

# General Certificate of Secondary Education

## English

## 4700

### Controlled Assessment Tasks

*For submission: January 2011*

*June 2011*

*January 2012*

*June 2012*

## Controlled Assessment Tasks

### Time allowed

- Responses should be produced under formal supervision in time totalling no more than the recommendation given in each section. The total time allowed may take place over one or more sessions.

### Instructions

- Students should complete the number of tasks indicated for each section.
- The guidance word limit for each task is given for each section.

### Information

- Candidates may take brief notes into the formal assessment period. These must be checked to ensure they do not include plagiarised text, detailed planning grids or a pre-prepared draft.
- Details of all resources used during the planning phase should be recorded.
- For reading tasks candidates can use clean copies of texts during the formal assessment period.

### Important Reminders

- You should ensure that students are given the correct tasks for the year of submission.
- Full details of the conditions for these tasks are given in the relevant specification documents.

## Content requirements and exemplification for GCSE English Unit 3 part a: Understanding creative texts (literary reading)

- Candidates must refer to **three** texts in total: one play by Shakespeare, one text from a different culture and one text from the English Literary Heritage. There is **no** requirement to compare texts. Candidates will write about each text separately but should have an equal balance between the three texts in their final submission.
- The guidance word limit is 1600 words which should be produced under formal supervision in time totalling up to 4 hours.
- The objective assessed in this unit is:  
AO2 Reading
  - Read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
  - Develop and sustain interpretations of writers' ideas and perspectives.
  - Explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
  - Understand texts in their social, cultural and historical contexts.
- Candidates must ensure coverage of prose, poetry and drama. A poetry text consists of at least fifteen poems and a prose text should be the equivalent of a novel/novella or seven short stories. Candidates must make reference to the whole text. If using a collection of short texts they must refer to more than one text although comparison is not required.
- Candidates will submit for assessment three written responses based on one or more tasks chosen from the task bank for this unit.
- Centres seeking reassurance about their choices should contact their Controlled Assessment/Subject Adviser.
- The following exemplification pages illustrate how you may contextualise the tasks.

**Controlled Assessment Tasks for GCSE English Unit 3 part a: Understanding creative texts (literary reading)**

<b><i>Themes and ideas</i></b>	<b><i>Characterisation and voice</i></b>
<b>Explore the ways family relationships are presented in the text(s) you have studied.</b>	<b>Explore the ways a central character is presented and developed in the text(s) you have studied.</b>
<b>Explore the ways the theme of identity is developed in the texts you have studied.</b>	<b>Explore the ways writers develop and use contrast in characterisation and tone.</b>

**Guidance: multi-modal texts**

Assessment of candidates' work will be based on their understanding of written texts. This unit, however, offers the option of enriching candidates' experience through the study of multi-modal versions of the text/s for example stage productions, film and audio versions. They may, for example, consider how directors have presented aspects of the text in one or more versions of the texts. In studying poetry, they may consider how audio versions of the text, including their own readings, offer new or different interpretations of the texts. This should be clearly linked to the written text and should illuminate the writers' techniques.

## Exemplification

The examples given are purely illustrative. You may contextualise tasks by selecting texts which meet the needs of your candidates and by making the general task more specific.

<i>Themes and ideas</i>	<i>Characterisation and voice</i>
<p><b>Explore the ways family relationships are presented in the text (s) you have studied.</b></p> <p><b>Example 1</b> Explore the ways parent/child relationships are presented in:</p> <ul style="list-style-type: none"> <li>• a Shakespeare play such as <i>Romeo and Juliet</i></li> <li>• a novel or collection of short stories (different cultures or Literary Heritage)</li> <li>• your poetry collection (a collection of poetry from different cultures or Literary Heritage).</li> </ul> <p><b>Example 2</b> (a) How effectively does Baz Luhrmann’s interpretation of <i>Romeo and Juliet</i> develop Shakespeare’s presentation of family tensions in the play? (b) What do you think some of the audio versions of the Literary Heritage poems in the <i>Moon on the Tides</i> ‘Relationships’ cluster, add to the reader’s response to the family contexts which are explored in these poems? (c) Texts may reflect different cultures but families and the issues surrounding families are the same the world over. Write about the ways family tensions are explored in the prose text of your choice.</p>	<p><b>Explore the ways a central character is presented and developed in the text (s) you have studied.</b></p> <p><b>Example 1</b> Explore the ways:</p> <ul style="list-style-type: none"> <li>• Shylock is presented in <i>The Merchant of Venice</i></li> <li>• Lennie is presented in <i>Of Mice and Men</i> (prose from ‘exploring cultures’)</li> <li>• the speakers are presented in Browning’s dramatic monologues: <i>The Laboratory</i>, <i>My Last Duchess</i>, <i>Porphyria’s Lover</i>, <i>Home Thoughts From Abroad</i></li> </ul> <p><b>Example 2</b> (a) What aspects of voice, movement and relationship with others bring the character of Shylock to life on stage or screen? (b) Explore the ways first-person narrators are created and used in prose and poetry. In your response you must refer to (i) a prose text and (ii) a collection of poems. One text must represent the Literary Heritage and the other must be from different cultures.</p>

## Exemplification

The examples given are purely illustrative. You may contextualise tasks by selecting texts which meet the needs of your candidates and by making the general task more specific.

<i>Themes and ideas</i>	<i>Characterisation and voice</i>
<p><b>Explore the ways the theme of identity is developed in the texts you have studied.</b></p> <p><b>Example 1</b>            (a) Explore the ways Shakespeare dramatises issues of identity in <i>Twelfth Night</i>            (b) Explore the ways Stevenson presents aspects of identity in <i>Dr Jekyll and Mr Hyde</i>.            (c) Write about ways the poets from different cultures explore different aspects of human behaviour.</p> <p><b>Example 2</b>            (a) Explore the ways Shakespeare uses disguise for dramatic effect in two plays.            (b) How are issues of gender and racial identity presented in <i>Of Mice and Men</i>?            (c) Explore the views of the soldiers' experience in a selection of poetry about World War 1.</p>	<p><b>Explore the ways writers use contrast in characterisation and tone.</b></p> <p><b>Example 1</b>            (a) Explore the ways Shakespeare uses contrast for dramatic effect in a play of your choice.            (b) Explore the range of tones used by the Literary Heritage poets in the 'character and voice' section of <i>Moon on the Tides</i> (AQA Anthology).            (c) How does Lloyd Jones use contrast to present different aspects of character and situation in <i>Mr Pip</i>?</p> <p><b>Example 2</b>            (a) What are the most interesting contrasts in <i>Macbeth</i> and how are they shown?            (b) Explore the contrasting tones of Literary Heritage poetry about World War 1 (for example in the poetry of Jessie Pope and Wilfred Owen)            (c) How are contrasting characters presented through what they say and how they say it in <i>To Kill a Mockingbird</i>?</p>

## Content requirements and exemplification for GCSE English Unit 3 part b: Producing creative texts (creative writing)

- Candidates should complete **two** tasks. Each task must be drawn from a different column.
- The guidance word limit is 1600 words which should be produced under formal supervision in time totalling up to 4 hours. This word limit is guidance only as the written texts should be fit for purpose and should be of a length suitable for the genre. They do not need to be of equal length. The tasks do not have to be completed at the same time.
- The objectives assessed in this unit are:
  - AO3 Writing
    - Write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.
    - Organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.
    - Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.

*At least one-third of available credit for AO3 should be awarded for the use of a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.*

**Controlled Assessment Task Banks for GCSE English Unit 3 part b: Producing creative text (creative writing)**

<b><i>Moving Images</i></b> <b>Watching moving image and developing writing from it.</b>	<b><i>Prompts and Re-creations</i></b> <b>Using a text or prompt to develop writing.</b>	<b><i>Me. Myself. I.</i></b> <b>Writing From Personal Experience</b>
<p>Choose one short, memorable scene from a film you have seen. Write the scene as a creative piece e.g. part of a story or a description. Try to capture the same atmosphere as the original film.</p>	<p>‘The door slammed shut, never to be opened again.’</p> <p>Write a creative piece e.g. short story or script that leads up to this final statement.</p>	<p>Write about a person who is important to you.</p>
<p>Write a story that could be the basis for a science-fiction film. Your story should contain visual detail to inspire the director.</p>	<p>Look at the poems in the Literary Heritage section of the Character and Voice cluster in the AQA anthology.</p> <p>Choose a poem and use it as a starting point for writing a story. You could choose to use the same or different narrative point of view from that used in the original poem.</p>	<p>‘The Day that Changed Me’</p> <p>Write about an important day in your life.</p>