage 4, candidates from Centres in Wales are not required to include (b) in order to gain a GCSE, Centres that omit this will not be fulfilling their National Curriculum requirements. Specifically, they will have to ensure that work by a Welsh author writing in English or that has a Welsh setting or special relevance to Wales is studied **in addition** to the GCSE requirements.

### 1.9.2 National Curriculum Requirements for Northern Ireland

In order to fulfil National Curriculum requirements, students must study poetry, prose and drama. Within this, the range of reading assessed must include:

- (a) work by at least one author published before 1914;
- (b) work by at least one major Irish author with a well-established critical reputation whose work was published after 1914;
- (c) texts from other cultures and traditions.

The reading should also include:

- (d) non - fiction texts;
- (e) media texts.

Candidates may be assessed on the above through this specification as follows:

- (a) and (b) coursework items 1 and 2 - drama and poetry. For example item 1 could be either a play by Shakespeare or a play by an Irish dramatist. Item 2 must be poetry by an Irish writer;
- (c) tested in Unit 2 via the prescribed texts;
- (d) and (e) tested in Unit 1 via unseen material. Any appropriate materials may be used for preparation.

Although candidates from Centres in Northern Ireland are not required to include (b) in order to gain a GCSE, Centres that omit this will not be fulfilling their National Curriculum requirements.

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## 2 Specification Aims

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This specification aims:

in **reading**, to develop candidates' ability to:

- read accurately, fluently and with understanding;
- understand and respond to the texts they read;
- read, analyse and evaluate a wide range of texts, including literature from the English literary heritage and from other cultures and traditions.

in **writing**, to develop candidates' effective use of:

- compositional skills - developing ideas and communicating meaning to a reader using a wide-ranging vocabulary and an effective style, organising and structuring sentences grammatically and whole texts coherently;
- a widening variety of forms for different purposes.

in **speaking and listening**, to develop candidates' ability to:

- use the vocabulary and grammar of standard English;
- formulate, clarify and express ideas;
- adapt speech to a widening range of circumstances and demands;
- listen, understand and respond appropriately to others.

The specification also aims:

- to offer Centres maximum flexibility in the planning, teaching and assessment of their courses;
- to enable Centres to use any perceived advantages of staged assessment.

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## 3 Assessment Objectives

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Candidates must demonstrate their ability to:

### 3.1 AO1 - SPEAKING AND LISTENING

- (i) communicate clearly and imaginatively, structuring and sustaining their talk and adapting it to different situations, using standard English appropriately;
- (ii) participate in discussion by both speaking and listening, judging the nature and purposes of contributions and the roles of participants;
- (iii) adopt roles and communicate with audiences using a range of techniques.

### 3.2 AO2 - READING

- (i) read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them;
- (ii) distinguish between fact and opinion and evaluate how information is presented;
- (iii) follow an argument, identifying implications and recognising inconsistencies;
- (iv) select material appropriate to their purpose, collate material from different sources, and make cross references;
- (v) understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects, and comment on ways language varies and changes.

### 3.3 AO3 - WRITING

- (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes;
- (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features;
- (iii) use a range of sentence structures effectively with accurate spelling and punctuation.

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## 4 Scheme of Assessment

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### 4.1 SPECIFICATION STRUCTURE

‘ A new specification, designed for **FLEXIBILITY** and **CHOICE** ’

The **specification** as a whole is subdivided into **units**, each of which assesses a particular area of content (reading, writing, speaking and listening). Choices are made at unit level within the specification and therefore the requirements of the course as a whole can be met in a variety of different ways (explained in Section 4.4 below).

Units which are externally assessed (by written examination) contain two **options**: a Foundation Tier **component** (paper) and a Higher Tier **component** (paper). Coursework units are not tiered.

‘ Candidates may follow a linear or staged route ’

Candidates may follow different assessment **routes** through the specification. Routes are either '**linear**' (all units assessed at the end of the course) or '**staged**' (units taken in more than one session).

### 4.2 TIERS

Written papers (Units 1, 2 and 3) are offered at two tiers: Foundation Tier and Higher Tier. Foundation Tier targets grades G to C and Higher Tier targets grades D to A\*. An allowed grade E will be awarded on the Higher Tier components. Internal assessment in Unit 4 and Unit 5 is untiered.

‘ Candidates may attempt papers at a mixture of, or both, tiers ’

Within any unit, candidates may be entered for *either* the Foundation Tier *or* the Higher Tier paper. It is not necessary for candidates to enter at the same tier in every unit. Candidates may, if they wish, attempt papers at both tiers, but **not in the same examination session**, since the papers will be timetabled simultaneously.

The final qualification grade awarded will be independent of tier and based on the total uniform mark (see Section 4.12).

### 4.3 UNITS

Unit	Option	Title	Duration/ Format	Weighting
<b>1</b>	2431 F	Non-Fiction, Media and Information: (Foundation Tier)	Written Exam 1 hr 45 mins	30%
	2431 H	Non-Fiction, Media and Information: (Higher Tier)	Written Exam 1 hr 45 mins	
<b>2</b>	2432 F	Different Cultures, Analysis and Argument: (Foundation Tier)	Written Exam 1 hr 45 mins	30%
	2432 H	Different Cultures, Analysis and Argument: (Higher Tier)	Written Exam 1 hr 45 mins	
<b>3*</b>	2433 F	Literary Heritage and Imaginative Writing: (Foundation Tier)	Written Exam 1 hr 45 mins	(20%)
	2433 H	Literary Heritage and Imaginative Writing: (Higher Tier)	Written Exam 1 hr 45 mins	
<b>4*</b>	2434	Literary Heritage and Imaginative Writing	Coursework	(20%)
<b>5</b>	2435	Speaking and Listening	Coursework	20%

‘ Candidates may enter either Unit 3 (exam) or Unit 4 (coursework) - or both ’

\* Candidates may enter **either** Unit 3 (examination) **or** Unit 4 (coursework), **or both**. For certification, however, **only one** of these units will be counted.



## 4.4 ASSESSMENT ROUTES

‘Candidates may take either a linear route or a staged route’

Although this specification is unit based, it may be taken either through a linear route or through a staged route.

### 4.4.1 Linear Assessment Routes

‘Linear candidates enter all required units at the end of the course’

Centres which have previously entered candidates for OCR GCSE English 1500 will find that the same linear structure is available, as follows:

**Linear route  
with  
40% coursework**

Unit 1 - exam

Unit 2 - exam

Unit 4 - coursework

Unit 5 - coursework

‘Candidates may take a ‘minimum coursework’ linear route’

There is a new linear route with only 20% coursework.

**New linear route  
with  
20% coursework**

Unit 1 - exam

Unit 2 - exam

Unit 3 - exam

Unit 5 - coursework

‘Candidates may enter both Unit 3 (examination) and Unit 4 (coursework)’

A candidate following the linear route may be entered for both units in the same session and the better mark of the two will be used for certification.

**Linear route with  
coursework AND  
examination**

Unit 1 - exam  
Unit 2 - exam  
Unit 3 - exam  
Unit 4 - coursework  
Unit 5 - coursework

‘Candidates may transfer from coursework to examination at the end of the course’

A candidate who has underachieved in Literary Heritage and Imaginative Writing coursework, Unit 4, may be entered instead for the written examination, Unit 3.

‘Linear candidates may enter each unit at a different tier’

The new linear routes have additional flexibility, to meet individual candidate needs and aptitudes. For example:

**Linear route  
with  
40% coursework  
'mix and match' tiers**

Unit 1 - exam (H)  
Unit 2 - exam (F)  
Unit 4 - coursework  
Unit 5 - coursework

**Linear route  
with  
20% coursework  
'mix and match' tiers**

Unit 1 - exam (H)  
Unit 2 - exam (F)  
Unit 3 - exam (F)  
Unit 5 - coursework

#### 4.4.2 Staged Assessment Routes

‘Candidates may enter units across more than one examination session’

The new, unit-based structure of the specification offers **increased flexibility both in study and teaching**. Assessment may be **'staged' over a number of examination sessions**. Various **combinations of components** may be taken and re-taken in order to maximize the overall grade.

Candidates may enter four or more units across two or more examination sessions, and so take the opportunity to achieve the optimum grade.

Staged assessment is subject to the rules given in Section 4.11, and it should be noted that **at least 50% of the qualification must be taken as terminal external assessment**.

The specification allows Departments the flexibility to move towards staged assessment wherever it will be of advantage to candidates. For example:

‘Coursework may be submitted early’

<b>June</b>	Unit 4 - coursework
<b>January</b>	Unit 5 - coursework
<b>June</b>	Unit 1 - exam Unit 2 - exam

Candidates may be entered for internally assessed units in any available session throughout the course. Moderation will take place in that session and the marks will remain available for certification at a later date.

‘Candidates can take both Unit 3 (exam) and Unit 4 (coursework) in different sessions’

<b>January</b>	Unit 4 - coursework
<b>June</b>	Unit 1 - exam Unit 2 - exam Unit 3 - exam Unit 5 - coursework

In this example the candidate has not achieved a satisfactory result in Unit 4 and so takes the examination option (Unit 3) in the subsequent session. In this example the better result from Unit 3 or 4 would be used towards the overall grade.

‘ One examined unit may be taken early ’

<b>January</b>	Unit 1 - exam
<b>June</b>	Unit 2 - exam Unit 3 - exam Unit 5 - coursework

‘ One unit may be taken early, then re-sat ’

<b>January</b>	Unit 3 - exam
<b>June</b>	Unit 1 - exam Unit 2 - exam Unit 3 - exam (re-sit) Unit 5 - coursework

Where appropriate, a candidate may seek the optimum grade using combinations of the above possibilities. For example, a candidate may enter both coursework and examination units, ‘mix and match’ tiers in examination papers, enter a unit early and attempt a re-sit.

‘ Candidates may maximize their opportunities. ’

<b>June</b>	Unit 1 - exam (F)
<b>January</b>	Unit 2 - exam (F) Unit 3 - exam (H) Unit 5 - coursework
<b>June</b>	Unit 1 - exam (H) Unit 2 - exam (H) Unit 3 - exam (H)

In this example, the candidate has taken sufficient units to be able to certificate in the January session. However, the option is taken to re-sit all the examination units in June with a change of tier in Units 1 and 2.

**Note:** In this example, two of the unit results from the final June session must count towards certification in order to fulfil the ‘terminal’ rule (see Section 4.11.4). An earlier result for *one* of the retaken units will be used if it is better than the final attempt.

Many other routes and combinations of units are possible, subject to the rules given below. If more complex routes are being considered, Centres are advised to contact OCR for advice.

## 4.5 UNIT AVAILABILITY

‘ There are two assessment sessions in each year, in January and June. ’

Availability in 2003 and in subsequent years is shown in the table below.

Unit	Title	June 2003	Jan 2004	June 2004	Jan 2005	June 2005+
1	Non-Fiction, Media and Information	–	–	–	–	–
2	Different Cultures, Analysis and Argument	–	–	–	–	–
3	Literary Heritage and Imaginative Writing	–	–	–	–	–
4	Literary Heritage and Imaginative Writing (Coursework)	–	–	–	–	–
5	Speaking and Listening (Coursework)	–	–	–	–	–

The first certification session for this qualification will be in Summer 2004.

## 4.6 QUESTION PAPERS

Each question paper comprises Sections A and B.

### Unit 1: Non-Fiction, Media and Information

Section A requires candidates to do two tasks based on reading; at Foundation Tier, Task 1 may be subdivided. Reading passages are 'unseen'; differentiated materials will be set.

Section B requires all candidates to do one writing task.

### Unit 2: Different Cultures, Analysis and Argument

Section A requires candidates to do one task based on reading of a prescribed text.

Section B requires candidates to do two writing tasks.

### Unit 3: Literary Heritage and Imaginative Writing

Section A requires candidates to do one writing task.

Section B requires candidates to do two tasks based on reading from the English literary heritage. Since reading materials are prepared, the same passages may be set at both Foundation and Higher Tiers.

## 4.7 TEXTS

Full details of all texts (editions, selections from texts, etc.) are given in **Appendix A**.

### 4.7.1 Use of texts in examinations

In Units 2 and 3, the examination will be 'open book'. Candidates must take into the examination copies of the texts they have studied.

**Regulations concerning the use of texts in examinations will change in June 2005. For details, see Appendix A, below.**

### 4.7.2 OCR Texts

#### ‘TWO FREE OCR TEXTS - Poetry and Short Story Collections’

OCR will publish two texts which will be available **free to all Centres entering candidates** for this specification.

*Opening Worlds* (a collection of post-1914 short stories from different cultures and traditions) will be an optional text for OCR GCSE English, Unit 2. *Opening Worlds* will also be an optional set text for English Literature and may be used where appropriate in coursework for English Literature.

*Opening Lines* (a selection of poems written both before 1914 - including writers from the English literary heritage - and after 1914) will be the set text for Unit 3, and may also be used in reading coursework for GCSE English. *Opening Lines* will also be an optional set text for English Literature and may be used where appropriate in coursework for English Literature.

## 4.8 INTERNAL ASSESSMENT (COURSEWORK)

Unit 4, Literary Heritage and Imaginative Writing, and Unit 5, Speaking and Listening, will be internally assessed.

### Unit 4: Literary Heritage and Imaginative Writing

Candidates are required to submit **three** items of coursework:

- **Item 1:** writing to explore, imagine, entertain;
- **Item 2:** reading in the English literary heritage - Shakespeare;
- **Item 3:** reading in the English literary heritage - poetry (pre- or post-1914).

Guidance on administration and marking of coursework for Unit 4 can be found in Sections 6 and 7.

## Unit 5: Speaking and Listening

Candidates are required to submit work in three assessment contexts:

- extended individual contribution
- group discussion and interaction
- drama-focussed activity

Guidance on administration and marking of coursework for Unit 5 can be found in Sections 6 and 8.

### 4.9 WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the units and the Assessment Objectives of the scheme of assessment is shown in the following grid.

	Reading %	Writing %	Speaking and Listening %	Total %
<b>Unit 1</b>	20	10	-	<b>30</b>
<b>Unit 2</b>	10	20	-	<b>30</b>
<b>Unit 3</b>	(10)	(10)	-	<b>(20)</b>
<b>Unit 4</b>	(10)	(10)	-	<b>(20)</b>
<b>Unit 5</b>	-	-	20	<b>20</b>
<b>Overall</b>	<b>40</b>	<b>40</b>	<b>20</b>	<b>100</b>

Assessment Objectives are tested as shown in the following grid. Relevant Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

		Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
<b>AO1 Speaking and Listening</b>	(i)					-
	(ii)					-
	(iii)					-
<b>AO2 Reading</b>	(i)	-	-	-	-	
	(ii)	-				
	(iii)	-				
	(iv)	-	-	-	-	
	(v)	-	-	-	-	
<b>AO3 Writing</b>	(i)	-	-	-	-	
	(ii)	-	-	-	-	
	(iii)	-	-	-	-	

## 4.10 DIFFERENTIATION

Differentiation is achieved through the tasks set, and by the expected outcomes. Relevant Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

Where reading passages are 'unseen' (in Unit 1), differentiated materials will be set. Where reading materials are prepared (Units 2, 4), the same passage may be set at both Foundation and Higher Tiers.

## 4.11 MAKING ENTRIES

Entries must be made for each unit and a specific certification entry (for code 1900) must be made (see 4.11.2 below).

### 4.11.1 Unit Entry Options and Codes

All candidates for **Units 1, 2 and 3** must select a single option and be entered under the relevant option code.

Within these units, candidates may attempt either the Foundation Tier or the Higher Tier paper. Candidates may, if they wish, attempt papers at both tiers, but **not in the same examination session** since the papers will be timetabled simultaneously.

Units 4 and 5 are internally assessed and untiered; there is a single entry code for these units.

Unit	Entry Code	Option Code	Components to be Taken	
1	2431	F	01	Non-Fiction, Media and Information: (Foundation)
		H	02	Non-Fiction, Media and Information: (Higher)
2	2432	F	01	Different Cultures, Analysis and Argument: (Foundation)
		H	02	Different Cultures, Analysis and Argument: (Higher)
3	2433	F	01	Literary Heritage and Imaginative Writing: (Foundation)
		H	02	Literary Heritage and Imaginative Writing: (Higher)
4	2434		01	Literary Heritage and Imaginative Writing (Coursework)
5	2435		01	Speaking and Listening (Coursework)



### 4.11.2 Certification

Candidates must be entered for certification code 1900 to claim their overall grade.

**If a certification entry is not made, no overall grade can be awarded.**

Certification cannot be declined.

### 4.11.3 Rules of Combination

In order to certificate for a GCSE qualification, **four units must be taken**, to include: Unit 1, Unit 2, Unit 5 and *either* Unit 3 *or* Unit 4.

In Units 1, 2 and 3, candidates may enter *either* the Foundation Tier paper *or* the Higher Tier paper, *or both*. However, in any unit, **only one** component may be counted for the award of an overall grade. (It is **not** a requirement that all units be entered at the same tier.) Candidates may not attempt a unit at both tiers in the same examination session.

Candidates may enter *either* Unit 3 *or* Unit 4, *or both*. However, **only one** of these units may be counted for the award of an overall grade.

### 4.11.4 Terminal Rules

GCSE General Criteria require that *at least 50% of the qualification be taken as terminal external assessment*. This means that, in their final session, candidates must take **at least two externally assessed components**, from different units, **two** of which **must** count towards the certification.

### 4.11.5 Re-sits

**Prior to certification**, candidates may re-sit any unit or option within a unit once only. Subject to the terminal rules, the better score will be used towards the overall grade. Individual unit results will have a shelf life limited only by that of the qualification.

**Subsequent to certification**, a candidate may re-take the qualification by carrying forward some unit scores and by re-sitting as many units as wished or as necessary to improve the overall grade. In this case, **the 50% terminal rule must again be satisfied** in order for a revised grade to be awarded. In other words, candidates must re-sit a minimum of **two** externally assessed units in the new certification session.

### 4.11.6 Re-sits – Linear Candidates

Candidates who have certificated via the linear route and who subsequently wish to improve their grades may, if wished, re-take the qualification as staged assessment.

This option allows considerable flexibility, as it is not then necessary for the candidate to re-sit all units.

However, the '50% terminal' rule for staged assessment must be fulfilled, and a valid combination of units must be available for certification.

#### 4.12 UNIFORM MARKS

A candidate's raw mark for each unit will be converted into a uniform mark. Units 1 and 2 (each weighted at 30%) will have a maximum uniform mark of 90; Units 3, 4 and 5 (each weighted at 20%) will have a maximum uniform mark of 60. The uniform mark thresholds for each of the units are shown below.

Units	1F	1H	2F	2H	3F	3H	4	5
<b>Max Mark Available</b>	62	90	62	90	41	60	60	60
<b>A*</b>	N/a	81	N/a	81	N/a	54	54	54
<b>A</b>	N/a	72	N/a	72	N/a	48	48	48
<b>B</b>	N/a	63	N/a	63	N/a	42	42	42
<b>C</b>	54	54	54	54	36	36	36	36
<b>D</b>	45	45	45	45	30	30	30	30
<b>E</b>	36	36	36	36	24	24	24	24
<b>F</b>	27	N/a	27	N/a	18	N/a	18	18
<b>G</b>	18	N/a	18	N/a	12	N/a	12	12

The qualification will be graded on a uniform mark scale out of 300. The overall uniform mark thresholds for the specification are as follows:

Max	A*	A	B	C	D	E	F	G	U
<b>300</b>	<b>270</b>	<b>240</b>	<b>210</b>	<b>180</b>	<b>150</b>	<b>120</b>	<b>90</b>	<b>60</b>	<b>0</b>

#### 4.13 AWARDING OF GRADES

The written papers will have a minimum total weighting of 60% and a maximum total weighting of 80%. The internal assessment will have a maximum total weighting of 40% and a minimum total weighting of 20%.

The sum of the uniform marks will determine the candidate's grade. Candidates achieving less than the minimum mark for grade G will be unclassified.

## 4.14 GRADE DESCRIPTIONS

The following grade descriptions are taken from the Subject Criteria for GCSE English (QCA 2001). They are provided to give a general indication of the standards of achievement likely to have been shown by the candidates awarded particular grades. The descriptions must be interpreted in relation to the content specified in Section 5; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the assessment may be balanced by better performance in others.

### Grade F

Candidates talk and listen in a range of contexts. Their talk is adapted to the purpose, developing ideas, describing events and conveying their opinions clearly. In discussion, they listen with concentration and make contributions, which are responsive to others' ideas and views. They use some of the core features of standard English vocabulary and grammar appropriately.

In responding to a range of texts, candidates show understanding of key ideas, themes, events and characters, using inference and deduction. They refer to aspects of texts when explaining their views. They locate and retrieve ideas and information from different sources.

Candidates' writing communicates clearly, shows liveliness and is organised. The main features of different forms are used appropriately, beginning to be adapted to different readers. Sequences of sentences extend ideas logically and words are chosen for variety and interest. The grammatical structure of simple and some complex sentences is usually correct. Spelling is usually accurate. Full stops, capital letters and question marks are used correctly and other punctuation is also used, mostly accurately. Handwriting is legible.

### Grade C

Candidates match their talk to the demands of different contexts. They use varied vocabulary and organise their talk to communicate clearly, engaging the interest of the listener. In discussion, candidates make significant contributions, varying how and when they participate. They show confident use of standard English in situations which require it.

Candidates show understanding of the ways in which meaning and information are conveyed in a range of literary and non-literary texts. They give personal and critical responses to literary texts, referring to aspects of language, structure and themes in justifying their views. They select and summarise a range of information from different sources.

Candidates' writing engages and sustains the reader's interest. It shows adaptation of style and register to different forms, including using an impersonal style where appropriate. Candidates use a range of sentence structures and varied vocabulary to create effects. Paragraphing and correct punctuation are used to make the sequence of events or ideas coherent and clear to the reader. Spelling is accurate and handwriting is neat and legible.

## Grade A

In a range of contexts, candidates select and use appropriate styles and registers. They vary their sentence structure, vocabulary and expression confidently for a range of purposes. They sustain discussion through the use of a variety of contributions, listening with sensitivity. They show assured use of standard English in a range of situations and for a variety of purposes.

Candidates articulate and sustain their responses to texts, developing their ideas and referring in detail to aspects of language, structure and presentation. They identify and analyse argument, opinion and alternative interpretations, making cross-references where appropriate. They make apt and careful comparison within and between texts.

Candidates' writing has shape and assured control of a range of styles. Narratives use structure as well as vocabulary for a range of effects, and non-fiction is coherent, logical and persuasive. A wide range of grammatical constructions is used accurately. Punctuation and spelling are correct; paragraphs are well constructed and linked to clarify the organisation of the writing as a whole.

### 4.15 ASSESSMENT OF WRITTEN COMMUNICATION

Candidates are expected to:

- present relevant information in a form that suits its purpose;
- ensure that text is legible and that spelling, punctuation and grammar are accurate, so that meaning is clear.

Where appropriate they should also use a suitable structure and style of writing.

All tasks in Units 1, 2, 3 and 4 of this specification require answers in continuous prose and therefore include the assessment of written communication. Written communication will be assessed via the marking criteria for Writing.

UCLES

## SECTION C: SPECIFICATION CONTENT

### Summary

<b>Unit 1</b>	<b>2431: NON-FICTION, MEDIA AND INFORMATION (Section 5.1)</b>			
<b>EXAM</b> 1hr 45 mins  <b>30%</b>	<b>Section A</b>	Response to unseen reading	<i>Non-fiction</i>	10%
		Response to unseen reading	<i>Media</i>	10%
	<b>Section B</b>	Continuous writing (Linked to but not based on reading)	<i>inform/explain/describe</i>	10%

<b>Unit 2</b>	<b>2432: DIFFERENT CULTURES, ANALYSIS AND ARGUMENT (Section 5.2)</b>			
<b>EXAM</b> 1hr 45 mins  <b>30%</b>	<b>Section A</b>	Response to reading (post-1914 text; passage-based task)	<i>Different cultures, prose</i>	10%
		<b>Section B</b>	Continuous writing	<i>analyse/review/comment</i>
	Continuous writing		<i>argue/persuade/advise</i>	10%

<b>Unit 3</b>	<b>2433: LITERARY HERITAGE AND IMAGINATIVE WRITING (Section 5.3)</b>		
<b>EXAM</b> 1hr 45 mins  <b>20%</b>	<b>Section A</b>	Continuous writing <i>explore/imagine/entertain</i>	10%
	<b>Section B</b>	Response to Reading <i>English literary heritage:</i>	
		<i>Shakespeare</i> <i>poetry (pre or post)</i>	5% 5%

<b>Unit 4</b>	<b>2434: LITERARY HERITAGE AND IMAGINATIVE WRITING (Section 5.4)</b>		
<b>CWK</b>  <b>20%</b>	<b>Item 1</b>	Continuous writing <i>explore/imagine/entertain</i>	10%
	<b>Item 2</b>	Response to Reading <i>English literary heritage:</i>	
		<i>Shakespeare</i>	5%
<b>Item 3</b>	Response to Reading <i>English literary heritage:</i> <i>poetry (pre or post)</i>	5%	

<b>Unit 5</b>	<b>2435: SPEAKING AND LISTENING (Section 5.5)</b>		
<b>CWK</b>  <b>20%</b>	<b>Context 1</b>	Drama-focussed activity	
	<b>Context 2</b>	Group activity	
	<b>Context 3</b>	Individual extended contribution	

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## 5 Specification Content




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### 5.1 UNIT 1: NON-FICTION, MEDIA AND INFORMATION

Written examination 1 hour 45 minutes (30%)

Foundation Tier: Unit 2431 Component 1 Higher Tier: Unit 2431 Component 2

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   C1.2, C1.3, C2.2, C2.3; WO1.3; LP1.1, LP1.2, LP1.3, LP2.1, LP2.2, LP2.3; IT1.1, IT1.2, IT2.3

**THREE** tasks will be set in the examination. At Foundation Tier, Task 1 in Section A may be subdivided.

**Section A:** Assessment Objective: **READING 20%**

The tasks will be based on reading of previously unseen materials.

Candidates will be provided with two or more pieces of material, at least one in each genre - Non-fiction and Media. *Non-fiction texts* are those whose primary purpose is to inform, explain, describe or to give an account of an issue or idea. *Media texts* are those whose primary characteristics are the ways in which messages are tailored to specific audiences.

Candidates will be required to complete **TWO tasks**.

- **TASK 1** will require candidates to distinguish between fact and opinion, to select and collate material, and to cross-refer between texts.

At **Foundation Tier**, Task 1 may be subdivided.

- **TASK 2** will require candidates to follow an argument, to identify implications and inconsistencies, and/or to evaluate how information is presented (e.g. to comment on the characteristic features of a media text).

**Section B:**

**Assessment Objective:**

**WRITING**

**10%**

**ONE task** will be set.

Candidates will be required to produce a piece of continuous writing to **inform, explain, describe**, on a topic broadly linked to the reading material provided.

Candidates will be encouraged to develop their own ideas. They may draw on the reading materials in Section A, if they wish; however, the task **will not** require specific reference to the reading materials.




## 5.2 UNIT 2: DIFFERENT CULTURES, ANALYSIS AND ARGUMENT

Written examination

1 hour 45 minutes

(30%)

Foundation Tier: Unit 2432 Component 1 Higher Tier: Unit 2432 Component 2

 C1.2, C1.3, C2.2, C2.3; WO1.3; LP1.1, LP1.2, LP1.3, LP2.1, LP2.2, LP2.3; IT1.1, IT1.2, IT2.3

**THREE** tasks will be set in the examination.

**Section A [Open Book]:**

**Assessment Objective: READING 10%**

Candidates will be required to complete **ONE** task, based on reading of prose.

Tasks will require candidates to respond to distinctive aspects of texts from different cultures and traditions by exploring the ways in which writers use language and structure to create character/setting/theme.

Candidates should study **ONE** of the following texts. (All these texts are also optional prescribed texts for OCR's GCSE English Literature specification, 1901.) Unless indicated by \*, the whole text is set for study.

2003/2004/January 2005	June 2005 onwards
* <i>Opening Worlds</i> (OCR) <i>Of Mice and Men</i> (Steinbeck) <i>Roll of Thunder, Hear My Cry</i> (Taylor)	* <i>Opening Worlds</i> (OCR) <i>Things Fall Apart</i> (Achebe) <i>The Old Man and the Sea</i> (Hemingway)

The examination will be 'open book'. Candidates should take into the examination a copy of the text they have studied.

**Section B:**

**Assessment Objective: WRITING 20%**

**TWO** tasks will be set.

In response to brief stimulus material provided with the paper, candidates will be required to produce two pieces of writing: one to **analyse, review, comment**; one to **argue, persuade, advise**.

## 5.3 UNIT 3: LITERARY HERITAGE AND IMAGINATIVE WRITING


Written examination

1 hour 45 minutes

(20%)

Foundation Tier: Unit 2433 Component 1

Higher Tier: Unit 2433 Component 2

 WO1.2, WO1.3, WO2.1, WO2.2, WO2.3; LP1.1, LP1.2, LP1.3, LP2.1, LP2.2, LP2.3; PS1.1, PS1.2, PS1.3, PS2.1, PS2.2, PS2.3 IT1.1, IT1.2, IT2.1, IT2.2, IT2.3.

**THREE** tasks will be set in the examination.

### Section A: Writing

**Assessment Objective: WRITING 10%**

In response to a given stimulus, candidates will be required to complete **ONE task**, producing one or two pieces of writing to **explore, imagine, entertain**. They may be asked, for instance: to develop a narrative idea in part (opening, climax, conclusion); to introduce or establish a character; to create a mood, atmosphere or setting. They may be asked to present two shorter pieces responding to the stimulus in different or contrasting ways. In any task, the focus will be on the skills and techniques specific to writing to explore, imagine, entertain.

### Section B: Reading [Open Book]

**Assessment Objective: READING 10%**

Candidates will be required to complete **TWO tasks** based on reading from the English literary heritage: one on Shakespeare and one on poetry. Tasks will require comment, criticism and analysis, as appropriate.

The texts prescribed for the examination are given below. (All these texts are also optional prescribed texts for OCR's GCSE English Literature specification, 1901.) Unless indicated by \*, the whole text is set for study.

	<b>2003/2004/2005/January 2006</b>	<b>June 2006 onwards</b>
<b>Shakespeare</b>	<i>Much Ado About Nothing</i> <i>Romeo and Juliet</i>	<i>Much Ado About Nothing</i> <i>Romeo and Juliet</i>
<b>Poetry Pre-1914</b>	* <i>Opening Lines</i> (OCR) Section A OR Section B	* <i>Opening Lines</i> (OCR) Section C OR Section D
<b>Poetry Post-1914</b>	* <i>Opening Lines</i> (OCR) Section E OR Section F	* <i>Opening Lines</i> (OCR) Section G OR Section H

**Note:** Candidates may enter either Unit 3 or Unit 4 or for both. However, only one of these units may count towards an overall grade.


## 5.4 UNIT 4: LITERARY HERITAGE AND IMAGINATIVE WRITING

Internal Assessment

(20%)

Coursework Unit 2434, common to both Tiers.

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 WO1.2, WO1.3, WO2.1, WO2.2, WO2.3; LP1.1, LP1.2, LP1.3, LP2.1, LP2.2, LP2.3; PS1.1, PS1.2, PS1.3, PS2.1, PS2.2, PS2.3; IT1.1, IT1.2, IT2.1, IT2.2, IT2.3

**THREE ITEMS** of coursework are required for the assessment of English reading and writing. The folder must contain material appropriate to the Assessment Objectives for the component.

### Item 1: Writing

Assessment Objective: **WRITING 10%**

Candidates should use any appropriate form(s) for writing to **explore, imagine, entertain**; the item will usually (but need not necessarily) consist of a single continuous response. The style and the uses of language should be appropriate to the assessment of writing to explore, imagine, entertain.

### Items 2, 3: Reading

Assessment Objective: **READING 10%**

Candidates must respond to reading from the **English literary heritage** (as specified in the National Curriculum Programme of Study, Para. 8a), to include:

- Item 2: a play by Shakespeare
- Item 3: poetry by a major writer with a well-established critical reputation (published either before **or** after 1914; pre-1914 writing must be taken from the National Curriculum list of major writers).

The depth and detail of the study of reading is indicated by the marking criteria for English, Reading in the English literary heritage, to be found in Section 7 (below). Centres must ensure that the texts set are of sufficient length and quality, and the tasks are of sufficient demand, to provide candidates with the opportunity to meet the descriptions given for reading at the various grade-related marking bands.

**Note:** Any response submitted as items 2 or 3 for GCSE English coursework, Unit 4, may also be submitted for coursework assessment in GCSE English Literature, provided that it meets the appropriate Assessment Objectives and content requirements for GCSE English Literature.

**See Sections 6 and 7, below.**

**Note:** Candidates may enter either for Unit 3 or Unit 4 or for both. However, only one of these units may count towards an overall grade.


## 5.5 UNIT 5: SPEAKING AND LISTENING

### INTERNAL ASSESSMENT

(20%)

Coursework Unit 2435, common to both Tiers.

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 C1.1, C2.1a, C2.1b; WO1.1, WO1.2, WO1.3, WO2.1, WO2.2, WO2.3; LP1.1, LP1.2, LP1.3, LP2.1, LP2.2, LP2.3.

Work in **THREE contexts** is required for the assessment of Speaking and Listening. Activities should be appropriate to the Assessment Objectives.

**Assessment Objective: SPEAKING AND LISTENING 20%**

Candidates must be assessed in the context of:

- extended individual contribution
- group discussion and interaction
- drama-focussed activity

During the course, candidates should engage in speaking and listening activities in a variety of formal and informal contexts, to cover the following range of purposes:

- explain, describe, narrate,
- explore, analyse, imagine,
- discuss, argue, persuade.

Internal records must be kept of the activities and achievements of each candidate during the course.

**See Sections 6 and 8, below.**

UCLES

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## SECTION D: COURSEWORK

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### 6 Regulations for Internal Assessment

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#### 6.1 SUPERVISION AND AUTHENTICATION OF COURSEWORK

OCR expects teachers to supervise and guide candidates who are undertaking work that is internally assessed (e.g. coursework). The degree of teacher guidance in candidates' work will vary according to the kinds of work being undertaken. It should be remembered, however, that candidates are required to reach their own judgments and conclusions.

When supervising internally assessed tasks, teachers are expected to:

- offer candidates advice about how best to approach such tasks;
- exercise continuing supervision of work in order to monitor progress and to prevent plagiarism;
- ensure that the work is completed in accordance with the specification requirements and can be assessed in accordance with the specified marking criteria and procedures.

Internally assessed work should be completed in the course of normal curriculum time and supervised and marked by the teacher. Some of the work, by its very nature, may be undertaken outside the Centre, e.g. research work, testing etc. As with all internally assessed work, the teacher must be satisfied that the work submitted for assessment is the candidate's own work.

Work must not be altered or re-copied after it has been marked.

#### 6.2 TASK SETTING

Teachers, knowing their candidates, should set tasks which offer appropriate challenges and which enable a suitable range of grades to be awarded. See Sections 7 and 8, below.

OCR will from time to time provide exemplification material to guide teachers in setting tasks and assessing performance.

Centres should note that, at any stage during the course, OCR may request samples of the tasks planned or used by a Centre.

#### 6.3 DIFFERENTIATION

The Assessment Objectives are common to all candidates. Differentiation in coursework is by task and by outcome.

Internal Assessment should provide candidates with opportunities to address all of the Assessment Objectives, as set out in Section 3, above.

## 6.4 MINIMUM REQUIREMENTS FOR INTERNALLY ASSESSED WORK

For the award of marks, there should be clear evidence that tasks have been attempted and some work produced.

If a candidate submits no work for an internally assessed unit, then on the mark sheets submitted to OCR the candidate should be indicated as being absent from that unit. If a candidate completes any work at all for an internally assessed unit then the work should be assessed according to the criteria and marking instructions and the appropriate mark awarded, which may be zero. See Sections 7 and 8, below.

## 6.5 PRODUCTION AND PRESENTATION OF INTERNALLY ASSESSED WRITTEN WORK

Candidates must observe certain procedures in the production of internally assessed work.

- Any copied material must be suitably acknowledged.
- Quotations must be clearly marked and a reference provided wherever possible.
- Work submitted for moderation must be marked with the:

Centre number  
Centre name  
candidate number  
candidate name  
specification code and title.

Each piece of written evidence must:

- be clearly headed with the date of writing and the candidate's name;
- include a title and description of the nature of the task and, where relevant, the source or text upon which the work is based;
- show evidence of having been marked by the teacher.

A Coursework Assessment Form must be completed by the teacher and the candidate and securely attached to the work. This will then be the complete record of the coursework submitted by the candidate and of the marks awarded by the Centre.

All work submitted for moderation must be placed with the Coursework Assessment Form or kept in a flat card file (not a ring binder).

**Candidates should avoid unnecessary length. Very bulky folders are strongly discouraged.**

## 6.6 MARKING OF INTERNALLY ASSESSED WORK

The award of marks must be directly related to the marking criteria set out in Sections 7 and 8, below.

Marking should be positive, rewarding achievement rather than penalising failure. It is the quality of the candidate's work, not its quantity, which is assessed.

## 6.7 STANDARDISATION OF INTERNALLY ASSESSED WORK

Centres should nominate an internal moderator for internal assessment in Unit 4 and/or Unit 5, as appropriate. (The same person may be the internal moderator for both units, if necessary.)

For the relevant coursework unit(s), the internal moderator must:

- supervise all procedures concerned with the administration, marking and standardisation of coursework within the Centre;
- train and assist other colleagues involved in the implementation of these procedures;
- attend meetings of a consortium if the Centre is a member (see 6.9, below);
- ensure that OCR standards are applied to the Centre's marking for moderation purposes.

The internal moderator must therefore:

- ensure that the tasks cover the required unit content and meet the Assessment Objectives;
- ensure that the tasks are both accessible to candidates and offer an appropriate challenge, so that the full range of grades may be awarded;
- ensure that all staff preparing coursework meet to discuss and agree the marking of examples of work, and to ensure that their marking is to a common standard;

**and**

- internally moderate the Centre's folders. This should be done by comparing a **sample** of folders across teaching sets and across the full range of marks awarded;

**and/or**

- internally moderate the Speaking and Listening of each teaching set. This should be done by sampling the marking of classroom activities either by visit or on tape.

If the marking of any teacher is found to be lenient or severe, it should be adjusted to bring it into line with the rest of the Centre's marking. If the internal moderator cannot agree the rank order of the candidates in any teaching set, the work of that set must be re-marked.

At the end of this process all of the Centre's marks for each coursework unit will have been placed in a **single rank order**.

Centres are required to ensure that internal standardisation is undertaken and therefore that the internal moderator is enabled to fulfil the above role.

Centres will be required to submit to the Moderator, on a proforma to be provided by OCR, a brief summary description of the internal standardisation procedures that have been carried out.



## 6.8 PROCEDURES FOR EXTERNAL MODERATION

The purpose of external moderation is to ensure that each teacher has applied the standards appropriately across the range of candidates within the Centre and that the standard of the award of marks for internally assessed work is the same for each Centre.

All internally assessed work is marked by the teacher and internally standardised by the Centre.

Marks are then submitted to OCR by a specified date in January or May, after which external moderation takes place in accordance with OCR procedures. Further details of these procedures are given in Sections 7 and 8, below.

Subsequently, the moderator may, if necessary, request a further sample or samples of the Centre's work. Samples of written coursework submitted for moderation may be retained by OCR, but will normally be returned to the Centre after the issue of provisional results.

## 6.9 OPTIONAL CONSORTIUM PROCEDURES

Centres may adopt consortium procedures for the purpose of moderation of English Unit 4, Literary Heritage and Imaginative Writing, and of English Literature.

**Note:** *Consortium procedures are NOT available for the moderation of Unit 5, Speaking and Listening.*

### 6.9.1 Rationale

Moderation by consortium has considerable advantages for Centres, for OCR and for the examination and its assessment.

- It brings Centres together for discussion and support;
- It establishes a working relationship between OCR and its Centres;
- It builds up expertise in the application of standards;
- It formalises the standardisation of marking prior to moderation.

### 6.9.2 Setting Up a Consortium

A consortium should consist of **at least three** Centres. It should consist of **not more than twelve** Centres.

Centres must confirm their membership before the end of the Autumn term of the first year of the course. In doing so they agree to act collectively in establishing a single rank order of their candidates. They must also agree to attend two meetings during the examination year. The consortium correspondent must inform OCR of the Centres in the consortium.

Centres wishing to form a consortium should apply to OCR for details of the procedures to be followed.

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## 7 Coursework: Literary Heritage and Imaginative Writing (Unit 4)

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### 7.1 READING AND WRITING

There are three items of coursework for the assessment of Reading and Writing:

- **Item 1:** writing to explore, imagine, entertain;
- **Item 2:** reading in the English literary heritage - Shakespeare;
- **Item 3:** reading in the English literary heritage - poetry (pre- or post-1914).

An item of coursework may be:

- a single, continuous response;
- subdivided into sections, for example, two separate but linked pieces of imaginative writing for Item 1.

### 7.2 TASK SETTING

Teachers should help candidates to select tasks which provide opportunities to show what they know, understand and can do, so that they score appropriately when the marking criteria are applied.

Advice on coursework planning and task setting will be given in Teacher Support material, during In-Service training sessions and through a network of OCR Coursework Consultants. Teachers may at any time seek guidance on task setting from their Coursework Consultant.

### 7.3 MARKING OF INTERNALLY ASSESSED WORK

**For Unit 4**, the final mark is out of 40.

This is the aggregate of the marks for Reading and for Writing, awarded according to the mark bands and descriptors set out in Sections 7.7 and 7.8, below. The award of marks must be directly related to the marking criteria.

The final mark of any candidate whose submission is incomplete must be reduced in line with the instructions given in section 7.5 below.

#### 7.3.1 Annotation of Written Work

The relationship of the Centre's marking to the marking criteria must be made clear by appropriate annotation of the candidate's work.

Each item of written work must bear evidence of the teacher's marking. The evidence may consist of comments at the end or in the margin. At least some of the errors made should be indicated, and comments should indicate which of the marking criteria are most evident.

### 7.3.2 Summative Assessment

At the end of the course candidates' marks must be internally standardised.

The Centre must then complete a Reading and Writing Coursework Assessment Form for each candidate. The Assessment Form must record:

- brief details of the work submitted for each of the three items;
- a summative comment that relates the candidate's overall achievement to the marking criteria for Reading and Writing;
- the final marks awarded for Reading and Writing (see sections 7.4.2, 7.4.3, below).

The candidate's overall strengths and weaknesses may be summarised on the Coursework Assessment Forms.

## 7.4 MARK BAND CRITERIA

**Mark Band Criteria** for Reading and Writing are printed in Sections 7.7 and 7.8, below.

**Note:** It should **not** be assumed that **mark bands** equate directly to **grades**. Final grade thresholds are drawn by the Awarding Committee, in the light of all available evidence.

### 7.4.1 How to Apply the Mark Band Criteria

Teachers should use their professional judgment to select and apply the criteria appropriately and fairly to the work of candidates.

- Each successive mark band assumes the continued demonstration of the qualities described in the lower bands.
- Within any band, candidates should be awarded the appropriate mark on a 'best fit' basis. Compensation between higher achievement in one aspect and lower achievement in another is permissible and encouraged.

### 7.4.2 Reading

For Reading, a **mark out of 20** must be awarded, according to the mark bands and descriptors set out in 7.7, below.

A **single** mark should be awarded which reflects the candidate's **overall** performance across **both** Item 2 (Shakespeare) **and** Item 3 (Poetry).

In the grid, the first column describes **general** qualities relating to the mark band. The other columns describe qualities which are **specific** to Item 2 and Item 3.

Teachers are advised to begin by making a broad judgment using the **general** descriptors. This judgment should then be refined using the **specific** descriptors.

### 7.4.3 Writing

For Writing, **TWO marks** must be awarded, according to the mark bands and descriptors set out in 7.8, below. One mark, out of 14, is for **AOs 3(i) + (ii)**, and the other mark, out of 6, is for **AO 3(iii)**.

When marking Writing, teachers should apply 'best fit' across the various columns in the grids. The full range of marks in each AO sub-set should be used; it should not be assumed that a candidate's work will necessarily be marked in the same band for both sets of Assessment Objectives.

## 7.5 INCOMPLETE COURSEWORK

For **Unit 4** candidates must include the following:

### Writing

- **Item 1:** writing to explore, imagine, entertain

### Reading in the English literary heritage:

- **Item 2:** study of a play by Shakespeare
- **Item 3:** study of poetry by a major writer with a well-established critical reputation (published **either** before **or** after 1914; pre-1914 writing must be taken from the National Curriculum list of major writers).

### If any of these requirements is not met:

- Writing – **no marks** may be awarded if the Writing requirement is not met.
- Reading - the teacher must mark the work, disregarding any requirement that is not met, and then **reduce the mark by half** for any Reading requirement that is not met.

## 7.6 PROCEDURES FOR EXTERNAL MODERATION

The moderation of coursework will be by post.

By the specified date (in January or May), the Centre will submit marks to the OCR Moderator who will request a sample of the Centre's marked written coursework.

### **7.6.1 English, Literary Heritage and Imaginative Writing, and English Literature**

English coursework, Literary Heritage and Imaginative Writing, will be moderated jointly with English Literature coursework.

Any response submitted as item 2 or 3 for GCSE English coursework, Unit 4, may also be submitted for coursework assessment in GCSE English Literature, provided that it meets the appropriate assessment objectives and content requirements for GCSE English Literature.

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## 7.7 MARK BAND CRITERIA: READING IN THE ENGLISH LITERARY HERITAGE

See Section 7.4 for details of how to apply the criteria.

Band	Marks	GENERAL CRITERIA	SPECIFIC CRITERIA	
			Response to Shakespeare	Response to Poetry
<b>Below 8</b>	<b>0 1</b>	Candidates make some attempt to respond to texts		
<b>8</b>	<b>2 3</b>	Candidates make some response to texts. They identify some aspects of content, characters or situation.	Candidates show response to <ul style="list-style-type: none"> <li>the play as a whole</li> <li>significant characters and relationships</li> <li>the main events</li> </ul>	Candidates show response to <ul style="list-style-type: none"> <li>the poem as a whole</li> <li>specific words and phrases</li> <li>the main ideas</li> </ul>
<b>7</b>	<b>4 5</b>	Candidates make a personal response which shows understanding of key ideas, themes, events and characters. They use inference and deduction and refer to aspects of texts when explaining their views.	Candidates show awareness when describing <ul style="list-style-type: none"> <li>the play's explicit meanings and ideas</li> <li>significant features of character and plot</li> <li>Shakespeare's language</li> </ul>	Candidates show awareness when describing <ul style="list-style-type: none"> <li>the poem's explicit meanings and ideas</li> <li>significant features of the subject matter</li> <li>the poet's language</li> </ul>
<b>6</b>	<b>6 7</b>	Candidates make personal responses to texts commenting on key ideas, themes, events and characters. They make inferences and deductions and identify some features of language and structure. They refer to aspects of the text when explaining their views.	Candidates show familiarity when describing <ul style="list-style-type: none"> <li>the nature of the play, its meanings and ideas</li> <li>sequence of events and variety of characters</li> <li>impact on an audience</li> <li>Shakespeare's language</li> </ul>	Candidates show familiarity when describing <ul style="list-style-type: none"> <li>the nature of the poem's meaning and ideas</li> <li>the range and variety of language</li> <li>the impact on the reader</li> <li>the poet's language</li> </ul>
<b>5</b>	<b>8 9 10</b>	Candidates make personal responses to texts. They show understanding of meaning and of some of the ways in which it is conveyed. When expressing their views, they refer to the text and comment on aspects of structure, language and theme.	Candidates show understanding when discussing <ul style="list-style-type: none"> <li>the nature and implications of the play and its structure</li> <li>the appeal of the play to an audience</li> <li>Shakespeare's language</li> </ul>	Candidates show understanding when discussing <ul style="list-style-type: none"> <li>the nature and implications of the poem</li> <li>structure and verse form</li> <li>the poet's language</li> </ul>
<b>4</b>	<b>11 12 13</b>	Candidates give personal and critical responses to literary texts, which show understanding of the ways in which meaning is conveyed. They refer to aspects of language, structure and themes to support their views.	Candidates show insight when discussing <ul style="list-style-type: none"> <li>the nature of the play, its implication and relevance</li> <li>characters, structure and stagecraft</li> <li>Shakespeare's use of language</li> </ul>	Candidates show insight when discussing <ul style="list-style-type: none"> <li>the nature of the poem, its implications and relevance</li> <li>verse style, structure and tone</li> <li>the poet's characteristic use of language</li> </ul>

Band	Marks	GENERAL CRITERIA	SPECIFIC CRITERIA	
			Response to Shakespeare	Response to Poetry
3	14 15 16	Candidates develop a perceptive personal response. There is understanding of the techniques by which meaning is conveyed and of ways in which readers may respond. They support their responses with detailed references to language, theme, structure and context.	<p>Candidates show analytical skill when exploring</p> <ul style="list-style-type: none"> <li>the play's implications, contemporary relevance and historical context</li> <li>characterisation, structure and theatricality</li> <li>Shakespeare's use of linguistic devices</li> </ul>	<p>Candidates show analytical skill when exploring</p> <ul style="list-style-type: none"> <li>the poem's implications, contemporary relevance and historical context</li> <li>verse style, structure and tone</li> <li>the poet's use of linguistic devices</li> </ul>
2	17 18	Candidates appreciate and analyse alternative interpretations, making cross references where appropriate. They develop their ideas and refer in detail to aspects of language, structure and presentation, making apt and careful comparison between texts.	<p>Candidates show analytical and interpretative skill when evaluating</p> <ul style="list-style-type: none"> <li>the play's moral and philosophical content</li> <li>significant achievements within the dramatic genre</li> <li>Shakespeare's exploitation of language for dramatic, poetic and figurative effect</li> </ul>	<p>Candidates show analytical and interpretative skill when evaluating</p> <ul style="list-style-type: none"> <li>moral and philosophical content of poems</li> <li>significant achievements within the poetic genre</li> <li>the poet's exploitation of language for emotive, aural and figurative effect</li> </ul>
1	19 20	Candidates make cogent and critical responses to texts, in which they explore and evaluate alternative and original interpretations. They show flair and precision in developing ideas with reference to structure and presentation. Candidates make subtle and discriminating comparisons within and between texts.	<p>Candidates show originality of analysis and interpretation when evaluating</p> <ul style="list-style-type: none"> <li>the play's moral, philosophical or social significance</li> <li>Shakespeare's stagecraft and appeal to audience</li> <li>The patterns and details of words and images</li> </ul>	<p>Candidates show originality of analysis and interpretation when evaluating</p> <ul style="list-style-type: none"> <li>moral, philosophical or social significance of poems</li> <li>the poet's verse craft and appeal to audience</li> <li>the patterns and details of words and images</li> </ul>

## 7.8 MARK BAND CRITERIA FOR WRITING TO EXPLORE, IMAGINE, ENTERTAIN: COURSEWORK

Use 'best-fit', within and across columns. If most elements in both columns are achieved, award the higher mark in the band.			
BAND	MARKS	AO3 (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes	AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
1	14	<b>Performance very clearly exceeds that described in Band 2.</b>	
2	13 12	<p><b>Task:</b> the imagined situation is inventive and entirely convincing. Narrative standpoint is skilfully and convincingly established and effectively sustained/ varied; the writing very confidently engages the reader.</p> <p>Use of <b>genre</b> is entirely convincing, and <b>tone</b> is effectively sustained and /or varied by precise use of a sophisticated <b>vocabulary</b>.</p>	<p>A very effective <b>opening</b> skilfully establishes mood/ setting/ situation; <b>development</b> is fully coherent and sustained, leading to an effective and satisfying <b>ending</b> (<i>resolution or, possibly, deliberate ambiguity</i>).</p> <p><b>Paragraphs</b> are skilfully constructed and purposefully varied in length and structure, to control responses/create impact. A varied range of connectives and other linking devices helps shape/structure and reinforces cohesion.</p>
3	11 10	<p><b>Task:</b> the imagined situation is convincing and imaginative. Narrative standpoint is clearly established and sustained, and may be varied for effect; the writing firmly engages the reader.</p> <p><b>Genre</b> is clearly established and <b>tone</b> is appropriately established /varied by the use of a wide range of apt <b>vocabulary</b> (<i>e.g. to carry feeling/emotion</i>).</p>	<p>The <b>opening</b> successfully establishes mood/setting/situation; <b>development</b> is coherent and moves the reader effectively towards an <b>ending</b> that clearly provides 'closure' (<i>e.g. climax/ cliff-hanger</i>).</p> <p><b>Paragraphs</b> are effectively used to develop structure and give cohesion, with some variety in the use of time/place and other connectives. Varied paragraph length and structure help to sustain interest.</p>
4	9 8	<p><b>Task:</b> the imagined situation is generally convincing, showing some imagination. A generally consistent narrative standpoint is established, and the reader's interest is engaged.</p> <p>The writing signals appropriate <b>genre</b> and there is consistency of <b>tone</b>, achieved through the use of a range of appropriate <b>vocabulary</b>.</p>	<p>An appropriate <b>opening</b> establishes an identifiable mood/ setting / situation; there is a clear sense of <b>development</b>, with some detail, towards an appropriate <b>end-point</b>.</p> <p><b>Paragraphs</b> are used to clarify structure/sequence, with straightforward connectives, mainly of time/place. Paragraphs may be varied in length for emphasis/effect.</p>



Use 'best-fit', within and across columns. If most elements in both columns are achieved, award the higher mark in the band.			
BAND	MARKS	AO3 (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes	AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
5	7 6	<b>Task:</b> the imagined situation is at times convincing and is more than merely derivative. Narrative standpoint may show inconsistency ( <i>e.g. of tense; in variation of pronouns – I, s/he</i> ), but the reader is generally engaged. Some typical features of appropriate <b>genre</b> are used to some effect. However <b>tone</b> may be inconsistent, with some restriction of <b>vocabulary</b> .	The <b>opening</b> attempts to establish a mood/ setting/situation; there is a sense of some <b>development</b> and an attempt to create an appropriate <b>ending</b> . <b>Paragraphing</b> generally establishes a logical sequence, though the 'thread' may be lost at times. Simple time/place connectives are occasionally used, possibly repetitively.
6	5 4	<b>Task:</b> the imagined situation provides some interest but may be derivative. Narrative standpoint is unclear/inconsistent; the reader is intermittently engaged. There is some limited attempt at appropriate <b>genre</b> , but little consistency of <b>tone</b> , and <b>vocabulary</b> is limited and at times imprecise.	The <b>opening</b> introduces some sense of mood/setting/situation; there is some <b>development</b> and a limited attempt to achieve an <b>ending</b> . <b>Paragraphing</b> is largely based on simple narrative sequence.
7	3 2	<b>Task:</b> the imagined situation is generally appropriate but struggles to convince. Narrative standpoint is erratic/ inconsistent and there is minimal engagement with the reader. <b>Genre</b> is limited to (stereo-)typical content, <b>tone</b> is inconsistent and <b>vocabulary</b> is restricted.	The <b>opening</b> may give some evidence of an attempt to create mood/setting/situation, but the writing is predominantly simple narrative with limited <b>development</b> ; it may just stop, with no apparent attempt to build towards an <b>end-point</b> . <b>Paragraphing</b> , if present, may show obvious stages in a narrative sequence, but does not develop any detail.
8	1	<b>Task:</b> there is sufficient content to produce an imagined situation that may be recognisable, but there is no clear narrative standpoint and no apparent awareness of the reader. The use of <b>genre</b> may consist of little more than clichés; there is no consistent <b>tone</b> , and <b>vocabulary</b> is very limited.	There is very limited evidence of deliberate structuring or creation of mood/setting/situation, in terms either of <b>opening, development or ending</b> . There is little or no evidence of <b>paragraphing</b> to any effect.
Below 8	0	<b>Performance does not meet the requirements of Band 8</b>	

Use 'best-fit', within and across columns. If most elements in both columns are achieved, award the higher mark in the band.		
BAND	MARKS	AO3(iii) Use a range of sentence structures effectively with accurate punctuation and spelling
1 2	6	<p><b>Sentence structures</b> are effectively varied and elaborated, with good control of subordination and co-ordination. A full range of structures, including some multiple complex sentences, is skilfully varied to precise purpose/effect.</p> <p><b>Spelling</b> is virtually all correct, across a wide vocabulary including complex irregular words.</p> <p><b>Punctuation:</b> a wide range is used with precision, both between and within sentences, to produce deliberate effects.</p>
3	5	<p><b>Sentence structures:</b> a good variety of compound, complex (and perhaps occasional multiple complex) is used, for emphasis and to sharpen meaning. Subordination and co-ordination give variation of pace and focus.</p> <p><b>Spelling</b> is secure across a range including complex regular and some complex irregular words, with a limited range of error.</p> <p><b>Punctuation:</b> a range is used securely, both between and within sentences, sometimes to produce deliberate effects.</p>
4	4	<p><b>Sentence structures</b> have some variety, mainly compound and complex; subordination helps to provide order/detail/emphasis.</p> <p><b>Spelling:</b> complex regular words are usually accurately spelled, but irregular/ more difficult words are less secure.</p> <p><b>Punctuation</b> between sentences is generally appropriate and correct; punctuation within sentences is generally successful in clarifying meaning.</p>
5	3	<p><b>Sentence structures</b> show a limited range, largely simple and compound, and tend to be repetitive.</p> <p><b>Spelling</b> is usually correct in straightforward vocabulary / regular words, but there may be errors in a number of common spelling patterns.</p> <p><b>Punctuation</b> between sentences is at times insecure; and, when complex sentences are used, punctuation is only sometimes successful within sentences.</p>
6	2	<p><b>Sentence structures</b> are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly.</p> <p><b>Spelling</b> is mainly correct in simple vocabulary; otherwise, errors are frequent, including a number of error-types.</p> <p><b>Punctuation</b> between sentences is basic, sometimes accurate; punctuation within sentences is occasionally attempted, with limited success.</p>
7 8	1	<p><b>Sentence structures</b> are recognisable but simple and repetitive; syntactical faults are frequent.</p> <p><b>Spelling:</b> most words are recognisable, but errors are frequent even in simple vocabulary, and are random / difficult to categorise, rather than recurring error-types.</p> <p><b>Punctuation</b> between and within sentences is inconsistent, very uncertain, absent or misused.</p>
9	0	Performance does not meet the requirements of Band 7, 8

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## 8 Coursework: Speaking and Listening (Unit 5)

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### 8.1 SPEAKING AND LISTENING COURSEWORK

During the course, each candidate must be assessed on a sufficient number of occasions to represent the required range of purposes and assessment contexts, and coverage of Assessment Objectives.

Candidates are required to submit work in three assessment contexts:

- extended individual contribution
- group discussion and interaction
- drama-focussed activity

### 8.2 TASK SETTING AND INTERNAL RECORDS

#### 8.2.1 Task Setting

Teachers should help candidates to select tasks which provide opportunities to show what they know, understand and can do, so that they score appropriately when the marking criteria are applied.

Advice on coursework planning and task setting will be given in Teacher Support material, during In-Service training sessions and through a network of OCR Coursework Consultants. Teachers may at any time seek guidance on task setting from their Coursework Consultant.

#### 8.2.2 Internal Records

Internal records must be kept of candidates' achievements in Speaking and Listening. These must reflect all of the Assessment Objectives.

Internal records of speaking and listening achievements should include:

- the date of the activity;
- brief details of what the candidate had to do;
- brief comments identifying the quality of the candidate's performance in relation to the marking criteria for Speaking and Listening;
- the mark awarded.

Internal records may be kept **either** on the proforma supplied by OCR or on the Centre's own documentation, provided that this contains all the required information.

### 8.3 MARKING OF INTERNALLY ASSESSED WORK

For **Unit 5**, the final mark is out of 40.

The award of marks must be directly related to the mark bands and descriptors set out in Section 8.7 below.

The final mark of any candidate whose submission is incomplete must be reduced in line with the instructions given in Section 8.5 below.

#### 8.3.1 Internal Standardisation

For standardisation purposes, OCR will send to each Centre from time to time (though not necessarily every year) a videotape of examples of speaking and listening activities. This tape will be common to all the GCSE Awarding Bodies.

Each Centre should hold an internal standardisation meeting for teachers during the year of the examination. The Centre should standardise its own marking against the agreed marks for the activities shown on the inter-Awarding Body videotapes.

#### 8.3.2 Summative Assessment

At the end of the course, the Centre must complete a Speaking and Listening Coursework Assessment Form for each candidate on the proforma supplied by OCR.

The Coursework Assessment Form must record:

- a description of **one** chosen activity in **each of the three** assessment contexts;
- a summative comment that relates the candidate's overall achievement to the marking criteria for Speaking and Listening;
- the final mark awarded. This mark will be based on the candidate's achievement as a whole and will not be the result of an arithmetical calculation. Candidates' marks must be internally standardised.

The candidate's overall strengths and weaknesses may be summarised on the Coursework Assessment Form.

### 8.4 MARK BAND CRITERIA

**Mark Band Criteria** for Speaking and Listening are printed in Section 8.7 below.

In the Criteria grid, the first column describes **general** qualities relating to the mark band. The other columns give descriptors which are **specific** to the content of the specification.

**Note:** It should **not** be assumed that **mark bands** equate directly to **grades**. Final grade thresholds are drawn by the Awarding Committee, in the light of all available evidence.

### 8.4.1 How to Apply the Mark Band Criteria

Teachers should use their professional judgment to select and apply the criteria appropriately and fairly to the work of candidates.

- Each successive mark band assumes the continued demonstration of the qualities described in the lower bands.
- Teachers are advised to begin by making a broad judgment using the general descriptors. This judgment should then be refined using the specific descriptors.
- The specific criteria should also be used for guidance in assessing individual activities.
- Within any band, candidates should be awarded the appropriate mark on a 'best fit' basis. Compensation between higher achievement in one aspect and lower achievement in another is permissible and encouraged.

### 8.5 INCOMPLETE COURSEWORK

For **Unit 5**, candidates must include the following:

- individual extended contribution;
- group discussion and interaction;
- drama-focussed activity.

**If any of these requirements is not met**, the teacher must mark the work, disregarding the requirement that is not met, and then **reduce the mark by one-third** for each Speaking and Listening requirement that is not met.

### 8.6 PROCEDURES FOR EXTERNAL MODERATION

The moderation of English coursework, Speaking and Listening, will follow a procedure common to all the GCSE Awarding Bodies.

This procedure will be as follows:

- Centres will be required to submit **internally-assessed marks** for their candidates on a date to be specified by OCR, together with a brief **account of internal standardisation procedures**.
- The Centre's marks will be statistically analysed by OCR. On the basis of this analysis, the OCR Moderator may visit the Centre to sample the assessment of the work of candidates.
- The OCR Moderator may also visit other Centres, by random selection.
- After the visit, the Moderator will compare his/her marks with those awarded by the Centre and make appropriate recommendations to OCR. As a result of this moderation, the final marks awarded by the Centre to all its candidates will be subject to adjustment if necessary;
- Whether or not a moderation visit is made in the year of the examination, further statistical analysis will be carried out after marks for other components have been received. Where the Centre's marking of Speaking and Listening is shown to be significantly at variance

with the pattern of marks in other components, the OCR Moderator may make either an advisory visit or a moderation visit (or both) to the Centre in the following year.

**Note:** Centres should note that **in the June examination session** the requirements for external moderation for Speaking and Listening coursework mean that, in practice, all internal assessment **must be completed by 31 March or by the end of the Spring Term**, whichever is earlier.

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## 8.7 MARKING CRITERIA FOR SPEAKING AND LISTENING

See Section 8.4.1 for details of how to apply the criteria.

<b>BAND / MARKS</b>	<b>GENERAL CRITERIA</b>
<b>Band 9</b> 0 – 2 marks	Candidates demonstrate limited achievement in speaking and listening.
<b>Band 8</b> 3 – 6 marks	<p>Candidates speak about personal interests in familiar contexts. They listen to others and recall the main features of what they hear. They show some recognition of the functions of standard English.</p> <ul style="list-style-type: none"> <li>• In individual extended contributions, they show limited awareness of the listeners.</li> <li>• In group interactions, they listen and make some contribution to discussion.</li> <li>• In drama-focussed activities, they can adopt a simple role.</li> </ul>
<b>Band 7</b> 7 – 10 marks	<p>Candidates speak clearly in a range of familiar contexts, adapting talk to audience and purpose. They listen carefully to a range of talk and respond to others' ideas and views. They use features of standard English vocabulary and grammar appropriately.</p> <ul style="list-style-type: none"> <li>• In individual extended contributions, they show some awareness of the listeners.</li> <li>• In group interaction, they follow discussions carefully and make appropriate contributions.</li> <li>• In drama-focussed activities, they make limited use of patterns of speech and obvious gestures.</li> </ul>
<b>Band 6</b> 11 – 14 marks	<p>Candidates speak clearly in different contexts, showing some ability to vary delivery to suit situation and audience. They listen with concentration to a range of talk. They generally use standard English vocabulary and grammar where appropriate.</p> <ul style="list-style-type: none"> <li>• In individual extended contributions, they make attempts to engage the listeners' interest.</li> <li>• In group interaction, they concentrate in discussions and make useful contributions.</li> <li>• In drama-focussed activities, they communicate with the audience by attempting to sustain a straightforward role through speech, movement and gesture.</li> </ul>
<b>Band 5</b> 15 – 20 marks	<p>Candidates make relevant contributions to talk and are able to organise speech in collaborative contexts, varying their style of delivery as appropriate. They listen attentively and make responses to show some understanding. They are increasingly aware of the need for, and use of, standard English vocabulary and grammar.</p> <ul style="list-style-type: none"> <li>• In individual extended contributions, they use strategies to engage the listeners' interest.</li> <li>• In group interaction, they make a range of effective contributions, taking account of what others say.</li> <li>• In drama-focussed activities, they develop a credible role which engages the interest of the audience e.g. through intonation.</li> </ul>

MARKS	SPECIFIC CRITERIA		
	Explain, describe, narrate	Explore, analyse, imagine	Discuss, argue, persuade
<b>Band 9</b> 0 - 2 marks	Candidates demonstrate limited achievement in speaking and listening.		
<b>Band 8</b> 3 - 6 marks	<ul style="list-style-type: none"> <li>• use straightforward vocabulary and chronology</li> <li>• give a simple account or narrative with some detail</li> <li>• give brief responses to general points</li> </ul>	<ul style="list-style-type: none"> <li>• make general contributions</li> <li>• begin to follow and respond to main points or issues</li> </ul>	<ul style="list-style-type: none"> <li>• listen and respond to some points made by others</li> <li>• occasionally make contributions</li> <li>• express a point of view</li> </ul>
<b>Band 7</b> 7 - 10 marks	<ul style="list-style-type: none"> <li>• use an increasing vocabulary to define ideas and order events</li> <li>• provide straightforward factual accounts and narratives</li> <li>• respond simply to requests for clarification</li> </ul>	<ul style="list-style-type: none"> <li>• raise questions</li> <li>• compare key features of subject matter</li> <li>• follow central ideas and possibilities</li> </ul>	<ul style="list-style-type: none"> <li>• respond appropriately to others' contributions</li> <li>• express a point of view and occasionally use emphatic language</li> </ul>
<b>Band 6</b> 11 - 14 marks	<ul style="list-style-type: none"> <li>• use straightforward and appropriate language</li> <li>• give structured and occasionally developed accounts</li> <li>• answer questions clearly using some detail</li> </ul>	<ul style="list-style-type: none"> <li>• respond to familiar and less familiar subject matter</li> <li>• show some ability to develop a line of enquiry or approach</li> </ul>	<ul style="list-style-type: none"> <li>• make useful contributions and respond with some order</li> <li>• express opinions and occasionally make decisive points to good effect</li> </ul>
<b>Band 5</b> 15 - 20 marks	<ul style="list-style-type: none"> <li>• use a suitable range of appropriate vocabulary</li> <li>• give ordered and, at times, focused accounts of events and processes</li> <li>• give detailed clarification in response to requests</li> </ul>	<ul style="list-style-type: none"> <li>• present an interpretation of central ideas and issues</li> <li>• show some understanding of unfamiliar ideas</li> <li>• show evidence of inference, deduction or empathy</li> </ul>	<ul style="list-style-type: none"> <li>• take an active part and sustain involvement</li> <li>• recognise others' opinions and respond appropriately</li> <li>• use language effectively to convey opinion or line of argument</li> </ul>



MARKS	GENERAL CRITERIA
<b>Band 4</b> <b>21 – 26</b> <b>marks</b>	<p>Candidates speak with fluency and make significant contributions to talk in a variety of different contexts. They listen closely and sympathetically, responding as appropriate. They show a competent use of standard English vocabulary and grammar in situations that demand it.</p> <ul style="list-style-type: none"> <li>• In individual extended contributions, they adapt to different audiences, sustaining the interest of the listeners through judgement in choice of style and delivery.</li> <li>• In group interaction, they participate fully, sustaining their listening and making significant contributions.</li> <li>• In drama-focussed activities, they develop and sustain a role effectively, holding the interest of the audience.</li> </ul>
<b>Band 3</b> <b>27 – 32</b> <b>marks</b>	<p>Candidates speak purposefully in a range of contexts of increasing complexity, managing the contributions of others. They listen with some sensitivity and respond accordingly. They show effective use of standard English vocabulary and grammar in a range of situations.</p> <ul style="list-style-type: none"> <li>• In individual extended contributions, they exhibit confidence and fluency in talk and a sensitive awareness of listeners, adapting style of delivery to their needs.</li> <li>• In group interaction, they make an impact on discussion through sensitive listening and by challenging and constructive contributions.</li> <li>• In drama-focussed activities, they create a challenging role, shaping the audience's reactions through the use of different techniques.</li> </ul>
<b>Band 2</b> <b>33 – 36</b> <b>marks</b>	<p>Candidates initiate speech and take a leading part in discussion, responding in detail to others' ideas. They listen and respond to a range of complex speech. They show an assured use of standard English vocabulary and grammar in a range of situations and for a variety of purposes.</p> <ul style="list-style-type: none"> <li>• In individual extended contributions, they involve listeners skilfully through their command in communicating aspects of challenging content.</li> <li>• In group interaction, they use different ways to initiate, develop and shape discussion, encouraging others' participation.</li> <li>• In drama-focussed activities, they create a complex role that they convey to an audience through the skilful use of a variety of techniques.</li> </ul>
<b>Band 1</b> <b>37 – 40</b> <b>marks</b>	<p>Candidates show an exceptionally high ability in handling a wide range of roles. They listen perceptively to a range of complex speech. They are sensitive in their choice of speech style and their use of standard English vocabulary and grammar is mature and assured.</p> <ul style="list-style-type: none"> <li>• In individual extended contributions, they adapt readily to task and audience, communicating complex content and managing listeners' attention through sophisticated styles of delivery.</li> <li>• In group interaction, they listen perceptively, making influential and authoritative contributions.</li> <li>• In drama-focussed activities, they independently create a complex role, making inventive use of a range of appropriate techniques to direct the response of audience.</li> </ul>

MARKS	SPECIFIC CRITERIA		
	Explain, describe, narrate	Explore, analyse, imagine	Discuss, argue, persuade
<b>Band 4</b> 21 – 26 marks	<ul style="list-style-type: none"> <li>• use varied and appropriate vocabulary and expression</li> <li>• maintain clarity in overall organisation</li> <li>• answer questions using relevant and effective detail</li> </ul>	<ul style="list-style-type: none"> <li>• show order and precise expression in communicating and interpreting ideas and issues</li> <li>• respond with understanding to ideas of varying complexity</li> </ul>	<ul style="list-style-type: none"> <li>• make a significant contribution to discussion</li> <li>• engage with others' ideas, recognising obvious assumptions and biases</li> <li>• promote a point of view</li> </ul>
<b>Band 3</b> 27 – 32 marks	<ul style="list-style-type: none"> <li>• use a flexible range of vocabulary and grammatical structures to convey meaning, including inferential aspects</li> <li>• manage challenging subject matter effectively</li> <li>• respond to questions or comments in an apt and well-considered way</li> </ul>	<ul style="list-style-type: none"> <li>• analyse and reflect effectively on real or imagined experience</li> <li>• formulate and interpret information, developing significant points and responding appropriately</li> </ul>	<ul style="list-style-type: none"> <li>• manage collaborative tasks</li> <li>• challenge and build on points made by others</li> <li>• make probing contributions, structuring and organising points to achieve impact on audience</li> </ul>
<b>Band 2</b> 33 – 36 marks	<ul style="list-style-type: none"> <li>• show cogency and explicit depth of detail when required</li> <li>• use a range of highly developed vocabulary to suit a variety of purposes and processes</li> <li>• respond to questions in a way which is precisely matched to context</li> </ul>	<ul style="list-style-type: none"> <li>• articulate and analyse complex ideas and information</li> <li>• identify priorities</li> <li>• synthesise essential points, resolving outcomes through a considered response</li> </ul>	<ul style="list-style-type: none"> <li>• initiate and sustain discussion through a variety of sensitive contributions</li> <li>• respond persuasively and engagingly</li> </ul>
<b>Band 1</b> 37 - 40 marks	<ul style="list-style-type: none"> <li>• show originality and flair in the use of vocabulary, intonation, expression and gesture</li> <li>• express ideas with subtlety, e.g. using irony or detachment</li> <li>• show inventive organisation of material</li> <li>• respond to points with authority</li> </ul>	<ul style="list-style-type: none"> <li>• show sophistication and originality in applying and cross-referencing ideas</li> <li>• respond inventively through imaginative explorations</li> </ul>	<ul style="list-style-type: none"> <li>• use language in a dynamic and influential way</li> <li>• make thought-provoking contributions through powerful expression and command of the situation</li> </ul>

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## SECTION E: FURTHER INFORMATION



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### 9 Opportunities for Teaching

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#### 9.1 ICT


In order to play a full part in modern society, candidates need to be confident and effective users of ICT. Where appropriate, candidates should be given opportunities to use ICT in order to further their study of English. However, the assessment of this course does not require candidates necessarily to use ICT.

This section offers guidance on opportunities for using ICT during the course. These opportunities are also indicated within the content of Section 5 by a  symbol. Such opportunities may or may not contribute to the provision of evidence for IT Key Skills. Where such opportunities do contribute, they are identified by the use of the  symbol.

ICT Application/Development	Opportunities for Using ICT During the Course
Finding, exploring and developing information	Electronic sources can be used for researching material throughout the course.
Presenting information in a text form	Coursework can be submitted in an electronic format which gives scope for the use of a variety of presentational devices

#### 9.2 CITIZENSHIP

From September 2002, the National Curriculum for England at Key Stage 4 includes a mandatory programme of study for Citizenship. Parts of this programme of study may be delivered through an appropriate treatment of other subjects.

This section offers guidance on opportunities for developing knowledge, skills and understanding of citizenship issues during the course. These opportunities are also indicated within the content of Section 5 by a  symbol.

Citizenship Programme of Study	Opportunities for Teaching Citizenship Issues during the Course
Social and moral responsibility	Many texts and coursebooks used by teachers in delivering GCSE English focus on Citizenship issues and provide a natural basis for discussion.
Participation in community activity	
Political literacy	

### **9.3 SPIRITUAL, MORAL, ETHICAL, SOCIAL AND CULTURAL ISSUES**

English demands from candidates an understanding of the cultural contexts from which spring the many forms and varieties of English Language and Literature. The study of a range of texts, both literary and non-literary will raise moral and ethical issues and will help develop candidates' awareness of other cultures. Candidates will extend their linguistic knowledge and ability and widen their appreciation of social and cultural issues.

All components prompt consideration by candidates of these issues.

### **9.4 HEALTH, SAFETY AND ENVIRONMENTAL ISSUES**

OCR has taken account of the 1988 Resolution of the Council of the European Community and the Report *Environmental Responsibility: An Agenda for Further and Higher Education*, 1993 in preparing this specification and associated specimen assessments.

Many texts and materials, particularly media and non-fiction, will provide opportunities for these issues to be covered.

### **9.5 THE EUROPEAN DIMENSION**


OCR has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen assessments. European examples should be used where appropriate in the delivery of the subject content. Relevant European legislation is identified within the specification where applicable.

European literature in translation may be used as an example of literature from different cultures. Media and non-fiction material could also contain a European element.

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## 10 Key Skills

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Key Skills are central to successful employment and underpin future success in learning independently. Whilst they are certificated separately, the Key Skills guidance for this qualification has been designed to support the teaching and learning of the content. Opportunities for developing the generic Key Skills of Communication and Information Technology are indicated through the use of a 'key symbol'  in Section 5. The wider Key Skills of Working with Others, Problem Solving and Improving Own Learning and Performance may also be developed through the teaching programmes associated with the specification.

The following matrix indicates those Key Skills for which opportunities for at least some coverage of the relevant Key Skills unit exist.

	Communication	Application of Number	IT	Working with Others	Improving Own Learning and Performance	Problem Solving
Level 1	✓		✓	✓	✓	✓
Level 2	✓		✓	✓	✓	✓

Detailed opportunities for generating Key Skills evidence through this specification are posted on the OCR website. A summary document for Key Skills coordinators showing ways in which opportunities for Key Skills arise within GCSE courses will be published during 2002.

For further information about the assessment and certification of Key Skills, teachers should contact OCR.

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## 11 Arrangements for Candidates with Special Needs

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For candidates who are unable to complete the full assessment or whose performance may be adversely affected through no fault of their own, teachers should consult the *Inter-Board Regulations and Guidance Booklet for Special Arrangements and Special Consideration*.

In such cases, advice should be sought from the OCR Special Requirements team (telephone: 01223 552505) as early as possible during the course.

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## 12 Support and In-service Training for Teachers

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To support teachers using this specification, OCR will make the following materials and services available:

- a full programme of In-Service training meetings arranged by the Customer Support Division (telephone 01223 552950);
- specimen question papers and mark schemes, available from the Publications Department (telephone 0870 870 6622);
- past question papers and mark schemes, available from the Publications Department (telephone 0870 870 6622);
- teacher support materials, including coursework guidance;
- examples of marked work;
- support from a Regional Coursework Consultant, including written advice on coursework proposals;
- a report on the examination, compiled by senior examining personnel after each examination session;
- individual feedback to each Centre on the moderation of internally assessed work;
- direct contact with the OCR English Team;
- the OCR website at [www.ocr.org.uk](http://www.ocr.org.uk), providing information, documentation and teacher support;
- two free anthologies, *Opening Worlds* and *Opening Lines*;
- an e-mail-based 'electronic discussion forum'.

At the time of the publication of this specification, a series of GCSE English materials is being prepared to accompany this course by CUP and Heinemann. They will be endorsed by OCR for use with this specification subject to OCR's quality assurance procedure before final publication. For further details, please contact the OCR English Team at Mill Wharf, Mill Street, Birmingham, B6 4BU.

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## 13 Appendix A: Prescribed Texts

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### 13.1 USE OF TEXTS IN EXAMINATIONS

In all externally assessed units that require the study of full-length texts, the examination will be 'open book'. Candidates should take into the examination copies of the texts they have studied.

Regulations governing the use of texts in examinations will change in June 2005. Details are given below.

#### 13.1.1 Examinations in 2003, 2004 and January 2005

For examinations in 2003, 2004 and January 2005, there are **no specified editions**. Candidates may take into the examination any appropriate copies of the texts; these texts may contain brief candidate annotation, underlining, highlighting, etc.

#### 13.1.2 Examinations in June 2005 and Subsequent Sessions

For examinations in June 2005 and all subsequent sessions, **only the specified editions of the prescribed texts may be used in the examination**. Details are given in 13.2, below.

Candidates **may not annotate in any way** texts to be used in the examination.

Provided that 'clean' copies of the specified editions are used in the examination, **any appropriate editions may be used for classroom purposes**.

### 13.2 SPECIFIED EDITIONS

**Note:** Unless indicated by \* in the lists below (and in Section 5, above), **the complete text** is set for study. For texts marked \*, prescribed selections are given at 13.3, below.

The following editions are specified for use **in the June 2005 examination and in subsequent sessions**:

<b>Unit 2</b> <b>Different Cultures, Analysis and Argument</b>	<i>*Opening Worlds</i> (OCR)	Heinemann tbc
	<i>Things Fall Apart</i> (Achebe)	Heinemann 0435121626
	<i>The Old Man and the Sea</i> (Hemingway)	Heinemann 0435122169
<b>Unit 3</b> <b>Literary Heritage and Imaginative Writing</b>	<i>Much Ado About Nothing</i> (Shakespeare)	Heinemann 0435190121
	<i>Romeo and Juliet</i> (Shakespeare)	Heinemann 0435192019
	<i>*Opening Lines</i> (OCR)	Heinemann tbc



### 13.3 PRESCRIBED SELECTIONS

For texts marked \*, the following selections are prescribed for examination.

#### 13.3.1 Selections for Examination in 2003, 2004, 2005 and January 2006

Unit 2: Different Cultures, Analysis and Argument	
*Opening Worlds (OCR)	<i>Dead Man's Path</i> (Achebe); <i>The Train from Rhodesia</i> (Gordimer); <i>Snapshots of a Wedding</i> (Head); <i>The Gold-Legged Frog</i> (Khamsing Srinawk); <i>The Tall Woman and Her Short Husband</i> (Feng Ji-Cai); <i>Two Kinds</i> (Amy Tan)
Unit 3: Literary Heritage and Imaginative Writing	
*Opening Lines (OCR)	<b>Pre-1914 Poetry</b> <b>Section A: <i>Men and Women</i></b> OR <b>Section B: <i>Time and Change</i></b>
	<b>Post-1914 Poetry</b> <b>Section E: <i>Generations</i></b> OR <b>Section F: <i>The 1914-18 War (i)</i></b>

#### 13.3.2 Selections for Examination in June 2006 and Subsequent Sessions

Unit 2: Different Cultures, Analysis and Argument	
*Opening Worlds (OCR)	<i>The Young Couple</i> (Jhabvala); <i>Leela's Friend</i> (Narayan); <i>Games at Twilight</i> (Anita Desai) <i>The Red Ball</i> (Ismith Khan) <i>Pieces of Silver</i> (Sealy) <i>The Winter Oak</i> (Nagibin)
Unit 3: Literary Heritage and Imaginative Writing	
*Opening Lines (OCR)	<b>Pre-1914 Poetry</b> <b>Section C: <i>War</i></b> OR <b>Section D: <i>Town and Country</i></b>
	<b>Post-1914 Poetry</b> <b>Section G: <i>How it looks from Here</i></b> OR <b>Section H: <i>The 1914-18 War (ii)</i></b>