



WJEC GCSE in
ENGLISH LITERATURE

ACCREDITED BY WELSH GOVERNMENT

WJEC GCSE IN ENGLISH LITERATURE

FOR TEACHING FROM 2015 FOR AWARD FROM 2017

This specification meets the GCSE Qualification Principles which set out the requirements for all new or revised GCSE specifications developed to be taught in Wales from September 2015.

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GCSE ENGLISH LITERATURE

SUMMARY OF ASSESSMENT

There are two tiers of entry for this qualification: Higher, A* - D, and Foundation, C – G.

| | |
|--|--------------------------------------|
| Unit 1: Prose (different cultures) and poetry (contemporary) EXTERNAL ASSESSMENT: 2 HRS 35% of qualification | January and June 50 marks; 70 UMS |
|--|--------------------------------------|

Section A 21% (INDIVIDUAL TEXTS IN CONTEXT)

Different Cultures Prose: *Of Mice and Men* (Steinbeck); OR *Anita and Me* (Syal); OR *To Kill a Mockingbird* (Lee); OR *I Know Why the Caged Bird Sings* (Angelou); OR *Chanda's Secrets* (Stratton)

Section B 14% (COMPARATIVE STUDY)

Contemporary: Unseen poetry comparison, the preparation for which will include the study of contemporary poems.

| | |
|---|--------------------------|
| Unit 2a: Literary heritage drama and contemporary prose EXTERNAL ASSESSMENT: 2 HRS 40% of qualification | June 60 marks; 80 UMS |
|---|--------------------------|

English/Welsh/Irish Literary Heritage Drama: *Othello* (Shakespeare); OR *Much Ado About Nothing* (Shakespeare); OR *An Inspector Calls* (Priestley); OR *Hobson's Choice* (Brighouse); OR *A Taste of Honey* (Delaney) **(20%)**

Contemporary Prose: *Paddy Clarke, Ha Ha Ha* (Doyle); OR *Heroes* (Cormier); OR *Never Let Me Go* (Ishiguro); OR *About a Boy* (Hornby); OR *Resistance* (Sheers) **(20%)**

| | |
|--|--------------------------|
| OR Unit 2b: Contemporary drama and literary heritage prose EXTERNAL ASSESSMENT: 2 HRS 40% of qualification | June 60 marks; 80 UMS |
|--|--------------------------|

Contemporary Drama: *The History Boys* (Bennett); OR *Blood Brothers* (Russell);¹ OR *A View from the Bridge* (Miller); OR *Be My Baby* (Whittington); OR *My Mother Said I Never Should* (Keatley) **(20%)**

English/Welsh/Irish Literary Heritage Prose: *Silas Marner* (Eliot); OR *Pride and Prejudice* (Austen); OR *A Christmas Carol* (Dickens); OR *Lord of the Flies* (Golding); OR *Ash on a Young Man's Sleeve* (Abse) **(20%)**

| | |
|--|--------------------------|
| Unit 3: Shakespeare and Welsh Writing in English NON-EXAMINATION ASSESSMENT 25% of qualification | June 48 marks; 50 UMS |
|--|--------------------------|

Section A: Shakespeare (12.5%)

A play by Shakespeare chosen by the centre (but not *Othello* or *Much Ado About Nothing*). WJEC will set a generic task on a specific theme which centres may use or modify.

Section B: Welsh writing in English (12.5%)

Stipulated poetry from the Library of Wales anthology *Poetry 1900-2000: One Hundred Poets from Wales*. Candidates study fifteen specified poems listed for the chosen theme. WJEC will set generic tasks on the theme. Centres may use or modify one task. Centres must ensure that the task requires comparison of at least two poems.

This is a unitised qualification which allows for an element of staged assessment. Unit 1 will be available in January (2017 and each year thereafter) and June (2017 and each year thereafter). Units 2 and 3 will be available in June only (2017 and each year thereafter).

Qualification Number listed on [The Register](#): 601/4942/5

Qualifications Wales Approval Number listed on [QiW](#): C00/0720/7

¹ Not Stanley Thorne edition

ENGLISH LITERATURE

1 INTRODUCTION

This GCSE specification in English Literature is based on the conviction that the study of literature should centre on an informed personal response and a critical understanding of a range of texts in the genres of prose, poetry, and drama.

This qualification is made up of two externally assessed units, and one internally assessed unit. The two externally assessed units test learners' knowledge and understanding of prose from different cultures, contemporary unseen poetry and literary heritage and contemporary drama/prose. The internally assessed unit tests learners' knowledge and understanding of a play by Shakespeare and Welsh writing in English.

Teachers and their students have some flexibility in the choice of texts to be studied, and some overlap with GCSE English Language is possible and, indeed, encouraged, as it is felt that the study of literature can greatly enhance a student's writing skills, and that practising his/her own writing skills can lead a student to increased enjoyment of, and success in, reading and analysing texts.

1.1 Aims and objectives

This GCSE specification in English Literature should encourage learners to be inspired, moved and changed by following a broad, coherent, satisfying and worthwhile course of study. It should extend learners' interest in, and enthusiasm for, literature as they develop an understanding of the ways in which literature is rich and influential. It should prepare learners to make informed decisions about further learning opportunities and career choices.

The GCSE specification in English Literature must enable learners to:

- understand that texts from 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 a 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
- experience different times, cultures, viewpoints and situations as found in literary texts
- foster an appreciation of Wales' cultural heritage through the study of Welsh writing in English.

1.2 Prior learning and progression

Although there is no specific requirement for prior learning, this specification builds upon the Programmes of Study for English in Key Stages 1-3.

It should prepare learners to obtain the relevant knowledge, understanding and skills needed to study English Literature and English Language and Literature at Key Stage 5.

This specification may be followed by any candidate, irrespective of their gender, ethnic, religious or cultural background. This specification is not age-specific and, as such, provides opportunities for candidates to extend their life-long learning.

1.3 Equality and fair assessment

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

The GCSE qualification and subject criteria have been reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. 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 groups and with disabled people.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Information on reasonable adjustments is found in the Joint Council for Qualifications document *Regulations and Guidance: Access Arrangements, Reasonable Adjustments and Special Consideration*. This document is available on the JCQ website (www.jcq.org.uk).

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all of the competences have been addressed. This will be kept under review and may be amended in future.

1.4 Welsh Baccalaureate

In following this specification, learners should be given opportunities, where appropriate, to develop the skills that are being assessed through the Core of the Welsh Baccalaureate:

- Literacy
- Numeracy
- Digital Literacy
- Critical Thinking and Problem Solving
- Planning and Organisation
- Creativity and Innovation
- Personal Effectiveness.

2 SUBJECT CONTENT

The content of courses must allow learners to develop their knowledge, skills and understanding specified below and must reflect the learning outcomes. It must require learners to study a minimum of five texts, at least three of which are from the English, Welsh or Irish literary heritage. Texts must include prose, poetry and drama (including a play by Shakespeare), and be sufficiently rich and substantial to engage readers intellectually and emotionally.

The range of texts studied must include:

- texts from the English, Welsh or Irish literary heritage
- texts from different cultures and traditions
- Welsh writing in English
- texts by contemporary writers

The content of courses must require learners to:

- develop and sustain independent interpretations of whole texts, supporting them with detailed textual references
- analyse connections between texts, comparing features and qualities that connect and contrast the presentation of themes, characters and settings
- analyse the impact of style, language, structure and form
- relate texts to their social and historical contexts, and to the literary traditions of which they are a part
- understand how texts from the literary heritage have been influential and significant over time.

2.1 Unit 1

| | |
|---|-----------------------------|
| EXTERNAL ASSESSMENT 35% | 50 raw marks; 70 UMS |
| Unit 1: Prose (different cultures) and poetry (contemporary) | |
| Section A 21% (INDIVIDUAL TEXTS IN CONTEXT) | |
| <p><i>Section A requires study of a prose text from a different culture. It will require candidates to answer two questions on the chosen prose text. The first question (part (a)) will require close reading of an extract. The second question will offer a choice of tasks (parts (b) and (c)) relating to the text as a whole.</i></p> <p>Candidates are not permitted to take copies of the set texts into the examination.</p> | |
| Section B 14% (COMPARATIVE STUDY) | |
| <p><i>Section B will consist of a question which asks candidates to explore, respond to, and compare two contemporary unseen poems. In preparation for this unit, candidates will need to study contemporary poems, in addition to the Welsh writing in English poems studied for Unit 3. Teachers are advised to select a range of poems that cover different styles and themes.</i></p> | |

2.2 Unit 2

| | |
|---|-----------------------------|
| EXTERNAL ASSESSMENT 40% (2 hrs) | 60 raw marks; 80 UMS |
| Unit 2a: Literary heritage drama and contemporary prose | |
| INDIVIDUAL TEXTS IN CONTEXT | |
| <p><i>This paper requires study of a drama text from the English/Welsh/Irish literary heritage and a contemporary prose text. It will require candidates to answer two questions on each text. In each case the first question (part (i)) will require close reading of an extract. The second question will offer a choice of tasks (parts (ii) and (iii)) relating to the text as a whole.</i></p> <p>Candidates are not permitted to take copies of the set texts into the examination.</p> | |
| OR | |
| Unit 2b: Contemporary drama and literary heritage prose | |
| INDIVIDUAL TEXTS IN CONTEXT | |
| <p><i>This paper requires study of a contemporary drama text and a prose text from the English/Welsh/Irish literary heritage. It will require candidates to answer two questions on each text. In each case the first question (part (i)) will require close reading of an extract. The second question will offer a choice of tasks (parts (ii) and (iii)) relating to the text as a whole.</i></p> <p>Candidates are not permitted to take copies of the set texts into the examination.</p> | |

2.3 Unit 3

| NON-EXAMINATION ASSESSMENT 25% | 48 raw marks; 50 UMS |
|--|----------------------|
| Section A: Shakespeare | |
| <p><i>Assessment will be based on a thematic essay question on a Shakespeare play. Candidates will be required to study a Shakespeare play (NOT Othello or Much Ado About Nothing) in its entirety. The stipulated theme for study will be published on the WJEC secure website in the April two years before the year of assessment (e.g., tasks published in April 2015 will be for candidates completing the course in 2017). Example tasks will be provided; centres are free to amend these to suit the needs of their learners.</i></p> <p><i>Candidates may have up to 2 hours to complete this non-examination assessment.</i></p> <p>Candidates are not permitted to take notes into the non-examination assessment sessions.</p> | |
| Section B: Welsh Writing in English | |
| <p><i>Assessment will be based on a group of 15 thematically linked poems taken from the Library of Wales anthology, Poetry 1900-2000: One Hundred Poets from Wales (edited by Meic Stephens). Candidates will be required to study all the poems listed for the chosen theme. The stipulated theme for study will be published on the WJEC secure website in the April two years before the year of assessment (e.g., tasks published in April 2015 will be for candidates completing the course in 2017). Example tasks will be provided; centres are free to amend these to suit the needs of their learners.</i></p> <p><i>Candidates may have up to 2 hours to complete this non-examination assessment.</i></p> <p>Candidates are not permitted to take notes into the non-examination assessment sessions.</p> | |

2.4 Assessing Writing

All units in English Literature involve extended writing, and candidates will be assessed on their writing within the overall assessment of each unit. Candidates are reminded of this in the rubric for question papers.

Mark schemes include the following specific criteria for the assessment of writing within levels of achievement descriptors:

- Communication and organisation (meaning, purpose, readers and structure); and
- Writing accurately (language, grammar, punctuation and spelling).

3 ASSESSMENT

3.1 Assessment objectives and weightings

Below are the assessment objectives for this specification. Learners must demonstrate their ability to:

AO1

- Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations

AO2

- Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings

AO3

- Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects

AO4

- 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

The table below shows the weighting of each assessment objective for each unit and for the qualification as a whole.

| | AO1 | AO2 | AO3 | AO4 | Total |
|---------------|------------|------------|------------|------------|--------------|
| Unit 1 | 11% | 7% | 7% | 10% | 35% |
| Unit 2 | 16% | 15% | | 9% | 40% |
| Unit 3 | 10% | 10% | 5% | | 25% |
| Total | 37% | 32% | 12% | 19% | 100% |

3.2 Arrangements for non-examination assessment

Regulations for non-examination assessment are defined for the three stages of the assessment:

- task setting
- task taking
- task marking

For each stage the regulatory authorities have specified a certain level of control to ensure authenticity and reliability.

The non-examination assessments are untiered and differentiation is by outcome.

Assessment will be based on two assignments. In Section A, learners will be required to answer a thematic based question on a Shakespeare play. In Section B, the learners will be required to answer a thematic based question on a stipulated list of poems from the Library in Wales anthology *Poetry 1900- 2000: One Hundred Poets from Wales*. Learners must also make links and comparisons between the chosen poems in this assignment. This comparative aspect will have a 50% weighting in the assessment. It is not possible for the task to be orally assessed.

The first assignment must show appreciation of a whole play by Shakespeare (not *Othello* or *Much Ado About Nothing*) and the second assignment must show appreciation of Welsh poetry from the stipulated range studied during the course. The viewing of a taped or live performance of the Shakespeare play must be linked to a study of the text, not used as a substitute for the study of the text itself.

It is a requirement of the specification that 15 specified poems must be studied for Section B of this unit. This is in addition to the contemporary poems studied for external assessment. In addition, the poetry assignment must consider the ways in which the thematic link is explored in at least two poems from the stipulated list.

TASK SETTING - HIGH CONTROL

WJEC will provide generic tasks stating the focus for study for both Section A and Section B annually via the WJEC secure website. Centres will have the opportunity to adjust the tasks to best suit their centre-specific circumstances. Centres are advised to be mindful of students' abilities when constructing specific tasks within the framework of the generic task set by WJEC.

Tasks and the poetry selection will be published on the secure website in the April two years before the year of assessment (e.g. tasks published in April 2015 will be for candidates completing the course in 2017). They will be changed on an annual basis. WJEC will ensure that there is an equivalent level of demand in the task and range of poetry specified for study year-on-year.

For Section A, candidates' work should demonstrate understanding of the whole play studied and be informed by knowledge of the texts as a whole; however, candidates may be selective in their coverage of the chosen texts in their responses.

Below are some examples of the thematic strands that may be used for both the Shakespeare play and selected poetry. However, this is not an exhaustive list **and centres must check the WJEC secure website to ensure they are using the prescribed theme for the correct year of entry.**

Love and relationships
Family and parent/child relationships
Youth/age
Wales and being Welsh
Women
Parents
Death and Loss
Childhood
People
Place
Nature

Examples of tasks

PLEASE NOTE THAT THE TASKS BELOW ARE FOR EXEMPLIFICATION PURPOSES ONLY. THE ACTUAL TASKS WILL BE RELEASED ON THE SECURE WEBSITE IN THE APRIL TWO YEARS BEFORE THE YEAR OF ASSESSMENT (E.G., TASKS PUBLISHED IN APRIL 2015 WILL BE FOR CANDIDATES COMPLETING THE COURSE IN 2017).

SECTION A: SHAKESPEARE

Generic task:

Examine the way Shakespeare presents the theme of hatred in any of his plays with the exception of *Othello* and *Much Ado About Nothing*.

Examples of specific tasks:

- Examine the way hatred between the Houses of Montague and Capulet is portrayed through the course of the play, paying particular attention to the way Shakespeare shows how emotions change towards the end of the play.
- Examine the way Shakespeare presents the hatred between Hamlet and Claudius, paying particular attention to the reasons for the hatred and the way their relationship changes.
- Examine the development of the hatred Leontes feels towards Polixenes in *The Winter's Tale* and consider the way in which the hatred is resolved.

SECTION B: POETRY

All poems are taken from *Poetry 1900-2000: One Hundred Poets from Wales*, edited by Meic Stephens (Parthian) ISBN: 9781902638881

Generic task:

Choose two or three poems from the list of poems below and compare how they present the theme of Wales and being Welsh. In your answer, make close reference to the texts.

| | |
|--|------------------|
| <i>The Old Tongue</i> | Herbert Williams |
| from <i>Glyn Dwr Sonnets 'When young Owain...'</i> | Andrew McNeillie |
| <i>Soliloquy For Compatriots</i> | John Tripp |
| <i>Back?</i> | T H Jones |
| <i>Welsh History</i> | R S Thomas |
| <i>Welsh Landscape</i> | R S Thomas |
| <i>A Peasant</i> | R S Thomas |
| <i>Drawing a Line</i> | Gwyn Williams |
| <i>The Master</i> | Bryn Griffiths |
| <i>Waterfalls</i> | Vernon Watkins |
| <i>The Stone Face</i> | Harri Webb |
| <i>Thanks in Winter</i> | Harri Webb |
| <i>Synopsis of the Great Welsh Novel</i> | Harri Webb |
| <i>Cwm Farm Near Capel Welsh Novel</i> | Huw Menai |
| <i>The Old Language</i> | John Davies |

Examples of specific tasks:

- Look at the way R S Thomas presents the picture of Iago Prytherch in *A Peasant* and compare it with the way Welsh characters are presented in one or two other poems from the list.
- Look at the way Herbert Williams considers what being Welsh is like in *The Old Tongue* and compare it with how Welshness and being Welsh is presented in one or two other poems from the list.

TASK TAKING (RESEARCH AND PLANNING) - LIMITED CONTROL

While in the research and planning stage, students must work under limited supervision. Candidates may make use of research materials in the preparation period and teachers may give advice of a general kind. If students are provided with worksheets/scaffolding for their assignments at this stage, copies of the assistance they have been given must be included with the folders sent to the external moderator and a note made on the student's Unit 3 non-examination assessment coversheet of the nature and amount of help given. When assessing the final assignments, it is important that only the candidate's own work is rewarded. Candidates are not permitted to take notes or drafts into the non-examination assessment sessions although clean copies of the texts are allowed.

Cover sheets for each examination series may be downloaded from the WJEC website. For guidance purposes, the time limit on the research and preparation period for the specific task could, according to non-examination assessment regulations, be up to 7.5 hours for each text studied. This does not include time taken preparing the texts with the students. During the research and preparation period, the work of individual candidates may be informed by working with others but then candidates must provide an individual response. Candidates' access to resources will be determined by the centre. Teachers may not comment on students' preparatory work.

TASK TAKING (FORMAL SUPERVISION) - HIGH CONTROL

The final assignment must be completed under formal supervision, where no teacher feedback or assistance is allowed. Candidates may have access to clean copies of the texts. Students are allowed up to a total of 2 hours for each assignment. This time allowance may be split up into shorter units to suit the centre. Candidates may not use notes in the assessment session. No collaboration is permitted while students are completing the assignment but they may have access to dictionaries and thesauri, and to grammar and spell check programs. The work may be word-processed. Once the work is submitted for assessment, it may not be revised. If the assessment session is broken up into shorter units of time, all the candidates' work must be collected and kept securely within the centre. Since the candidates have two hours to complete this work, it is expected that it will be sustained.

Each assignment should be around 1000-1500 words in length.

TASK MARKING - MEDIUM CONTROL

Teachers are expected to mark the candidates' work using the assessment criteria provided by WJEC (see Appendix 2). Work must contain both in-text annotation and a summative comment. Each assignment will be marked out of 24.

'Best fit' marking

The work for this unit should be marked by teachers according to the marking criteria using a 'best fit' approach. For each of the assessment objectives, teachers select one of the band descriptors that most closely describes the quality of the work being marked.

- where the candidate's work *convincingly* meets the statement, the highest mark should be awarded;
- where the candidate's work *adequately* meets the statement, the mark in the middle range should be awarded where appropriate;
- where the candidate's work *just* meets the statement, the lowest mark should be awarded.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the assessment criteria.

For Section B, candidates are expected to produce a balanced response between the analysis of the poems and making links and comparisons between them. Where responses are unbalanced, candidates will be self-penalising as they will not be able to access the higher bands of AO3, which carries **twice the weighting** of AO1 and AO2.

Moderation will take place at two levels:

- Within the centre to ensure that a uniform standard has been applied across the teaching groups. There must be opportunities to exchange work and discuss criteria during the course: significant differences in the application of criteria and hence in rank-ordering will be difficult to resolve at the final assessment stage. **One person must take responsibility for the final moderation procedure within a centre, sampling the work of each teaching group.**
- Through the inspection of a sample of the work by WJEC moderators. Instructions for the administration of internally-assessed work are given in the *WJEC Internal Assessment Manual*. The sample will be automatically generated by IAMIS. Please consult the *Checklist of activities before sending the samples to the moderator* document which is available on the website. This will ensure that all appropriate procedures have been completed before the sample is submitted to the moderator. For entries of up to 10 candidates, all folders will be sent. Further samples of work will be sent to the moderator if required. WJEC reserves the right to call in all of a centre's non-examination assessment for re-assessment if this proves necessary.

Sample folders and coversheets will be submitted to the moderator at the appropriate time according to WJEC regulations. A coversheet must be completed for each candidate: coversheets can be found on the website. Information on the coversheet must include: the candidate's name and examination number; the centre name and number; the title(s) of the task(s); the mark(s) for the task(s); a summative comment on the candidate's performance; an indication of the level of support. Each coversheet must be signed by the candidate and the teacher as a declaration that the work is totally the student's.

Candidates with disabilities

Candidates with disabilities will be allowed extra time in accordance with WJEC's regulations.

Authentication of non-examination assessments

Candidates are required to sign that the work submitted is their own and teachers/assessors are required to confirm that the work assessed is solely that of the candidate concerned and was conducted under the required conditions. A copy of the authentication form, which forms part of the cover sheet for each candidate's work, will be provided by WJEC. It is important to note that **all** candidates are required to sign this form, and not merely those whose work forms part of the sample submitted to the moderator. Malpractice discovered prior to the candidate signing the declaration of authentication need not be reported to WJEC but must be dealt with in accordance with the centre's internal procedures.

Before any work towards the non-examination assessment is undertaken, the attention of candidates should be drawn to the relevant JCQ Notice to Candidates. This is available on the JCQ website (www.jcq.org.uk). More detailed guidance on the prevention of plagiarism is given in *Plagiarism in Examinations; Guidance for Teachers/Assessors* also available on the JCQ website.

ADDITIONAL GUIDANCE

There is no prescribed time limit for teaching and learning when preparing the texts for unit 3. However, the **preparation time** for the assignment could be up to about 15 hours for a unit worth 20% of the final mark, according to non-examination assessment regulations. This means that this English Literature non-examination assessment unit could be given about **15 hours** of preparation time across both assignments. During this period, the candidates may make suitable notes on their texts and plan out their approaches. Teachers may wish to give candidates guidance on approaches in the form of worksheets or scaffolding. If such aids are provided for the candidates, copies must be enclosed when the sample folders are sent to the moderator and noted on the Unit 3 non-examination assessment cover sheets. During the preparation time, the candidates will be able to consult their notes using the texts and any other relevant material. **Worksheets, notes and other scaffolding sheets may not be taken into the final non-examination assessment session.**

The **final assessment session** may be arranged in a number of ways. Candidates will have a maximum of **2 hours** to complete each assignment. This may be broken into shorter sessions to fit into the lesson schedule. All work must be collected and kept secure within the centre at the end of each formal assessment session. Alternatively, teachers may wish to arrange an assessment session in the examination hall. The latter approach would have the advantage of ensuring that all the candidates complete their work under the same conditions. During the final assessment period candidates are allowed to consult clean copies of the texts. Once the assessment session is complete, candidates are not permitted to resubmit the work. **If candidates wish to re-take the assessments, a new task(s) must be given.**

Given that the time limit is relatively short, candidates will need to be focused on the task from the onset of their writing. The non-examination assessment regulations state that 'Mark schemes must provide suitable credit for precision and succinctness of expression'. Candidates who spend time on extraneous aspects, for example biographical details, will put themselves at a disadvantage.

In Section B, it will be necessary for candidates to 'make links and make comparisons' between the texts. This should be accomplished via a thorough examination of the ways in which the poets consider the central identified theme. The assessment objectives require candidates to 'respond critically' to texts and to 'select and evaluate' relevant material and 'to support interpretations'. They also stress that candidates should 'explain how language, structure and form contribute to a writers' presentation'.

After the completion of the assessment session, the work will be marked in the normal way. Each complete essay will be **marked out of 24**. Candidates may see their marked work but it is important that the essays are kept securely in the teacher's possession to prevent any tampering with the work. Towards the end of the course, all candidates must complete and sign a non-examination assessment coversheet.

4 TECHNICAL INFORMATION

4.1 Making entries

This is a unitised specification which allows for an element of staged assessment.

Unit 1 will be available in January (2017 and each year thereafter) and June (2017 and each year thereafter).

Units 2 and 3 will be available in June only (2017 and each year thereafter).

At least 40% of the assessment must be taken at the end of the course, to satisfy the requirement for terminal assessment. Units may be re-taken once only (with the better result counting) before aggregation for the subject award.

Results for a unit have a shelf-life limited only by the shelf-life of the specification. A candidate may retake the whole qualification more than once.

The entry codes appear below.

| | Title | Entry codes |
|----------------------------|--|-------------|
| Unit 1 | Prose (Different Cultures) and Poetry (Contemporary) (Foundation Tier) | 3720U1 |
| | Prose (Different Cultures) and Poetry (Contemporary) (Higher Tier) | 3720UA |
| Unit 2a | Literary Heritage Drama and Contemporary Prose (Foundation Tier) | 3720U2 |
| | Literary Heritage Drama and Contemporary Prose (Higher Tier) | 3720UB |
| Unit 2b | Contemporary Drama and Literary Heritage Prose (Foundation Tier) | 3720U3 |
| | Contemporary Drama and Literary Heritage Prose (Higher Tier) | 3720UC |
| Unit 3 | Shakespeare and Welsh Writing in English | 3720U4 |
| GCSE Qualification cash-in | | 3720QS |

The current edition of our *Entry Procedures and Coding Information* gives up-to-date entry procedures.

4.2 Grading, awarding and reporting

GCSE qualifications in Wales are reported on an eight-point scale from A* to G, where A* is the highest grade. The attainment of learners who do not succeed in reaching the lowest possible standard to achieve a grade is recorded as U (unclassified) and they do not receive a certificate.

Assessment for GCSE English Literature is tiered, i.e. externally assessed units are targeted at the grade ranges of A*-D (Higher Tier) and C-G (Foundation Tier), while non-examination assessments cater for the full range of ability. Candidates who narrowly fail to achieve Grade D on Higher Tier will be awarded Grade E.

Individual unit results are reported on a uniform mark scale (UMS) with the following grade equivalences:

| Grade | MAX. | A* | A | B | C | D | E | F | G |
|---------------|------|-----|-----|-----|-----|-----|----|----|----|
| Unit 1 | 70 | 63 | 56 | 49 | 42 | 35 | 28 | 21 | 14 |
| Unit 2 | 80 | 72 | 64 | 56 | 48 | 40 | 32 | 24 | 16 |
| Unit 3 | 50 | 45 | 40 | 35 | 30 | 25 | 20 | 15 | 10 |
| Subject Award | 200 | 180 | 160 | 140 | 120 | 100 | 80 | 60 | 40 |

APPENDICES

APPENDIX A: WJEC GCSE English Literature written paper prescribed texts list

Prescribed text lists will be reviewed every three years to ensure continuing suitability for teaching and assessment. This review will be undertaken by the Question Paper Evaluation Committee following consultation with teachers.

Unit 1 Section A: Different Cultures prose

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)*

Unit 1 Section B: Comparison of two unseen poems

Whilst there are no prescribed texts for Unit 1 Section B, centres are reminded that contemporary poems should be studied in preparation for this assessment.

Poems suitable for study could include work by: Fleur Adcock, John Agard, Moniza Alvi, Maya Angelou, Simon Armitage, James Berry, Eavan Boland, Wendy Cope, Tony Curtis, Rita Dove, Jen Hadfield, Jackie Kay, Liz Lochhead, Robert Minhinnick, Andrew Motion, Grace Nichols, Sean O'Brien, Jo Shapcott, Owen Sheers, Derek Walcott, Benjamin Zephaniah. Work by other contemporary poets may also be chosen.

Unit 2a: English/Welsh/Irish Literary Heritage drama

Othello (Shakespeare)

Much Ado About Nothing (Shakespeare)

An Inspector Calls (Priestley)

Hobson's Choice (Brighouse)

A Taste of Honey (Delaney)

Unit 2a: Contemporary prose

Paddy Clarke, Ha Ha Ha (Doyle)

Heroes (Cormier)

Never Let Me Go (Ishiguro)*

About a Boy (Hornby)*

Resistance (Sheers)

OR

Unit 2b: Contemporary drama

The History Boys (Bennett)*

Blood Brothers (Russell) (not Stanley Thorne edition)

A View from the Bridge (Miller)

Be My Baby (Whittington)

My Mother Said I Never Should (Keatley)

Unit 2b: English/Welsh/Irish Literary Heritage prose

Silas Marner (Eliot)

Pride and Prejudice (Austen)

A Christmas Carol (Dickens)

Lord of the Flies (Golding)

Ash on a Young Man's Sleeve (Abse)

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

Unit 3

Section A

A play by Shakespeare (but not *Othello* or *Much Ado About Nothing*)

Section B

At least fifteen thematically-linked poems from the Library of Wales anthology *Poetry 1900-2000: One Hundred Poets from Wales*.

APPENDIX B: Assessment Criteria for Unit 3

The following descriptions have been provided to indicate the way in which progression within the two criteria is likely to occur. Each successive description assumes the demonstration of achievements in lower bands. You are asked to place work initially within a band and then to fine-tune using the marks within the band. It is recognised that work will not always fit neatly into one of the descriptions and teachers should use a 'best fit' approach when making overall judgements.

Section A

| | Critical response to texts (AO1) 50% | (12 marks) | Language, structure and form (AO2) 50% | (12 marks) |
|---|--|-------------------|---|-------------------|
| 0 marks | Nothing written, or what is written is irrelevant to the text or not worthy of credit. | | | |
| Band 1 | 1-2 marks Candidates: rely on a limited narrative approach but with some misreadings; make a limited personal response to the text. | | 1-2 marks Candidates: may make limited and generalised comments about stylistic effects. | |
| Band 2 | 3-4 marks Candidates: rely on a narrative approach with some misreadings; make a personal response to the text. | | 3-4 marks Candidates: may make generalised comments about stylistic effects. | |
| <i>Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.</i> | | | | |
| Band 3 | 5-6 marks Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail. | | 5-6 marks Candidates: are able to recognise and make simple comments on particular features of style and structure. | |
| <i>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</i> | | | | |
| Band 4 | 7-9 marks Candidates: make more detailed reference to text; discuss thoroughly and increasingly thoughtfully characters / relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately. | | 7-9 marks Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form. | |
| <i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i> | | | | |
| Band 5 | 10-12 marks Candidates: make increasingly assured selection and incorporation of relevant detail; are able to speculate/offer tentative judgements; are able to evaluate characters/relationships and attitudes / motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support. | | 10-12 marks Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feelings are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features. | |
| <i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i> | | | | |

Section B (N.B AO3 carries twice the weighting of AO1 and AO2 for this non-examination assessment)

| | Critical response to texts (AO1) 25% (6 marks) | Language, structure and form (AO2) 25% (6 marks) | Making links and comparisons (AO3) 50% (12 marks) |
|---|--|---|---|
| 0 marks | Nothing written, or what is written is irrelevant to the text or not worthy of credit. | | |
| Band 1 | 1 mark Candidates: rely on a limited narrative approach but with some misreadings; make a limited personal response to the text. | 1 mark Candidates: may make limited and generalised comments about stylistic effects. | 1-2 marks Candidates: show limited ability to make comparisons. |
| Band 2 | 2 marks Candidates: rely on a narrative approach with some misreadings; make a personal response to the text. | 2 marks Candidates: may make generalised comments about stylistic effects. | 3-4 marks Candidates: begin to make simple points of comparison when required; give simple unfocused expression of preference. |
| <i>Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.</i> | | | |
| Band 3 | 3 marks Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail. | 3 marks Candidates: are able to recognise and make simple comments on particular features of style and structure. | 5-6 marks Candidates: make straightforward links and connections between texts; select some obvious features of similarity and difference. |
| <i>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</i> | | | |
| Band 4 | 4 marks Candidates: make more detailed reference to text; discuss thoroughly and increasingly thoughtfully characters/relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately. | 4 marks Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form. | 7-9 marks Candidates: compare and make some evaluation of subject, theme, character and the impact of texts; begin to explore links and comparisons of theme and style; are able to explain the relevance and impact of connections and comparisons between texts. |
| <i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i> | | | |

| | | | |
|---------------|---|---|--|
| Band 5 | <p>5-6 marks Candidates: make increasingly assured selection and incorporation of relevant detail; are able to speculate/offer tentative judgements; are able to evaluate characters/relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support.</p> | <p>5-6 marks Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.</p> | <p>10-12 marks Candidates: make a sustained discussion of links and comparisons between texts; make apt selection of details for cross reference; at the highest level, make subtle points of comparison and probe links confidently.</p> |
| | <p><i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i></p> | | |