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 intended for those candidates whose work will be submitted to WJEC in June 2015 and November 2015.

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 response is marked out of 20. Candidates are allowed up to four hours to complete this assignment under controlled conditions. Please note all poems listed for each task should be studied in preparation for the controlled assessment.

The Different Cultures Prose response is marked out of 20. Candidates are allowed up to two hours to complete this assignment under controlled conditions.

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 at the end of this document.

In subjects such as English where it could be advantageous for candidates to have access to work done in previous years, the regulators and WJEC require specific tasks to be changed every year, even if the generic tasks remain the same.
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 controlled assessment Unit 3 in GCSE English Literature. However, Othello and Much Ado About Nothing, which are not permitted for study in English Literature controlled assessments, may be used for English.)

Please note all poems listed for each task should be studied in preparation for the controlled assessment.

Generic task 1

Theme: The treatment of women

Many plays and poems are concerned with the way men treat women. Choose a situation which reveals this in a Shakespeare play you have studied and link it with the way a similar situation is presented in poetry from the selection below. Refer closely to the texts in your answer to support your views.

Poetry selection
(Page numbers refer to the WJEC GCSE Poetry Collection.)

- The Beggar Woman: King (P.42)
- The Capon Clerk: Pugh (P.50)
- You Will Be Hearing From Us Shortly: Fanthorpe (P.51)
- Song of the Worker’s Wife: Jones (P.46)
- A Married State: Philips (P.47)
- Sonnet 130: Shakespeare (P.45)
- Song: The Willing Mistriss: Behn (P.39)
- Havisham: Duffy (P.36)
- Porphyria’s Lover: Browning (P.26)
- My Last Duchess: Browning (P.30)
- A Woman to Her Lover: Walsh (P.40)
- The Sun Rising: Donne (P.5)
- Cousin Kate: Rossetti (P.6)
- Human Interest: Duffy (P. 28)
- To His Coy Mistress: Marvell (P.38)
Sample tasks

Task 1:
- Examine how Shakespeare presents Macbeth’s treatment of Lady Macbeth during the course of the play.
- Examine the way Duffy considers the treatment of Miss Havisham. Refer to other poems from the poetry selection in your response.
- 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.

Task 2:
- Examine how Shakespeare presents the treatment of Juliet by her parents, the Nurse and the Friar.
- Examine how Donne considers his lover in The Sun Rising. Refer to other poems from the poetry selection in your response.
- 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.

Task 3:
- Examine how Shakespeare presents the treatment of Ophelia by her father or Hamlet.
- Examine how a similar or contrasting situation is revealed in, for example, Cousin Kate or The Beggar Woman. Refer to other poems from the poetry selection in your response.
- 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

Many plays and poems are concerned with how power and control are used and exerted. Choose actions and attitudes which show how control and power are presented in a Shakespeare play you have studied and link it with the way control and power are presented in poetry from the selection below. Refer closely to the texts in your answer to support your views.

Theme: Control and Power

Hawk Roosting: Hughes (P.29)
Ozymandias: Shelley (P.31)
The Interrogation: Muir (P.32)
Chapel Deacon: Thomas (P.47)
Displaced Person Looks at a Cage-bird: Enright (P.49)
You Will Be Hearing From Us Shortly: Fanthorpe (P.51)
Refugee Blues: Auden (P.52)
My Last Duchess: Browning (P.26)
Human Interest: Duffy (P.28)
The Hunchback in the Park: Thomas (P.30)
In Church: Hardy (P.53)
What Has Happened to Lulu?: Causley (P.14)
To His Coy Mistress: Marvel (P.38)
Base Details: Sassoon (P.49)
The Conscript: Gibson (P.57)
Sample tasks

Task 1:
- Examine the way Shakespeare presents the power and control Capulet exerts within the play.
- Examine the way Browning reveals power and control in *My Last Duchess*. Refer to other poems from the poetry selection in your response.
- 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.

Task 2:
- Examine the way Shakespeare presents power and control in the character and actions of Macbeth.
- Examine the way Hughes presents power and control in *Hawk Roosting*. Refer to other poems from the poetry selection in your response.
- 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.

Task 3:
- Examine the way Shakespeare presents power and control in the actions and attitudes of Richard III in the play.
- Examine the way Donne presents power and control in *To His Coy Mistress*. Refer to other poems from the poetry selection in your response.
- 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. Refer closely to the text in your answer to support your views.*

Different Cultures Prose texts

*Of Mice and Men*: Steinbeck  
*Anita and Me*: Syal*  
*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.

Examine the way John Steinbeck presents the character of Slim.

Examine the way Harper Lee presents the character of Scout.

Examine the way Allan Stratton presents the character of Chanda’s mother in *Chanda’s Secrets*.

Unit 3: Writing

For this part of the unit candidates are required to produce two pieces of narrative/expressive writing: one written in the first person and the other written in the third person.

First person:

One of the following:

(a) Write about a time when you were ashamed of yourself.
(b) Write a story beginning with: ‘I kept hoping she/he would phone me back but…’
(c) Write a story ending with the words: ‘So there I was – no money, no friends and no where to go.’
(d) Write a story about when you had to wear an outfit you hated.
(e) Write a story about a time when you managed to do something for the first time.

Third person:

One of the following:

(a) The Runaway.
(b) Write a story beginning: ‘It all began when John phoned Kate on Saturday night…’.
(c) The Interview.
(d) Anger.
(e) Write a story ending: ‘And that’s why she/he didn’t sleep that night.’

*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.*
<table>
<thead>
<tr>
<th>Band</th>
<th>Marks</th>
<th>Reading Criteria</th>
<th>Development Criteria</th>
<th>Understanding Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td></td>
<td>Nothing written, or what is written is totally irrelevant to text or not worthy of credit.</td>
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<td></td>
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<tr>
<td>Band 1</td>
<td>1-3</td>
<td>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.</td>
<td>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.</td>
<td>Candidates: make very basic comments on textual background.</td>
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<tr>
<td>Band 2</td>
<td>4-7</td>
<td>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.</td>
<td>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.</td>
<td>Candidates: make simple comments on textual background.</td>
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<tr>
<td>Band 3</td>
<td>8-11</td>
<td>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.</td>
<td>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.</td>
<td>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).</td>
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<tr>
<td>Band 4</td>
<td>12-15</td>
<td>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.</td>
<td>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.</td>
<td>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.</td>
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<tr>
<td>Band 5</td>
<td>16-20</td>
<td>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.</td>
<td>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.</td>
<td>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.</td>
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### Unit 3 Assessment Criteria: Writing

<table>
<thead>
<tr>
<th>Writing assignment 1 and 2</th>
<th>First and Third person narrative writing</th>
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</thead>
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0 marks: 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 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 parenthetic 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.