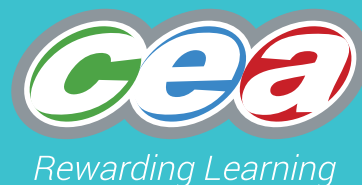


# GCSE



## CCEA GCSE Specification in English Literature

For first teaching from September 2017  
For first assessment in Summer 2018  
For first award in Summer 2019  
Subject Code: 5110



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# 1 Introduction

This specification sets out the content and assessment details for our GCSE course in English Literature. We have designed this specification to meet the requirements of:

- Northern Ireland GCSE Design Principles;
- Northern Ireland GCE and GCSE Qualifications Criteria; and
- Subject Criteria and Requirements for English.

First teaching is from September 2017. We will make the first award based on this specification in Summer 2019.

This specification is a unitised course. The guided learning hours, as for all our GCSEs, are 120 hours.

The specification supports the aim of the Northern Ireland Curriculum to empower young people to achieve their potential and to make informed and responsible decisions throughout their lives, as well as its objectives:

- to develop the young person as an individual;
- to develop the young person as a contributor to society; and
- to develop the young person as a contributor to the economy and environment.

If there are any major changes to this specification, we will notify centres in writing. The online version of the specification will always be the most up to date; to view and download this please go to [www.ccea.org.uk](http://www.ccea.org.uk)

## **1.1 Aims**

This specification aims to encourage students to:

- become critical readers of prose, drama and poetry;
- develop the ability to analyse the impact of language, structure and form in a range of texts;
- connect ideas, themes and issues in a range of texts;
- explore contexts and experience different times, cultures, viewpoints and situations in texts; and
- read for enjoyment and nurture a lifelong love of literature.

## **1.2 Key features**

The following are important features of this specification.

- It offers opportunities to build on the skills and capabilities developed through the delivery of the Northern Ireland Curriculum at Key Stage 3.
- It is 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.
- It allows students to study English Literature and related subjects at a more advanced level and to develop the skills they need to progress to employment.
- Students can use texts that they are studying for GCSE English Literature as the stimulus for GCSE English Language controlled assessment tasks.

## **1.3 Prior attainment**

This specification builds on the knowledge, understanding and skills developed through the statutory requirements for the following areas of Key Stage 3 in the Northern Ireland Curriculum:

- Language and Literacy: English with Media Education; and
- The Arts: Drama at Key Stage 3.

Students do not need to have reached a particular level of attainment before beginning to study this specification.

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

Every specification has a national classification code that indicates its subject area. The classification code for this qualification is 5110.

Please note that if a student takes two qualifications with the same classification code, schools, colleges and universities that they apply to may take the view that they have achieved only one of the two GCSEs. The same may occur with any two GCSE qualifications that have a significant overlap in content, even if the classification codes are different. Because of this, students who have any doubts about their subject combinations should check with the schools, colleges and universities that they would like to attend before beginning their studies.

## 2 Specification at a Glance

The table below summarises the structure of this GCSE course.

Content	Assessment	Weightings	Availability
<b>Unit 1: The Study of Prose</b>	External written examination  Untiered  1 hour 45 mins  Students answer two questions, one from Section A and the set question in Section B.  Section A is closed book.	30%	Summer from 2018
<b>Unit 2: The Study of Drama and Poetry</b>	External written examination  Untiered  2 hours  Students answer two questions, one from Section A and one from Section B.  Section A is open book. Section B is open book.	50%	Summer from 2019

Content	Assessment	Weightings	Availability
<b>Unit 3: The Study of Shakespeare</b>	Controlled assessment  Untiered  2 hours  Students complete one task: an extended writing question based on a theme. For the themes for first teaching in September 2017, see Appendix 3.  Teachers mark the tasks, and we moderate the results.	20%	Summer from 2019

Students must take at least 40 percent of the assessment (based on unit weightings) at the end of the course as terminal assessment.



### 3 Subject Content

We have divided this course into three units. The content of each unit and the respective learning outcomes appear below.

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

##### Section A: Novel

In this section, students explore and respond to a modern novel they have studied. They communicate their knowledge and understanding of the novel.

Assessment for this unit is a written examination that lasts 1 hour 45 minutes. The Section A part of the examination lasts 1 hour and is worth 20 percent of the marks for this qualification. Students answer one question from a choice of two on each novel.

Content	Learning Outcomes
<b><i>Lord of the Flies</i></b> <b>William Golding</b> or <b><i>About A Boy</i></b> <b>Nick Hornby</b> or <b><i>How Many Miles to Babylon?</i></b> <b>Jennifer Johnston</b> or <b><i>To Kill a Mockingbird</i></b> <b>Harper Lee</b> or <b><i>Of Mice and Men</i></b> <b>John Steinbeck</b> or <b><i>Paddy Clarke Ha Ha Ha</i></b> <b>Roddy Doyle</b> or <b><i>Animal Farm</i></b> <b>George Orwell</b>	Students should be able to: <ul style="list-style-type: none"> <li>• read and understand a novel;</li> <li>• respond to the novel critically and imaginatively;</li> <li>• select and evaluate relevant textual material;</li> <li>• use details from the novel to illustrate interpretations; and</li> <li>• explain and evaluate how the author uses narrative techniques, language, structure and form to present ideas, themes, characters and settings.</li> </ul>

### 3.1 Unit 1: The Study of Prose

#### Section B: Unseen Prose

In this section, students explore, respond to, and learn how to analyse and evaluate an unseen nineteenth-century prose extract.

The Section B part of the examination lasts 45 minutes and is worth 10 percent of the marks for this qualification. Students should spend 15 minutes reading the extract and 30 minutes writing their response to the set question.

Content	Learning Outcomes
Unseen prose	<p>Students should be able to:</p> <ul style="list-style-type: none"><li>• read and understand a prose extract;</li><li>• use details from the prose extract to illustrate interpretations; and</li><li>• explain and evaluate how the author uses narrative techniques, language, structure and form to present ideas, themes, characters and settings.</li></ul>

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

### Section A: Drama

In this section, students explore and respond to a play they have studied. They communicate their knowledge and understanding of a play by a modern dramatist.

Assessment for this unit is a written examination that lasts 2 hours. The Section A part of the examination lasts 1 hour and is worth 25 percent of the marks for this qualification. Students are permitted to bring an **unannotated copy** of their chosen play into the examination. They answer one question from a choice of two on each play. See Appendix 2 for more information on the prescribed texts.

Content	Learning Outcomes
<b><i>Juno and the Paycock</i></b> <b>Sean O'Casey</b>  or <b><i>An Inspector Calls</i></b> <b>J B Priestley</b>  or <b><i>Philadelphia, Here I Come!</i></b> <b>Brian Friel</b>  or <b><i>Blood Brothers</i></b> <b>Willy Russell</b>  or <b><i>Journey's End</i></b> <b>R C Sherriff</b>  or <b><i>The Curious Incident of the Dog in the Night-Time</i></b> <b>Simon Stephens</b>	Students should be able to: <ul style="list-style-type: none"> <li>• read and understand a play;</li> <li>• respond to the play critically and imaginatively;</li> <li>• select and evaluate relevant textual material;</li> <li>• use details from the play to illustrate interpretations; and</li> <li>• explain and evaluate how the dramatist uses dramatic techniques, language, structure and form to present ideas, themes, characters and settings.</li> </ul>

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

### Section B: Poetry

In this section, students explore and respond to a collection of poems they have studied in one of the three anthologies we provide. They learn how to analyse, evaluate, and compare and contrast.

The Section B part of the examination lasts 1 hour and is worth 25 percent of the marks for this qualification. Students are permitted to bring an **unannotated copy** of their chosen anthology into the examination. There is a choice of two questions on each anthology and students must answer one. Each question involves analysing two poems from their chosen anthology. See Appendix 2 for the list of poems in each anthology.

Content	Learning Outcomes
<b>Anthology One: IDENTITY</b>  <b>or</b>  <b>Anthology Two: RELATIONSHIPS</b>  <b>or</b>  <b>Anthology Three: CONFLICT</b>	<p>Students should be able to:</p> <ul style="list-style-type: none"> <li>• read and understand an anthology of poems;</li> <li>• respond to the poems critically and imaginatively;</li> <li>• select and evaluate relevant textual material;</li> <li>• use details from the poems to illustrate interpretations;</li> <li>• explain and evaluate the ways in which the poets express meaning and achieve effects;</li> <li>• make comparisons and explain links between the poems; and</li> <li>• relate the poems to their social, cultural and historical contexts.</li> </ul>

### 3.3 Unit 3: The Study of Shakespeare

In this unit, students explore and respond to a Shakespeare play they have studied. They communicate their knowledge and understanding of the play.

Assessment for this section is a controlled assessment task that lasts 2 hours. For more details, see Section 6 and Appendix 3. See Appendix 4 for the assessment criteria.

Content	Learning Outcomes
<b>A Shakespeare play</b>	<p>Students should be able to:</p> <ul style="list-style-type: none"> <li>• read and understand a Shakespeare play;</li> <li>• respond to the play critically and imaginatively;</li> <li>• select and evaluate relevant textual material;</li> <li>• use details from the play to illustrate interpretations;</li> <li>• explain and evaluate how the dramatist uses dramatic techniques, language, structure and form to present ideas, themes, characters and settings; and</li> <li>• relate the play to its social, cultural and historical contexts.</li> </ul>

## 4 Scheme of Assessment

### 4.1 Assessment opportunities

For the availability of examinations and controlled assessment, see Section 2. There will be one examination series each year, in Summer.

This is a unitised specification; candidates must complete at least 40 percent of the overall assessment requirements at the end of the course, in the examination series in which they request a final subject grade. This is the terminal rule.

Candidates may resit individual assessment units once before cash-in. The better of the two results will count towards their final GCSE grade unless a unit is required to meet the 40 percent terminal rule. If it is, the more recent mark will count (whether or not it is the better result). Results for individual assessment units remain available to count towards a GCSE qualification until we withdraw the specification.

### 4.2 Assessment objectives

There are four assessment objectives for this specification. Candidates must:

- A01** respond to texts critically and imaginatively, and select and evaluate relevant textual detail to illustrate and support interpretations;
- A02** explain how language, structure and form contribute to writers' presentation of ideas, themes, characters and settings;
- A03** make comparisons and explain links between texts, evaluating writers' differing ways of expressing meaning and achieving effects; and
- A04** relate texts to their social, cultural and historical contexts, and explain how texts have been influential and significant to themselves and other readers in different contexts and at different times.

### 4.3 Assessment objective weightings

The table below sets out the assessment objective weightings for each assessment component and the overall GCSE qualification.

Assessment Objective	Unit Weighting (%)			Overall Weighting (%)
	External Assessment		Controlled Assessment	
	Unit 1	Unit 2	Unit 3	
A01	15	17.5	7.5	40
A02	15	22.5	7.5	45
A03		7		7
A04		3	5	8
<b>Total Weighting</b>	30	50	20	100

### 4.4 Quality of written communication

In GCSE English Literature, candidates must demonstrate their quality of written communication. They need to:

- 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 that suit their purpose and complex subject matter; and
- organise information clearly and coherently, using specialist vocabulary where appropriate.

Quality of written communication is assessed in responses to questions and tasks that require extended writing.

### 4.5 Reporting and grading

We report the results of individual assessment units on a uniform mark scale that reflects the assessment weighting of each unit. We determine the grades awarded by aggregating the uniform marks that candidates obtain in individual assessment units.

We award GCSE qualifications on a grade scale from A\* to G, with A\* being the highest. The nine grades available are as follows:

Grade	A*	A	B	C*	C	D	E	F	G
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If candidates fail to attain a grade G or above, we report their result as unclassified (U).

## 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 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, characters 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 suitable textual references.
<b>C</b>	Candidates understand and demonstrate how writers use ideas, themes and settings to affect readers. 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 readers. They convey ideas clearly and appropriately.
<b>F</b>	Candidates respond to the effects of language, structure and form in texts, showing some awareness of key ideas, themes and/or arguments. They support their views by referring to textual features or details. They make straightforward connections and comparisons between texts and suggest how these contribute to readers' understanding and enjoyment. They are aware that some aspects of texts relate to their specific social, cultural and historical contexts, and suggest why this may be significant in some texts.



## 6 Guidance on Controlled Assessment

### 6.1 Controlled assessment review

We will replace our controlled assessment tasks every year to ensure that they continue to set an appropriate challenge and remain valid, reliable and stimulating. Centres must ensure that the theme selected is appropriate to the year they intend to submit for moderation. These will appear on our English Literature microsite at [www.ccea.org.uk](http://www.ccea.org.uk)

### 6.2 Skills assessed by controlled assessment

Teachers must assess the following skills through controlled assessment:

- showing knowledge and understanding of texts;
- organising and supporting ideas in a logical manner;
- reasoning and coming to well-informed conclusions;
- exploring and analysing language;
- using external contextual information to inform and enhance writing;
- thinking independently; and
- writing accurately and clearly, in a literary register.

### 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 is high. This means that we set the tasks. Centres must choose their task from the list we provide. The question must enable a response to the whole play. See Appendix 3 for the list of tasks.

Centres have the opportunity to contextualise the controlled assessment tasks to suit their specific circumstances. This includes the availability of and access to resources.

## 6.5 Task taking

There are different levels of control for task taking. The level of control for research, planning and preparation is limited. The level of control for the timed assessment is high.

Areas of Control	Detail of Control
<b>Authenticity</b>	<ul style="list-style-type: none"> <li>• Candidates carry out the research, planning and preparation under limited supervision (limited level of control).</li> <li>• Responsibility for researching, planning and preparing the piece of work for assessment lies entirely with candidates. Teachers must not provide model answers or writing frames.</li> <li>• Candidates must produce the piece under formal supervision (high level of control). Work produced under formal supervision cannot be removed from the classroom.</li> <li>• During the timed assessment, teachers must control candidates' access to resources so that they can authenticate candidates' work.</li> <li>• Candidates are not allowed to augment notes and resources between sessions.</li> <li>• If the centre wishes candidates to word process the work, the centre is responsible for having a procedure for secure storage.</li> <li>• If candidates produce the piece over more than one session, their work must be collected and stored after each session; candidates are not allowed access to their work between sessions.</li> </ul>
<b>Feedback</b>	<ul style="list-style-type: none"> <li>• <b>During candidates' research, planning and preparation, teachers:</b> <ul style="list-style-type: none"> <li>– can review candidates' progress and provide verbal advice at a general level, for example proposing broad areas for improvement;</li> <li>– must not give detailed verbal feedback on errors or areas for improvement;</li> <li>– must not intervene personally to improve work;</li> <li>– must not provide detailed advice on how to improve the research, planning and preparation to meet assessment criteria; and</li> <li>– <b>must not</b> accept a draft of the task from a candidate to review.</li> </ul> </li> </ul>

Areas of Control	Detail of Control
<b>Feedback (cont.)</b>	<ul style="list-style-type: none"> <li>• <b>During the timed assessment</b>, teachers must not give feedback or assistance of any description.</li> <li>• Once candidates have produced the piece, they cannot make any further changes.</li> </ul>
<b>Time Limit</b>	<ul style="list-style-type: none"> <li>• Candidates are allowed a maximum of 2 hours for producing the piece. Centres can divide this into as many sessions as they deem appropriate. Centres are responsible for ensuring that candidates adhere to the specified time limit.</li> </ul>
<b>Collaboration</b>	<ul style="list-style-type: none"> <li>• <b>During their research, planning and preparation</b>, candidates work under limited supervision. They can access electronic and printed resources, use the internet and work in groups.</li> <li>• <b>For the timed assessment</b>, candidates must complete an independent response. They must work on their own, with no assistance of any description. They must be in the direct sight of a supervisor.</li> </ul>
<b>Resources</b>	<ul style="list-style-type: none"> <li>• <b>During candidates' research, planning and preparation</b>, they:             <ul style="list-style-type: none"> <li>– should gather information from a variety of sources; and</li> <li>– are allowed access to the internet and any other resources available to them.</li> </ul> </li> <li>• <b>During the timed assessment</b>, candidates:             <ul style="list-style-type: none"> <li>– are allowed access to unannotated copies of their chosen Shakespeare play; and</li> <li>– are not allowed access to the internet or to electronic devices.</li> </ul> </li> <li>• Candidates must reference material from published sources. They must not plagiarise.</li> <li>• Classroom display materials must be removed or covered during the timed assessment.</li> </ul>

## 6.6 Task marking

The level of control for task marking is medium. Teachers mark the controlled assessment tasks using assessment criteria that we provide. They must add notes in the form of ticks, comments or reference to the assessment objectives, with a summative comment at the end. 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 in each response.

Teachers must ensure that the work they mark is the candidate's own.

For up-to-date advice on plagiarism, or any kind of candidate malpractice, see *Suspected Malpractice in Examinations and Assessments: Policies and Procedures* on the Joint Council for Qualifications website at [www.jcq.org.uk](http://www.jcq.org.uk)

## 6.7 Internal standardisation

Centres with more than one teaching group must carry out internal standardisation of controlled assessment tasks before submitting their marks to us. This is to ensure, as far as possible, that each teacher has applied the assessment criteria consistently when marking assessments. Centres may need to adjust an individual teacher's marking:

- to bring assessments into line with those of other teachers in the centre; and
- to match the standards established at the agreement trial.

If marks do change, centres must amend the total/final mark on their Candidate Record Sheet.

## 6.8 Moderation

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

We issue full instructions each year on:

- our moderation procedures;
- which samples we require; and
- the deadlines for submitting marks and samples to us.

Teachers and centre staff may contact us at any stage if they require advice, assistance or support relating to any aspect of controlled assessment.

**See Appendix 1 for a glossary of controlled assessment terms.** For more details, see the Joint Council for Qualifications document *Instructions for Conducting Controlled Assessments*, available at [www.jcq.org.uk](http://www.jcq.org.uk)

## 7 Curriculum Objectives

This specification builds on the learning experiences from Key Stage 3 as required for the statutory Northern Ireland Curriculum. It also offers opportunities for students to contribute to the aim and objectives of the Curriculum at Key Stage 4, and to continue to develop the Cross-Curricular Skills and the Thinking Skills and Personal Capabilities. The extent of the development of these skills and capabilities will be dependent on the teaching and learning methodology used.

### 7.1 Cross-Curricular Skills at Key Stage 4

Communication
<p>Students should be able to:</p> <ul style="list-style-type: none"> <li>• communicate meaning, feelings and viewpoints in a logical and coherent manner, <i>for example compare and contrast poetry based on similar themes by presenting views in a critical essay;</i></li> <li>• make oral and written summaries, reports and presentations, taking account of audience and purpose, <i>for example present to peers a summary of dramatic techniques that the dramatist uses;</i></li> <li>• participate in discussions, debates and interviews, <i>for example argue an interpretation of a character from a novel by using a range of textual evidence;</i></li> <li>• interpret, analyse and present information in oral, written and ICT formats, <i>for example use ICT to present an analysis of the significance of recurring imagery in their chosen Shakespeare play;</i> and</li> <li>• explore and respond, both imaginatively and critically, to a variety of texts, <i>for example evaluate the ways authors express meaning and achieve effects in unseen prose.</i></li> </ul>
Using ICT
<ul style="list-style-type: none"> <li>• Students should be able to make effective use of information and communications technology in a wide range of contexts to access, manage, select and present information, including mathematical information, <i>for example use ICT to research the social or historical context of a Shakespeare play for controlled assessment.</i></li> </ul>

## 7.2 Thinking Skills and Personal Capabilities at Key Stage 4

### Self-Management

Students should be able to:

- plan work, *for example plan and organise research in preparation for controlled assessment;*
- set personal learning goals and targets to meet deadlines, *for example identify and prioritise skills and knowledge to develop competence;*
- monitor, review and evaluate their progress and improve their learning, *for example self-evaluate performance and understanding; identify personal strengths and areas for improvement; seek support when required; and*
- effectively manage their time, *for example identify and prioritise research to meet deadlines and complete controlled assessment.*

### Working with Others

Students should be able to:

- learn with and from others through co-operation, *for example engage in discussions; express and explain opinions; challenge the opinions and interpretations of others;*
- participate in effective teams and accept responsibility for achieving collective goals, *for example participate constructively in group discussions to explore texts and work collaboratively on tasks with shared goals but individual accountability; and*
- listen actively to others and influence group thinking and decision-making, taking account of others' opinions, *for example prepare a group presentation on a poem, through initial discussion and debate of individual viewpoints, taking responsibility for a specific role in the task.*

### Problem Solving

Students should be able to:

- identify and analyse relationships and patterns, *for example understand comparisons and links between styles that the poets use to express meaning and achieve effects;*
- propose justified explanations, *for example use textual evidence to justify a viewpoint on a character from a novel;*
- reason, form opinions and justify their views, *for example analyse language in an unseen prose extract;*
- analyse critically and assess evidence to understand how information or evidence can be used to serve different purposes or agendas, *for example engage in debate on the effectiveness of a writer's narrative technique, arguing an individual viewpoint;*
- explore unfamiliar views without prejudice, *for example in group discussion, listen and respond to others' views on characters, themes and ideas;* and
- weigh up options and justify decisions, *for example explain and illustrate their interpretation of a character in a play.*

Although not referred to separately as a statutory requirement at Key Stage 4 in the Northern Ireland Curriculum, **Managing Information** and **Being Creative** may also remain relevant to learning.

## 8 Links and Support

### 8.1 Support

The following resources are available to support this specification:

- our English Literature microsite at [www.ccea.org.uk](http://www.ccea.org.uk) and
- specimen assessment materials.

We also intend to provide:

- past papers;
- mark schemes;
- Chief Examiner's reports;
- Principal Moderator's reports;
- guidance on progression from Key Stage 3;
- planning frameworks;
- centre support visits;
- support days for teachers;
- agreement trials;
- controlled assessment guidance for teachers;
- controlled assessment guidance for candidates;
- a resource list; and
- exemplification of examination performance.

### 8.2 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.

### 8.3 Equality and inclusion

We have considered the requirements of equality legislation in developing this specification and designed it to be as free as possible from ethnic, gender, religious, political and other forms of bias.

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

During the development process, an external equality panel reviewed the specification to identify any potential barriers to equality and inclusion. Where appropriate, we have considered measures to support access and mitigate barriers.



We can make reasonable adjustments for students with disabilities to reduce barriers to accessing assessments. For this reason, very few students will have a complete barrier to any part of the assessment.

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. You can find information on reasonable adjustments in the Joint Council for Qualifications document *Access Arrangements and Reasonable Adjustments*, available at [www.jcq.org.uk](http://www.jcq.org.uk)

## 8.4 Contact details

If you have any queries about this specification, please contact the relevant CCEA staff member or department:

- Specification Support Officer: Joan Jennings  
(telephone: (028) 9026 1200, extension 2552, email: [jjennings@ccea.org.uk](mailto:jjennings@ccea.org.uk))
- Subject Officer: Olivia McNeill  
(telephone: (028) 9026 1200, extension 2963, email: [omcneill@ccea.org.uk](mailto:omcneill@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))
- Distribution  
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## Appendix 1

### Glossary of Terms for Controlled Assessment Regulations

Term	Definition
Component	<p>A discrete, assessable element within a controlled assessment/qualification that is not itself formally reported and for which the awarding organisation records the marks</p> <p>May contain one or more tasks</p>
Controlled assessment	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
External assessment	A form of independent assessment in which question papers, assignments and tasks are set by the awarding organisation, taken under specified conditions (including detailed supervision and duration) and marked by the awarding organisation
Formal supervision (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.
Informal supervision (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>
Limited supervision (Limited 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
Mark scheme	<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>
Task	<p>A discrete element of external or controlled assessment that may include examinations, assignments, practical activities and projects</p>
Task marking	<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 organisation</p>
Task setting	<p>The specification of the assessment requirements</p> <p>Tasks may be set by awarding organisations and/or teachers. Teacher-set tasks must be developed in line with awarding organisation specified requirements.</p>
Task taking	<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>
Unit	<p>The smallest part of a qualification that is formally reported</p> <p>May comprise separately assessed components</p>

## Appendix 2

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

#### Prescribed editions for Section A: Drama

Dramatist	Title	Publisher	ISBN Number
Sean O'Casey	<i>Three Dublin Plays</i>	Faber & Faber	9780571195527
J B Priestley	<i>An Inspector Calls</i>	Heinemann Plays for 14-16+	9780435232825
Brian Friel	<i>Philadelphia, Here I Come!</i>	Faber & Faber	0571085865
Willy Russell	<i>Blood Brothers</i>	Methuen Drama	9780413767707
R C Sherriff	<i>Journey's End</i>	Samuel French (London)	0573040036
Simon Stephens	<i>The Curious Incident of the Dog in the Night-Time</i>	Methuen Drama	9781408185216

#### Prescribed texts for Section B: Poetry

##### Anthology One: IDENTITY

Sonnet 29  
 Dover Beach  
 Invictus  
 The Road Not Taken  
 Piano  
 Prayer Before Birth  
 I Remember, I Remember  
 Catrin  
 Belfast Confetti  
 In Mrs Tilscher's Class  
 Kid  
 Here  
 Docker  
 Genetics  
 Efface

William Shakespeare  
 Matthew Arnold  
 William Ernest Henley  
 Robert Frost  
 D H Lawrence  
 Louis MacNeice  
 Philip Larkin  
 Gillian Clarke  
 Ciaran Carson  
 Carol Ann Duffy  
 Simon Armitage  
 R S Thomas  
 Seamus Heaney  
 Sinéad Morrissey  
 Paul Madder

## **Anthology Two: RELATIONSHIPS**

On My First Son  
Sonnet 130  
How do I love thee?  
To His Coy Mistress  
The Laboratory  
Remember  
When You Are Old  
I carry your heart  
Funeral Blues  
Long Distance II  
Wild Oats  
Symptoms of Love  
Before you were Mine  
Clearances 7: In the last minutes  
I am very bothered

Ben Jonson  
William Shakespeare  
Elizabeth Barrett Browning  
Andrew Marvell  
Robert Browning  
Christina Rossetti  
W B Yeats  
E E Cummings  
W H Auden  
Tony Harrison  
Philip Larkin  
Robert Graves  
Carol Ann Duffy  
Seamus Heaney  
Simon Armitage

## **Anthology Three: CONFLICT**

The Charge of the Light Brigade  
Vitaï Lampada  
The Man He Killed  
Who's for the Game?  
Easter Monday (In Memoriam E.T.) (1917)  
Anthem for Doomed Youth  
An Irish Airman Foresees His Death  
What lips my lips have kissed, and where,  
and why (Sonnet XLIII)  
Vergissmeinnicht  
Bayonet Charge  
Requiem for the Croppies  
Mametz Wood  
Last Post  
Poppies  
Out of the Blue – 12

Alfred, Lord Tennyson  
Henry Newbolt  
Thomas Hardy  
Jessie Pope  
Eleanor Farjeon  
Wilfred Owen  
W B Yeats  
Edna St. Vincent Millay  
  
Keith Douglas  
Ted Hughes  
Seamus Heaney  
Owen Sheers  
Carol Ann Duffy  
Jane Weir  
Simon Armitage

## Appendix 3

### Controlled Assessment Themes and Tasks for Unit 3: The Study of Shakespeare

We replace the tasks for Unit 3 each year. Below are the themes for first teaching in September 2017 and for first moderation in 2019. Centres must ensure that the theme selected is appropriate to the moderation date. For themes and tasks please see the Task List in the Controlled Assessment section of the English Literature microsite at [www.ccea.org.uk](http://www.ccea.org.uk)

#### Theme 1: Conflict

or

#### Theme 2: Love

#### List of tasks

Candidates must complete one of the four options below.

1. Examine the way Shakespeare presents the theme of conflict in your chosen play. You should:
  - communicate a response to and understanding of meanings and features identified in the play;
  - identify dramatic methods, show understanding of them and comment on them; and
  - provide contextual information to enhance understanding of the play.
2. Examine the way Shakespeare presents conflict between characters in your chosen play. You should:
  - communicate a response to and understanding of meanings and features identified in the play;
  - identify dramatic methods, show understanding of them and comment on them; and
  - provide contextual information to enhance understanding of the play.
3. Examine the way Shakespeare presents the theme of love in your chosen play. You should:
  - communicate a response to and understanding of meanings and features identified in the play;
  - identify dramatic methods, show understanding of them and comment on them; and
  - provide contextual information to enhance understanding of the play.

- 4.** Examine the way Shakespeare presents love between characters in your chosen play. You should:
- communicate a response to and understanding of meanings and features identified in the play;
  - identify dramatic methods, show understanding of them and comment on them; and
  - provide contextual information to enhance understanding of the play.

## Appendix 4

### Assessment Criteria for Unit 3: The Study of Shakespeare

Band	General Criteria	AO1 (Argument)	AO2 (Form and Language)	AO4 (Context)
<b>1: Very Little</b> (1–8 marks)	Shows basic awareness of the play, outlining narrative and selecting some details. There may be a little awareness of contexts. Writing demonstrates a basic control of form, organisation and accuracy (including spelling, punctuation and grammar).	Communicates a basic understanding of and response to meanings and features identified in the play.	Identifies basic dramatic methods with basic understanding.	Provides basic contextual information.
<b>2: Emerging</b> (9–16 marks)	Attempts to engage with the play and contexts, to link them and to reflect on them. Discusses explicit meanings. Writing demonstrates a general control of form, organisation and accuracy (including spelling, punctuation and grammar).	Communicates a general response to and understanding of meanings and features identified in the play.	Identifies a few straightforward dramatic methods with a general understanding of their relevance.	Provides straightforward contextual information.
<b>3: Competent</b> (17–24 marks)	Engages with the play and contexts, links them and explains their own views. Discusses explicit and some implicit meanings. Writing demonstrates a competent control of form, and competent organisation and accuracy (including spelling, punctuation and grammar).	Communicates a competent response to and understanding of meanings and features identified in the play.	Identifies quite a few dramatic methods with clear understanding and a more deliberate attempt to comment on them.	Provides competent contextual information and begins to apply it to texts.



Band	General Criteria	AO1 (Argument)	AO2 (Form and Language)	AO4 (Context)
<b>4: Good</b> (25–32 marks)	Explores and analyses the play and contexts and the links between them. Responds in an appropriate form, in a coherent and organised way, with accurate written expression and good spelling, punctuation and grammar.	Communicates a good, detailed and informed response to and understanding of meanings and features identified in the play.	Identifies a good range of dramatic methods and offers good analysis of them.	Provides good contextual information to illuminate understanding of the play.
<b>5: Excellent</b> (33–40 marks)	Responds critically and imaginatively, exploring and evaluating links to contexts and the influence of these contexts on the play. Writing is in an appropriate form, clearly constructed, fluent, logical and precise with excellent spelling, punctuation and grammar.	Communicates a very good, critical response to and understanding of meanings and features identified in the play.	Identifies a very good range of dramatic methods and offers very good analysis of them.	Provides very good contextual information to illuminate understanding of the play.
<b>Award zero for work not worthy of credit.</b>				





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