



## CCEA GCSE Specification in English Literature

For first teaching from September 2010

For first assessment from Summer 2011

For first award in Summer 2012

Subject Code: 5100

# english literature



## Foreword

This booklet contains CCEA's General Certificate of Secondary Education (GCSE) English Literature for first teaching from September 2010. We have designed this specification to meet the requirements of the following:

- GCSE Subject Criteria for English Literature;
- GCSE Qualifications Criteria;
- Common Criteria for all Qualifications;
- GCSE Controlled Assessment Regulations for English Literature; and
- GCSE Controlled Assessment Generic Regulations.

We will make the first full award based on this specification in summer 2012.

We are now offering this specification as a unitised course. This development increases flexibility and choice for teachers and learners.

We will notify centres in writing of any major changes to this specification. We will also publish changes on our website at [www.ccea.org.uk](http://www.ccea.org.uk)

The version on our website is the most up-to-date version. Please note that the web version may be different from printed versions.

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## 1 Introduction

This specification sets out the content and assessment details for our GCSE English Literature course. First teaching begins from September 2010, and we will make the first awards for this specification in 2012. You can view and download the latest version of this specification on our website at [www.ccea.org.uk](http://www.ccea.org.uk)

The specification builds on the broad objectives of the Northern Ireland Curriculum and the National Curriculum in England and Wales.

We have designed this specification to be compatible with our GCSE English Language specification.

### 1.1 Aims

This specification aims to encourage students to:

- understand that texts from the English, Welsh or Irish literary heritage have been influential and significant over time, and explore their meaning today;
- explore how texts from different cultures and traditions may reflect or influence values, assumptions and sense of identity;
- connect ideas, themes and issues, drawing on a range of texts;
- become critical readers of fiction and non-fiction prose, poetry and drama; and
- experience different times, cultures, viewpoints and situations as found in literary texts.

### 1.2 Key features

The key features of the specification appear below:

- This is now a unitised specification, allowing students flexibility in preparing for assessment. Students can enter for a unit when they are ready to be assessed and can resit each unit individually.
- From summer 2012, students will be able to take any of the three units in the first year of teaching.
- This course offers opportunities to build on the skills and capabilities developed through the delivery of the Key Stage 3 curriculum.
- It helps facilitate the study of English Literature and related subjects at a more advanced level, for example A and AS English Literature, English Language, and English Language and Literature, and advanced courses in Communication.
- This course allows students the opportunity to develop the following skills:
  - developing and sustaining independent interpretations of whole texts, supporting them with detailed textual references;
  - analysing connections between texts, comparing features and qualities that connect and contrast the presentation of themes, characters and settings;
  - analysing the impact of style, language, structure and form;
  - relating texts to their social and historical contexts, and to the literary traditions of which they are a part; and
  - understanding how texts from the literary heritage have been influential and significant over time.

- Students can use texts that they are studying for GCSE English Literature as the stimulus for GCSE English Language controlled assessment tasks.
- In revising this specification, we consulted with teachers, subject advisers and subject associations.

### **1.3 Prior attainment**

This specification builds upon the knowledge, understanding and skills developed through the statutory requirements for Language and Literacy: English with Media Education at Key Stage 3 in the Northern Ireland Curriculum and the study of the National Curriculum at Key Stage 3 in England and Wales.

### **1.4 Classification codes and subject combinations**

Every specification is assigned a national classification code that indicates the subject area to which it belongs. The classification code for this qualification is 5110.

#### **Progression to another school/college**

Should a student take two qualifications with the same classification code, schools and colleges that they apply to may take the view that they have achieved only one of the two GCSEs. The same view may be taken if students take two GCSE qualifications that have different classification codes but have content that overlaps significantly. Students who have any doubts about their subject combinations should check with the schools and colleges that they wish to attend before embarking on their planned study.

#### **Centres in England**

Centres in England should be aware that, for the purpose of the School and College Achievement and Attainment Tables, if a student enters for more than one GCSE qualification with the same classification code, only one grade (the highest) will count.

#### **Subject combinations with English Literature**

Centres should be aware that if they offer two English subjects, these must be GCSE English Language and GCSE English Literature. The study of GCSE English alongside GCSE English Literature or GCSE English Language is prohibited.

In England, to meet the statutory requirements of the Programmes of Study, students who wish to study GCSE English Literature must also study GCSE English Language.

In Wales, Programme of Study requirements are addressed through GCSE English Language, but students who study English Language are strongly advised also to study GCSE English Literature.

## 2 Specification at a Glance

The table below summarises the structure of this GCSE course:

Content	Assessment	Weighting	Availability
<b>Unit 1: The Study of Prose</b>	External examination  Foundation and Higher Tiers  <b>1 hour</b>	25%	Every Summer (beginning in 2011)
<b>Unit 2: The Study of Drama and Poetry</b>	External examination  Foundation and Higher Tiers  <b>2 hours</b>	50%	Every Summer (beginning in 2012)
<b>Unit 3: The Study of Linked Texts</b>	Controlled assessment  We set the task each year.	25%	Every Summer (beginning in 2012)

**At least 40 percent of the assessment (based on unit weightings) must be taken at the end of the course as terminal assessment.**

### 3 Subject Content

We have divided the course into three units. The requirements of each unit, as well as the respective learning outcomes, appear below.

#### 3.1 Unit 1: The Study of Prose

This unit is assessed through external examination. The examination lasts 1 hour and is worth 25%.

The paper allows students to demonstrate their ability to respond critically and imaginatively to a prose text. There is a choice of two questions on each text; students must answer one.

This is a closed-book exam. Where necessary, we provide extracts from the text.

Content	Learning Outcomes
<p><b>A study of <u>one</u> of the prose texts listed below</b></p> <p>Achebe <i>Things Fall Apart</i></p> <p>Golding <i>Lord of the Flies</i></p> <p>Greene <i>The Power and the Glory</i></p> <p>Lee <i>To Kill a Mockingbird</i></p> <p>Orwell <i>Animal Farm</i></p> <p>Steinbeck <i>Of Mice and Men</i></p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> <li>• read and understand a prose text;</li> <li>• respond to a prose text critically and imaginatively;</li> <li>• select and evaluate relevant textual material;</li> <li>• use details from the text to illustrate interpretations; and</li> <li>• explain how language, structure and form in prose texts contribute to the author's presentation of characters, ideas, themes and settings.</li> </ul>

### 3.2 Unit 2: The Study of Drama and Poetry

This unit is assessed through external examination. The examination lasts 2 hours and is worth 50%.

#### Section A: Drama

Section A of the exam is worth 20%, and it allows students to demonstrate their ability to respond critically and imaginatively to a drama text. There is a choice of two questions on each text; students must answer one.

This is an open-book section. Students may have access to unannotated copies of the text.

Content	Learning Outcomes
<p><b>A study of <u>one</u> of the drama texts listed below</b></p> <p>Friel <i>Dancing at Lughnasa</i></p> <p>Miller <i>All My Sons</i></p> <p>O’Casey <i>Juno and the Paycock</i></p> <p>JB Priestley <i>An Inspector Calls</i></p> <p>Russell <i>Blood Brothers</i></p> <p>Shakespeare <i>Macbeth</i></p> <p>Shakespeare <i>Romeo and Juliet</i></p> <p>Shakespeare <i>The Merchant of Venice</i></p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> <li>• read and understand a drama text;</li> <li>• respond to a drama text critically and imaginatively;</li> <li>• select and evaluate relevant textual material;</li> <li>• use details from the text to illustrate interpretations; and</li> <li>• explain how dramatic techniques, language, structure and form in drama texts contribute to the dramatist’s presentation of characters, ideas, themes and settings.</li> </ul>

For details on the prescribed editions of the texts in Section A, see Appendix 1.

## Section B: Poetry

Section B is worth 20%, and it allows students to demonstrate their ability to respond critically and imaginatively to a poetry anthology. They must answer one of two questions on their chosen anthology **based on an analysis of two poems, one from each of the two lists contained therein.**

Section B is open-book, with students allowed access to unannotated copies of the anthology.

Content	Learning Outcomes
<p><b>A study of <u>one</u> anthology chosen from the three options below</b></p> <p>Anthology One: Theme – Love and Death</p> <p>Anthology Two: Theme – Nature and War</p> <p>Anthology Three: Seamus Heaney and Thomas Hardy</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> <li>• read and understand poetry texts;</li> <li>• use details from the texts to illustrate interpretations;</li> <li>• make comparisons and explain links between poems;</li> <li>• evaluate the different ways in which the poets express meaning and achieve effects; and</li> <li>• relate poems to their social, cultural or historical contexts.</li> </ul>

For the list of poems included in each of the three anthologies in Section B, see Appendix 1.

## Section C: Unseen Poetry

Section C is worth 10%, and it allows students to demonstrate their ability to critically analyse how poets use language. They must respond to one unseen poem.

To develop their appreciation of poetry, we require that students study approximately 15 poems in preparation for the examination. These should give them access to a range of styles, themes and poetic forms.

Content	Learning Outcomes
<p><b>A range of poems</b></p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> <li>• read and understand poetry texts;</li> <li>• use details from the texts to illustrate interpretations; and</li> </ul> <p>evaluate the different ways in which the poets express meaning and achieve effects.</p>

### 3.3 Unit 3: The Study of Linked Texts

This unit is assessed through controlled assessment. It is worth 25%.

We set the tasks each year. They allow students to complete a study of texts linked by theme or narrative feature. See Appendix 2 for the list of tasks for controlled assessment and Appendix 3 for the assessment criteria.

Content	Learning Outcomes
<p><b>A study of <u>two</u> heritage texts: one drama and one prose*</b></p> <p>These texts should be:</p> <ul style="list-style-type: none"> <li>• a play by Shakespeare**;</li> <li>and</li> <li>• a heritage prose text.</li> </ul>	<p>Students should be able to:</p> <ul style="list-style-type: none"> <li>• read and understand their chosen texts;</li> <li>• use details from the texts to illustrate interpretations;</li> <li>• analyse connections between texts;</li> <li>• compare and contrast the presentation of themes, characters and settings;</li> <li>• evaluate the different ways in which the writers achieve effects; and</li> <li>• relate texts to their social, cultural or historical contexts.</li> </ul>

\* If students study Shakespeare for Unit 2, only one of their two texts in Unit 3 has to be a heritage text. (This *can* be a play by Shakespeare, but it must not be the play chosen for Unit 2.)

\*\* The study of Shakespeare is compulsory for schools in England. Schools in Northern Ireland and Wales who do not wish to study a play by Shakespeare may study a play by one of the heritage dramatists listed in Appendix 4.

## 4 Scheme of Assessment

### 4.1 Assessment opportunities

The availability of examinations and controlled assessment appears in Section 2 of this specification.

Candidates studying unitised GCSE qualifications must complete at least 40 percent of the overall assessment requirements as terminal assessment.

Candidates may resit each individual assessment unit once. If candidates resit a unit, they are free to count the better of the two marks they achieve **unless** the resit makes up part of their 40 percent terminal assessment. If the resit **does** make up part of the terminal assessment, the resit mark will count towards the final grade.

Results for individual assessment units remain available to count towards a GCSE qualification until we withdraw the specification.

### 4.2 Assessment objectives

Below are the assessment objectives for this specification. Candidates must demonstrate the following:

<b>AO1</b>	Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
<b>AO2</b>	Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
<b>AO3</b>	Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.
<b>AO4</b>	Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.

### 4.3 Assessment objective weightings

The table below sets out the assessment objectives for each assessment component and the overall GCSE qualification:

Assessment Objective	Component Weighting			Overall Weighting
	External Assessment		Controlled Assessment	
	Unit 1	Unit 2	Unit 3	
<b>AO1</b>	12.5%	17.5%	5%	35%
<b>AO2</b>	12.5%	22.5%	–	35%
<b>AO3</b>	–	5%	10%	15%
<b>AO4</b>	–	5%	10%	15%
<b>Total Weighting</b>	<b>25%</b>	<b>50%</b>	<b>25%</b>	<b>100%</b>

## 4.4 Quality of written communication

In GCSE English Literature, candidates must demonstrate their quality of written communication. In particular, candidates must:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
- select and use a form and style of writing appropriate to their purpose and to complex subject matter; and
- organise information clearly and coherently, using specialist vocabulary where appropriate.

Examiners and teachers assess the quality of candidates' written communication in all components of the internal and external assessments in conjunction with AO1. All mark grids include a descriptor that assesses QWC through reference to:

- the form chosen for the response;
- the organisation of the response; and
- accuracy in written expression.

For Units 1 and 2, these statements are part of the band descriptors for AO1. For Unit 3 (controlled assessment), they are part of the General Criteria for each mark band.

## 4.5 Reporting and grading

We award GCSE qualifications on an eight grade scale from A\*–G, with A\* being the highest. If candidates fail to attain a grade G or over, we report their results as unclassified (U). We award grades that match the grade descriptions published by the regulatory authorities (see Section 5).

We determine the grades awarded by aggregating the uniform marks that candidates obtain on individual assessment units.

We report the results of individual assessment units on a uniform mark scale that reflects the weightings of the units.

The maximum marks available to candidates entered for the Higher Tier of a unit will be the maximum uniform mark available for that unit. The maximum marks available to candidates entered for the Foundation Tier of a unit will be the maximum uniform mark available for the notional grade C on that unit (the notional grade B minus one uniform mark).

## 4.6 Review of texts

We will review the prescribed texts for assessment every two years. We will notify centres in writing well in advance about the refreshment of texts.

## 5 Grade Descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content in the specification; they are not designed to define that content.

The grade awarded depends in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of candidates' performance in the assessment may be balanced by better performances in others.

Grade	Description
<b>A</b>	Candidates respond enthusiastically and critically to texts, showing imagination and originality in developing alternative approaches and interpretations. They confidently explore and evaluate how language, structure and form contribute to writers' varied ways of presenting ideas, themes and settings, and how they achieve specific effects on readers. Candidates make illuminating connections and comparisons between texts. They identify and comment on the impact of the social, cultural and historical contexts of texts on different readers at different times. They convey ideas persuasively and cogently, supporting them with apt textual references.
<b>C</b>	Candidates understand and demonstrate how writers use ideas, themes and settings in texts to affect the reader. They respond personally to the effects of language, structure and form, referring to textual detail to support their views and reactions. They explain the relevance and impact of connections and comparisons between texts. They show awareness of some of the social, cultural and historical contexts of texts and of how this influences their meanings for contemporary and modern readers. They convey ideas clearly and appropriately.
<b>F</b>	Candidates make an involved, personal response to the effects of language, structure and form in texts, showing some awareness of key ideas, themes or arguments. They support their views by reference to significant features or details. They make straightforward connections and comparisons between texts and suggest how this contributes to readers' understanding and enjoyment. They are aware that some aspects of texts relate to their specific social, cultural and historical contexts, and suggest successfully why this may be significant with reference to some texts.

## 6 Guidance on Controlled Assessment

### 6.1 Controlled assessment review

We replace our written controlled assessment tasks for Unit 3 every year to ensure that they continue to set an appropriate challenge and remain valid, reliable and stimulating.

They are designed to support good teaching and learning, and to be manageable for candidates and teachers.

### 6.2 Skills assessed by controlled assessment

Teachers must assess the following skills through controlled assessment:

<b>AO1</b>	Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
<b>AO3</b>	Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.
<b>AO4</b>	Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.

Elements of these Assessment Objectives may also be assessed externally.

### 6.3 Level of control

Rules for controlled assessment in GCSE English Literature are defined for the three stages of the assessment:

- task setting;
- task taking; and
- task marking.

### 6.4 Task setting

The level of control for task setting for Unit 3: The Study of Linked Texts is high. Tasks must be chosen from a list that we provide. We replace the tasks each year.

See Appendix 2 for a list of tasks.

The controlled assessments provide centres with the opportunity to complete the tasks in the conditions that best suit their specific circumstances. This includes the availability of and access to resources.

## 6.5 Task taking

The level of control for task taking for Unit 3 is high.

### Unit 3: The Study of Linked Texts [25%]

Areas of Control	Detail of Control
<b>Authenticity</b>	<p>Candidates can carry out research, planning and preparation under limited supervision.</p> <p>Responsibility for planning a piece of work for assessment lies entirely with candidates.</p> <p>They must complete production of the pieces for final assessment under formal supervision. Work completed under formal supervision cannot be removed from the classroom. Access to resources must be controlled during this time to allow the teacher to authenticate each candidate's work.</p>
<b>Feedback</b>	<p>During candidates' planning and preparation, teachers may review candidates' work and provide advice at a general level. Teachers must not provide writing frames or give detailed and specific advice on how candidates could improve work to meet the assessment criteria.</p> <p>Feedback must not be given during the formal supervision of candidates' completion of the pieces for final assessment.</p> <p>Once candidates have completed the pieces for final assessment in the time given under formal supervision, they cannot make any further changes.</p>
<b>Time Limit</b>	<p>Production of the pieces for final assessment: <b>2 hours 30 minutes</b> maximum.</p> <p>We suggest that candidates use 1 hour for part (a) of the task and the remaining 1 hour 30 minutes for part (b).</p> <p>This can be divided into as many sessions as the centre deems appropriate.</p>
<b>Collaboration</b>	<p>Candidates can complete research and planning work in groups, but each candidate must complete an independent response for final assessment.</p>

Areas of Control	Detail of Control
<b>Resources</b>	<p>Candidates' access to resources is determined by those available to the centre.</p> <p>During production of the pieces for final assessment, candidates are allowed access to:</p> <ul style="list-style-type: none"> <li>• unannotated copies of the stimulus texts;</li> <li>• dictionaries and thesauri; and</li> <li>• grammar and spell check programs.</li> </ul> <p>During this time, candidates are not allowed access to preparatory work unless:</p> <ul style="list-style-type: none"> <li>• they have completed this work under controlled conditions during the time given for production of pieces for final assessment; and</li> <li>• they have received no feedback on this work.</li> </ul> <p>If candidates complete production of the piece for final assessment over more than one session, their work must be collected and stored after each; candidates are not allowed access to their work between sessions.</p>

## 6.6 Task marking

Teachers mark the controlled assessment tasks using assessment criteria that we provide. They should use professional judgement to select and apply the criteria in each successive mark band appropriately and fairly to candidates' work. They should follow a 'best fit' approach when selecting a candidate's mark, making allowance for balancing strengths and weaknesses within each response.

You can find the assessment criteria for the controlled assessment unit in Appendix 3.

Teachers must ensure that the work they mark is the candidate's own. For up-to-date advice on plagiarism or any other incident in which candidate malpractice is suspected, please refer to the Joint Council for Qualifications' *Suspected Malpractice in Examinations and Assessments: Policies and Procedures* on the JCQ website at [www.jcq.org.uk](http://www.jcq.org.uk)

We conduct agreement trials each year. Here we brief teachers on the application of the assessment criteria and exemplify standards for controlled assessment tasks. Teachers receive training on how to mark and apply standards and engage in trial marking.

## 6.7 Internal standardisation

Centres with more than one teaching group must carry out internal standardisation of the controlled assessment tasks before submitting them to us. This is to ensure, as far as possible, that each teacher has applied the assessment criteria consistently when marking assessments.

As a result of internal standardisation, it may be necessary to adjust an individual teacher's marking. This is to bring assessments into line with those of other teachers in the centre and to match the standards established at the agreement trial. Where adjustment is necessary, the total/final mark recorded on the Candidate Record Sheet should be amended.

## 6.8 Moderation

Centres must submit their marks and samples to us by May. To bring the assessment of the candidates' work into line with our agreed standards, we may adjust centres' marking.

We issue full instructions in advance of submission on:

- the details of moderation procedures;
- the nature of sampling; and
- the dates by which marks and samples have to be submitted to us.

Teachers and centre staff may contact us at any stage if they require advice, assistance or support regarding any aspect of controlled assessment. We provide moderators to support groups of centres or to contact individual centres to discuss issues arising from the controlled assessment tasks.

**See Appendix 5 for a glossary of controlled assessment terms.**

## 7 Links

### 7.1 Support

We provide the following resources to support this specification:

- our website;
- a subject microsite within our website;
- specimen papers and mark schemes; and
- controlled assessment tasks.

Some support material from the previous specification may also remain useful.

We intend to expand our range of support to include the following:

- past papers;
- mark schemes;
- Chief Examiner's reports;
- Principal Moderator's reports;
- centre support visits;
- support days for teachers;
- portfolio clinics;
- agreement trials;
- controlled assessment guidance for teachers;
- controlled assessment guidance for candidates; and
- an *Exemplification of Examination Performance* publication.

You can find our annual support programme of events and materials on our website at [www.ccea.org.uk](http://www.ccea.org.uk)

### 7.2 Curriculum objectives

This specification addresses and builds upon the broad curriculum objectives for Northern Ireland, England and Wales. In particular, it enables students to:

- develop as individuals and contributors to the economy, society and environment, by providing opportunities for them to:
  - operate confidently and convey their ideas and opinions clearly; and
  - explore and respond to different points of view;
- progress from Key Stage 3 curriculum requirements, by providing opportunities for them to:
  - engage with a range of range of stimuli to develop critical thinking skills;
  - demonstrate self-management;
  - work effectively with others;
  - evaluate their own work; and
  - communicate effectively in written format;

- progress from Key Stage 3 Language and Literacy statutory requirements, by providing opportunities for them to:
  - engage with a range of stimuli, including poetry, prose and drama, which enhance creativity and stimulate curiosity and imagination;
  - express meaning, feelings and viewpoints;
  - read for key ideas, enjoyment, engagement and empathy;
  - develop an understanding of different forms, genres and how meaning is created; and
  - analyse critically their own and other texts; and
- develop an awareness of spiritual, moral, social and cultural issues, by providing opportunities for them to:
  - explore how texts from different cultures and traditions may reflect or influence values, assumptions and sense of identity;
  - understand how reading reflects and informs about other cultures; and
  - experience different times, cultures, viewpoints and situations as found in literature.

For further guidance on how this specification enables progression from the Northern Ireland Curriculum at Key Stage 3, go to our subject microsite, which you can access at [www.ccea.org.uk](http://www.ccea.org.uk)

### 7.3 Key Skills

This specification provides opportunities for students to develop and generate evidence for assessing the following nationally recognised Key Skills:

- Communication
- Improving Own Learning and Performance
- Information and Communication Technology
- Problem-Solving
- Working with Others.

You can find details of the current standards and guidance for each of these skills on the QCDA website at [www.qcda.gov.uk](http://www.qcda.gov.uk)

### 7.4 Examination entries

Entry codes for this subject and details on how to make entries are available on our Qualifications Administration Handbook microsite, which you can access at [www.ccea.org.uk](http://www.ccea.org.uk)

Alternatively, you can telephone our Examination Entries, Results and Certification team using the contact details provided in this section.

### 7.5 Equality and inclusion

We have considered the requirements of equalities legislation in developing this specification.

GCSE qualifications often require the assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare students for a wide range of occupations and higher level courses.

The revised GCSE and qualification criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any students with disabilities. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability and equality groups and with people with disabilities.

During the development process, we carried out an equality impact assessment. This was to ensure that we identified any additional potential barriers to equality and inclusion. Where appropriate, we have given consideration to measures to support access and mitigate against barriers.

Reasonable adjustments are made for students with disabilities in order to reduce barriers to accessing assessments. For this reason, very few students will have a complete barrier to any part of the assessment.

Modified visual and hearing papers are available on request.

It is important to note that where access arrangements are permitted, they must not be used in any way that undermines the integrity of the assessment. **Information on reasonable adjustments is available in the Joint Council for Qualifications' document *Access Arrangements and Special Consideration: Regulations and Guidance Relating to Candidates Who Are Eligible for Adjustments in Examinations*.**

## 7.6 Contact details

The following list provides contact details for relevant staff members and departments:

- Specification Support Officer: Eimear Dolan  
(telephone: (028) 9026 1200, extension 2552, email: [edolan@ccea.org.uk](mailto:edolan@ccea.org.uk))
- Officer with Subject Responsibility: Majella Corrigan  
(telephone: (028) 9026 1200, email: [mcorrigan@ccea.org.uk](mailto:mcorrigan@ccea.org.uk))
- Examination Entries, Results and Certification  
(telephone: (028) 9026 1262, email: [entriesandresults@ccea.org.uk](mailto:entriesandresults@ccea.org.uk))
- Examiner Recruitment  
(telephone: (028) 9026 1243, email: [appointments@ccea.org.uk](mailto:appointments@ccea.org.uk))
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- Business Assurance (appeals)  
(telephone: (028) 9026 1244, email: [appealsmanager@ccea.org.uk](mailto:appealsmanager@ccea.org.uk)).

## Appendix 1

### Additional Details on Texts for Unit 2: The Study of Drama and Poetry

#### Prescribed Editions for Section A: Drama

Brian Friel	<i>Dancing at Lughnasa</i>	Faber and Faber	ISBN: 9780571144792
Arthur Miller	<i>All My Sons</i>	Heinemann	ISBN: 9780435225780
Sean O'Casey	<i>Three Dublin Plays</i>	Faber and Faber	ISBN: 9780571195527
JB Priestley	<i>An Inspector Calls</i>	Heinemann	ISBN: 9780435232825
Willy Russell	<i>Blood Brothers</i>	Methuen Drama	ISBN: 9780413767707

## Prescribed Poems for Section B: Poetry

### Anthology One: Theme – Love and Death

List A	List B
<p>Students must study the following:</p> <ul style="list-style-type: none"> <li>• <i>Ozymandias</i> – PB Shelley</li> <li>• <i>A Poison Tree</i> – William Blake</li> <li>• <i>The Five Students</i> – Thomas Hardy</li> <li>• <i>La Belle Dame sans Merci</i> – J Keats</li> <li>• <i>Bredon Hill</i> – AE Housman</li> <li>• <i>The Cap and Bells</i> – WB Yeats.</li> </ul>	<p>Students must study the following:</p> <ul style="list-style-type: none"> <li>• <i>Out, Out</i> – Robert Frost</li> <li>• <i>Piazza Piece</i> – John Crowe Ransom</li> <li>• <i>Richard Cory</i> – Edwin Arlington Robinson</li> <li>• <i>Night of the Scorpion</i> – Nissim Ezekiel</li> <li>• <i>Those Winter Sundays</i> – Robert E Hayden</li> <li>• <i>Love Song: I and Thou</i> – Alan Dugan.</li> </ul>

### Anthology Two: Theme – Nature and War

List C	List D
<p>Students must study the following:</p> <ul style="list-style-type: none"> <li>• <i>The Attack</i> – Siegfried Sassoon</li> <li>• <i>An Irish Airman Foresees His Death</i> – WB Yeats</li> <li>• <i>The Field of Waterloo</i> – Thomas Hardy</li> <li>• <i>Auguries of Innocence</i> (extract) – William Blake</li> <li>• <i>Composed upon Westminster Bridge</i> – William Wordsworth</li> <li>• <i>The Badger</i> – John Clare.</li> </ul>	<p>Students must study the following:</p> <ul style="list-style-type: none"> <li>• <i>The Castle</i> – Edwin Muir</li> <li>• <i>In Westminster Abbey</i> – John Betjeman</li> <li>• <i>The Battle</i> – Louis Simpson</li> <li>• <i>Death of a Naturalist</i> – Seamus Heaney</li> <li>• <i>A Narrow Fellow in the Grass</i> – Emily Dickinson</li> <li>• <i>Foxes among the Lambs</i> – Ernest Moll.</li> </ul>

### Anthology Three: Seamus Heaney and Thomas Hardy

List E: Heaney	List F: Hardy
<p>Students must study the following:</p> <ul style="list-style-type: none"> <li>• <i>Thatcher</i></li> <li>• <i>Blackberry-Picking</i></li> <li>• <i>At a Potato Digging</i> (Section 1)</li> <li>• <i>Last Look</i></li> <li>• <i>An Advancement of Learning</i></li> <li>• <i>Trout</i>.</li> </ul>	<p>Students must study the following:</p> <ul style="list-style-type: none"> <li>• <i>The Old Workman</i></li> <li>• <i>Wagtail and Baby</i></li> <li>• <i>A Sheep Fair</i></li> <li>• <i>At Castle Boterel</i></li> <li>• <i>An August Midnight</i></li> <li>• <i>Overlooking the River Stour</i>.</li> </ul>

## Appendix 2

### Controlled Assessment Tasks for Unit 3: The Study of Linked Texts

We replace the tasks for Unit 3 each year. **Below are the choices of tasks for first teaching in 2010 and for moderation in 2012. For themes for the current year of teaching/moderation please see the Task List published in the Controlled Assessment section of the subject microsite [www.ccea.org.uk/english\\_literature](http://www.ccea.org.uk/english_literature).**

Unit 3: The Study of Linked Texts [25%]	
<p>Candidates must complete <b>one</b> of the following options based on a Shakespeare play and a heritage prose text. They must complete both (a) and (b) within their chosen option.</p> <p><b>Option 1: Theme based</b></p> <p>(a) Discuss the family relationships in a Shakespeare play you have studied. How do they reflect the time in which the play was written?</p> <p>(b) Discuss the family relationships in a prose text you have studied. Compare these with the family relationships in the play.</p> <p><b>Option 2: Theme based</b></p> <p>(a) Discuss the causes of conflict in a Shakespeare play you have studied. How do they reflect the time in which the play was written?</p> <p>(b) Discuss the causes of conflict in a prose text you have studied. Compare these with the causes of conflict in the play.</p> <p><b>Option 3: Narrative features</b></p> <p>(a) Discuss the female characters in a Shakespeare play you have studied. How do they reflect the time in which the play was written?</p> <p>(b) Discuss the female characters in a prose text you have studied. Compare these with the female characters in the play.</p> <p>Each option is divided into two parts:</p> <ul style="list-style-type: none"> <li>• Part (a) is worth 10% [AO1 2.5%, AO4 7.5%]</li> <li>• Part (b) is worth 15% [AO1 2.5%, AO3 10%, AO4 2.5%].</li> </ul> <p>Part (a) requires candidates to demonstrate their knowledge of the text in its context.</p> <p>Part (b) requires candidates to show their knowledge of both texts while comparing writers' ideas and themes and showing awareness of context.</p> <p>The two pieces must be submitted as one folder, with one Candidate Record Sheet.</p> <p>The total mark for the folder is 50: Part (a) = 20 marks Part (b) = 30 marks.</p>	<p>Moderation date: 2012</p>

For centres who choose Shakespeare for the Unit 2 examination, only one of the texts studied for Unit 3 has to be a heritage text.

These centres can therefore adapt the controlled assessment tasks as follows:

<p><b>Option 1a: Theme based</b></p> <p>(a) Discuss the family relationships in a play you have studied. How do they reflect the time in which the play was written?</p> <p>(b) Discuss the family relationships in a prose text you have studied. Compare these with the family relationships in the play.</p> <p>One of these texts must be a heritage text.</p> <p><b>Option 2a: Theme based</b></p> <p>(a) Discuss the causes of conflict in a play you have studied. How do they reflect the time in which the play was written?</p> <p>(b) Discuss the causes of conflict in a prose text you have studied. Compare these with the causes of conflict in the play.</p> <p>One of these texts must be a heritage text.</p> <p><b>Option 3a: Narrative features</b></p> <p>(a) Discuss the female characters in a play you have studied. How do they reflect the time in which the play was written?</p> <p>(b) Discuss the female characters in a prose text you have studied. Compare these with the female characters in the play.</p> <p>One of these texts must be a heritage text.</p>	<p>Moderation date: 2012</p>
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## Appendix 3

### Assessment Criteria for Unit 3: The Study of Linked Texts

Mark Band	General Criteria	Part (a)		Part (b)	
		Mark Range	AO1 and AO4	Mark Range	AO1, AO3 and AO4
0	Candidates have not responded to the tasks appropriately.	0	Candidates have not responded to the text appropriately.	0	Candidates have not responded to the texts appropriately.
1	Candidates respond to texts they have read, outlining narrative and selecting some details. Some attempt at structuring a mostly appropriate form of response is evident, with a very basic level of written expression.	1–4	Candidates may respond to: <ul style="list-style-type: none"> <li>the text as a whole; and</li> <li>an identified context.</li> </ul>	1–6	Candidates may respond to: <ul style="list-style-type: none"> <li>some links between texts; and</li> <li>some contexts.</li> </ul>
2	Candidates engage with texts, attempting to reflect on them. They explore explicit meanings. Their writing demonstrates a fairly sound level of accuracy and coherence, in a form that is mostly appropriate.	5–8	Candidates show understanding of: <ul style="list-style-type: none"> <li>themes/features; and</li> <li>some contextual information.</li> </ul>	7–12	Candidates show understanding of: <ul style="list-style-type: none"> <li>explicit links between texts; and</li> <li>context.</li> </ul>
3	Candidates engage with texts and explain their own views. They discuss meanings. Responses are in an appropriate form, competently written and structured, with a competent level of accuracy in written expression.	9–12	Candidates show some insight into: <ul style="list-style-type: none"> <li>characterisation/themes/structure; and</li> <li>relevant contextual information.</li> </ul>	13–18	Candidates demonstrate some insight into: <ul style="list-style-type: none"> <li>relevant links between the texts;</li> <li>writers' depiction of ideas; and</li> <li>social, cultural and historical contexts.</li> </ul>
4	Candidates engage closely with the texts. They explore the influence of context on the text. They respond in an appropriate form, in a coherent and organised way with accurate written expression.	13–16	Candidates explore and analyse: <ul style="list-style-type: none"> <li>the dramatist's depiction of ideas; and</li> <li>appropriately discussed contextual information.</li> </ul>	19–24	Candidates explore and analyse: <ul style="list-style-type: none"> <li>appropriate links between the texts;</li> <li>the writers' depiction of ideas; and</li> <li>social, cultural and historical contexts.</li> </ul>
5	Candidates respond critically and sensitively, exploring and evaluating the influence of context on the text. Writing is in an appropriate form and is fluent, logical and precise.	17–20	Candidates show knowledge and critical understanding when evaluating appropriately integrated contextual material and its influence on the dramatist's depiction of ideas.	25–30	Candidates show knowledge and critical understanding when evaluating: <ul style="list-style-type: none"> <li>links between the texts; and</li> <li>social, cultural and historical contexts and their influence on the texts.</li> </ul>

## Appendix 4

### Alternative Heritage Dramatists for Unit 3: The Study of Linked Texts

Samuel Beckett

Brendan Behan

William Congreve

TS Eliot

Oliver Goldsmith

Ben Jonson

Sean O'Casey

*(If students study Juno and the Paycock for Unit 2, they must study a different play for this unit.)*

George Bernard Shaw

John Millington Synge

Oscar Wilde

## Appendix 5

### Glossary of Terms for Controlled Assessment Regulations

Term	Definition
<b>Component</b>	<p>A discrete, assessable element within a controlled assessment/qualification that is not itself formally reported and for which the awarding body records the marks</p> <p>May contain one or more tasks</p>
<b>Controlled assessment</b>	A form of internal assessment where the control levels are set for each stage of the assessment process: task setting, task taking, and task marking
<b>External assessment</b>	A form of independent assessment in which question papers, assignments and tasks are set by the awarding body, taken under specified conditions (including detailed supervision and duration) and marked by the awarding body
<b>Formal supervision</b> (High level of control)	The candidate must be in direct sight of the supervisor at all times. Use of resources and interaction with other candidates is tightly prescribed.
<b>Informal supervision</b> (Medium level of control)	<p>Questions/tasks are outlined, the use of resources is not tightly prescribed and assessable outcomes may be informed by group work.</p> <p>Supervision is confined to:</p> <ul style="list-style-type: none"> <li>• ensuring that the contributions of individual candidates are recorded accurately; and</li> <li>• ensuring that plagiarism does not take place.</li> </ul> <p>The supervisor may provide limited guidance to candidates.</p>
<b>Limited supervision</b> (Low level of control)	Requirements are clearly specified, but some work may be completed without direct supervision and will not contribute directly to assessable outcomes.

Term	Definition
<b>Mark scheme</b>	<p>A scheme detailing how credit is to be awarded in relation to a particular unit, component or task</p> <p>Normally characterises acceptable answers or levels of response to questions/tasks or parts of questions/tasks and identifies the amount of credit each attracts</p> <p>May also include information about unacceptable answers</p>
<b>Task</b>	<p>A discrete element of external or controlled assessment that may include examinations, assignments, practical activities and projects</p>
<b>Task marking</b>	<p>Specifies the way in which credit is awarded for candidates' outcomes</p> <p>Involves the use of mark schemes and/or marking criteria produced by the awarding body</p>
<b>Task setting</b>	<p>The specification of the assessment requirements</p> <p>Tasks may be set by awarding bodies and/or teachers, as defined by subject-specific regulations. Teacher-set tasks must be developed in line with awarding body specified requirements.</p>
<b>Task taking</b>	<p>The conditions for candidate support and supervision, and the authentication of candidates' work</p> <p>Task taking may involve different parameters from those used in traditional written examinations. For example, candidates may be allowed supervised access to sources such as the internet.</p>
<b>Unit</b>	<p>The smallest part of a qualification that is formally reported and can be separately certificated</p> <p>May comprise separately assessed components</p>

**Summary of Changes since First Issue**

(all document changes are marked in red)

Revision History Number	Date of Change	Page Number	Change Made
<b>Version 1</b>	N/A	N/A	First issue
<b>Version 2</b>	11 August 2010	21	<b>Appendix 1</b> amendments made to <b>Anthology 2 + 3</b> tables.
<b>Version 3</b>	12 April 2011	Foreword	Removed paragraph 4.
<b>Version 3</b>	12 April 2011	3	Removed last sentence in second bullet point in section <b>1.2 Key Features</b>
<b>Version 3</b>	12 April 2011	8	Extension to sentence in first paragraph.
<b>Version 3</b>	12 April 2011	22	Amendments and additions to first sentence and second paragraph.



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