



**GCSE**

4193

**English**

**Controlled Assessment**

**Unit 3**

**English in the world of the imagination**

### **Instructions for Teachers**

*You are advised to read pages 11 to 18 of the specification for detailed advice relating to the administration of controlled assessment.*

*The controlled assessment tasks which follow are available for assessment in 2012.*

*Candidates should write one response to each part of the Reading section (Shakespeare/Literary Heritage poetry and Different Cultures prose) and two responses in the Writing section (First and Third person narrative writing). Thus candidates will complete four assignments in total.*

*The **Shakespeare/Literary Heritage poetry Reading** response has a guidance word limit of approximately 1500 words and is marked out of 20. Candidates are allowed up to four hours to complete this assignment in class time.*

*The **Different Cultures prose** response has a guidance word limit of approximately 800-1000 words and is marked out of 20. Candidates are allowed up to two hours to complete this assignment in class time.*

*The **total** time allowance for completion of the two **Writing** pieces is two hours. Each piece will be marked out of 20 with 14 marks for Content and organisation and 6 marks for Sentence structure, punctuation and spelling.*

*The controlled assessment criteria are printed on pages 6 to 8 of this document.*

## GCSE English

### Unit 3 – English in the world of the imagination

#### Unit 3: Reading

Candidates will be required to submit two assignments. For the first candidates will be required to study a whole Shakespeare play and a group of thematically linked poems taken from the WJEC poetry collection. The second will involve the study of a Different Cultures prose text chosen from the GCSE English Literature set text list. Candidates may be selective in their coverage of the chosen texts but their work should be informed by a knowledge of the text as a whole.

#### Shakespeare and Literary Heritage poetry

(These tasks are identical to those set for the controlled assessment unit in GCSE English Literature.)

#### Generic task 1

##### Theme: Male/female relationships

***Many plays and poems are concerned with relationships between men and women. Choose a relationship in a Shakespeare play you have studied and link it with the way a relationship is presented in poetry.***

#### Poetry selection

*The Passionate Shepherd*: Marlowe  
*The Sun Rising*: Donne  
*Cousin Kate*: Christina Rossetti  
*Shall I compare thee*: Shakespeare  
*Valentine*: Carol Ann Duffy  
*A Frosty Night*: Robert Graves  
*How do I love thee?*: Elizabeth Barrett Browning  
*The Flea*: Donne  
*Twice Shy*: Heaney  
*Whoso List to Hunt*: Wyatt  
*Porphyria's Lover*: Browning  
*A Married State*: Katherine Philips  
*A Woman to her Lover*: Christina Walsh

#### Sample tasks

- Examine the way Shakespeare presents the beginning of the relationship between Romeo and Juliet in the early part of the play. In your response make reference to other parts of the play.
- Examine the way Wyatt presents his love for the unobtainable woman in *Whoso List to Hunt*. In your response refer to other poems.
- What is your response to the pieces of literature you have read? Make links between the ways the writers have considered and presented the theme.
- Examine the way that Ferdinand woos Miranda in *The Tempest* and the way the relationship develops. In your response make reference to other parts of the play.
- Examine the way that Heaney portrays the beginnings of a relationship in *Twice Shy*. In your response refer to other poems where relationships are developing.

- What is your response to the pieces of literature you have read? Make links between the ways the writers have considered and presented the theme.
- How does Shakespeare portray the relationship between Petruchio and Katherine in early part of *The Taming of the Shrew*? In your response make reference to other parts of the play.
- Male/female relationships are also investigated in the poetry you have studied for example *Cousin Kate* and *The Sun Rising*. Consider how this relationship is presented in the poetry you have studied.
- What is your response to the pieces of literature you have read? Make links between the ways the writers have considered and presented the theme.

## Generic task 2

### Theme: Conflict

#### Generic task

**Many plays and poems are concerned with the experience of conflict or warfare. Choose a situation where conflict or the effects of conflict occur in a Shakespeare play and link it with poetry where there is a similar situation.**

#### Poetry selection

*Dulce et Decorum Est*: Wilfred Owen  
*The Soldier*: Rupert Brooke  
*The Charge of the Light Brigade*: Tennyson  
*The Send Off*: Wilfred Owen  
*The Hero*: Siegfried Sassoon  
*Drummer Hodge*: Hardy  
*A Refusal to Mourn*: Dylan Thomas  
*The Man He Killed*: Hardy  
*MCMXIV*: Philip Larkin  
*The Conscript*: WW Gibson  
*The Interrogation*: Edwin Muir  
*Base Details*: Siegfried Sassoon

#### Sample tasks

- Examine the way Shakespeare presents conflict in a section of *Romeo and Juliet*. In your response make reference to other parts of the play.
- Examine the way Owen presents conflict in *Dulce et Decorum Est*. Refer to other poems about conflict in your answer.
- What is your response to the pieces of literature you have read? Make links between the ways the writers have considered and presented the theme.
- Examine the way Henry V talks to and thinks about his army before engaging in the Battle of Agincourt (Act 4 scene 1). In your response make reference to other parts of the play.
- Examine the way poets write about the men going into battle (for example in *MCMXIV* by Larkin or *The Send Off* by Owen).
- What is your response to the pieces of literature you have read? Make links between the ways the writers have considered and presented the theme.

- Examine the way Macduff is told about the murder of his wife and children and his reaction to the news. In your response make reference to other parts of the play.
- Examine the way the mother is told of the death of her son in *The Hero* and the way she reacts. Refer to other poems in your answer.
- What is your response to the pieces of literature you have read? Make links between the ways the writers have considered and presented the theme.

## Different Cultures Prose

### Generic task

***Look at the way a theme or character is presented in your chosen text. Include in your response any social, cultural and historical contexts that are important to your understanding of the theme or character.***

### Different Cultures Prose texts

*Of Mice and Men*: Steinbeck

*Anita and Me*: Syall

*To Kill a Mockingbird*: Lee

*I Know Why the Caged Bird Sings*: Angelou\*

*Chanda's Secrets*: Stratton\*

\* Centres are advised that these texts deal with adult themes and/or contain language of an adult nature.

### Sample tasks

How does Meera Syall present her experiences of racism in Meera's community in *Anita and Me*?

How does Steinbeck present the theme of loneliness in *Of Mice and Men*? Concentrate in your answer on one or two characters.

How does Harper Lee show that the treatment of Tom Robinson is cruel and unfair in *To Kill a Mockingbird*? Look particularly at the way he is treated by Bob Ewell and Atticus.

### **Unit 3: Writing**

The Writing requirements are a piece of 1<sup>st</sup> person and a piece of 3<sup>rd</sup> person narrative/expressive writing.

#### **First person:**

##### **One of the following:**

- (a) Often in life things do not turn out as we expected them. Recount an experience that you have had where you have been surprised by the outcome.
- (b) Write about a time when you volunteered to do something.
- (c) Write a story which ends with the following words:  
‘...and just to make my day complete, I had to face a furious Mrs Jones.’
- (d) Write a story beginning with the following words:  
‘I was without a care in the world until I opened the envelope.’
- (e) My most special moment.

#### **Third person:**

##### **One of the following:**

- (a) Write a story in the third person about a situation where a person is put into danger or a difficult situation.
- (b) The Prize
- (c) Valentine
- (d) Write a story beginning:  
‘It’s time you sorted out your problem with Jane,’ Ben said.
- (e) Write a story ending:  
‘Ruth had never felt so ashamed of herself.’

***Any of the tasks listed for GCSE English Language Narrative/Expressive Writing may also be used, as long as the First and Third person requirement is met.***

### Unit 3 Assessment Criteria: Reading

	<b>Read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.</b>	<b>Develop and sustain interpretations of writers' ideas and perspectives.</b>	<b>Understand texts in their social, cultural and historical contexts.</b>
0 marks	Nothing written, or what is written is totally irrelevant to text or not worthy of credit.		
<b>Band 1</b> 1-3 marks	Candidates: make limited attempt to respond to whole texts; show limited ability to make comparisons; can identify in a limited way some aspects of content, characters or situation and will rely on narrative.	Candidates: show limited response to the main events of the whole text; show limited awareness of explicit meanings and ideas and significant features of characters.	Candidates: make very basic comments on textual background.
<b>Band 2</b> 4-7 marks	Candidates: make some attempt to respond to whole texts; are able to make basic and undeveloped comparisons; can identify some aspects of content, characters or situation, but may still rely on narrative.	Candidates: show response to significant characters, relationships and main events within the whole text; show awareness of explicit meanings and ideas and significant features of characters.	Candidates: make simple comments on textual background.
<b>Band 3</b> 8-11 marks	Candidates: can describe the main ideas and themes of whole texts; make simple comparisons and cross-references; make a personal response; begin to select relevant and apt detail; begin to probe the sub-text.	Candidates: refer to specific aspects or details within the whole text when justifying their views; show basic awareness of how texts achieve their effects through the writers' use of language.	Candidates: show a limited awareness of social/cultural and historical contexts.  begin to be aware how social/cultural and historical context is relevant to understanding the text(s)
<b>Band 4</b> 12-15 marks	Candidates: can understand and demonstrate how meaning and information are conveyed in a range of whole texts; select and evaluate textual details appropriately; probe text confidently; successfully compare and cross-reference aspects of texts;	Candidates: make personal and critical responses to the whole text, referring to specific aspects of language, grammar and structure to justify their views; convey ideas clearly and appropriately.	Candidates: are able to set texts in contexts more securely; begin to see how texts have been influential. have a clear grasp of social/cultural and historical context; begin to be able to relate texts to own and others' experience.
<b>Band 5</b> 16-20 marks	Candidates: make cogent and critical responses; make subtle and discriminating links and telling comparisons between whole texts; choose textual references carefully and are able to comment fully on the significance of particular words, phrases and stylistic features.	Candidates: show originality of analysis and interpretation when evaluating patterns and details of words and images in whole texts; are able to evaluate and comment on characters/relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and convey ideas cogently and make assured analysis of stylistic features.	Candidates: show a clear understanding of social/cultural and historical contexts; are able to relate texts to own and others' experience. are able to identify and comment on importance of social/cultural and historical contexts. Awareness of literary tradition shown. at the highest level, show a clear understanding of social/cultural and historical contexts. Able to relate details of text to literary background and explain how texts have been / are influential at different times.

## Unit 3 Assessment Criteria: Writing

### Writing assignment 1 and 2

### 1<sup>st</sup> and 3<sup>rd</sup> person narrative writing

0 marks: nothing written, or nothing worthy of credit

#### **Content and organisation**

(14 marks)

#### **Band 1 1-4 marks**

- basic sense of plot and characterisation
- simple chronological writing predominates
- narratives may have a beginning and an ending but content is likely to be undeveloped
- paragraphs may be used to show obvious divisions and to group ideas into some order and sequence
- limited range of vocabulary is used with little variation of word choice for meaning or effect

#### **Band 2 5-7 marks**

- some control of plot and characterisation (e.g. perspective is maintained)
- narrative is beginning to show evidence of some conscious construction (e.g. some appropriate use of dialogue; topic sentences are supported by relevant detail)
- there is an appropriate beginning and an apt conclusion
- narrative is developed to engage the reader's interest
- paragraphs are logically ordered and sequenced
- there is some range of vocabulary, occasionally selected to create effect or to convey precise meaning

#### **Band 3 8-10 marks**

- overall the writing is controlled and coherent
- plot and characterisation are convincingly sustained (e.g. dialogue helps to develop character)
- narrative is organised and sequenced purposefully
- narrative has shape, pace and detail, engaging the reader's interest
- detailed content is well organised within and between paragraphs
- paragraphs of varied length are linked by text connectives and progression is clear
- there is some use of devices to achieve particular effects
- there is a range of vocabulary selected to create effect or to convey precise meaning

#### **Band 4 11-14 marks**

- the writing is developed with originality and imagination
- plot and characterisation are effectively constructed and sustained
- material is selected and prioritised to maintain interest
- narrative is purposefully organised and sequenced and well paced
- paragraphs are effectively varied in length and structure to control detail and progression
- cohesion is reinforced by the use of text connectives and other linking devices
- devices to achieve particular effects are used consciously and effectively
- a wide range of appropriate, ambitious vocabulary is used to create effect or convey precise meaning
- confident and assured narrative which engages and holds the reader's interest

**Sentence structure, punctuation and spelling**

(6 marks)

**0 marks:** nothing written, or nothing worthy of credit

**Band 1                      1-2 marks**

- sentences are mostly simple or compound
- compound sentences are linked or sequenced by conjunctions such as 'and' or 'so'
- punctuation (full stops, commas, capital letters to demarcate sentences) is attempted where appropriate and with some accuracy
- the spelling of simple words is usually accurate
- control of tense and agreement is uneven

**Band 2                      3 marks**

- sentences are varied and both compound and complex sentences are used
- there is use of some subordination to achieve clarity and economy
- some control of a range of punctuation, including the punctuation of direct speech
- the spelling of simple and polysyllabic words is usually accurate
- control of tense and agreement is generally secure

**Band 3                      4 marks**

- a range of grammatical structures is used to vary the length and focus of sentences
- simple, compound and complex sentences are used to achieve particular effects
- a range of punctuation is used accurately to structure sentences and texts, sometimes to create deliberate effects, including parenthetical commas
- most spelling, including that of irregular words, is usually correct
- control of tense and agreement is secure

**Band 4                      5-6 marks**

- there is appropriate and effective variation of sentence structures
- there is a sophisticated use of simple, compound and complex sentences to achieve particular effects
- accurate punctuation is used to vary pace, clarify meaning, avoid ambiguity and create deliberate effects
- virtually all spelling, including that of complex irregular words, is correct
- tense changes are used confidently and purposefully

***Candidates attaining Band 2 and above are expected to have achieved the criteria listed in the previous band(s). Fine tuning of the mark within a band will be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others.***