



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

# General Certificate of Secondary Education

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## English 3702 *Specification A* 2009

Material accompanying this Specification

- Specimen Assessment Materials
- A Teachers' Guide

# SPECIFICATION

This specification will be published annually on the AQA Website ([www.aqa.org.uk](http://www.aqa.org.uk)). If there are any changes to the specification centres will be notified in print as well as on the Website. The version on the Website is the definitive version of the specification.

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# Background Information

## 1

# The Revised General Certificate of Secondary Education

There have been changes to the subject specific criteria for GCSE English for 2004 and beyond. These reflect changes in the requirements of the National Curriculum orders, and changes to arrangements concerning *Speaking and Listening*. This specification for 2009 reflects these changes to the criteria.

### 1.1 Changes at GCSE

Key Skills  
(See Section 9)

All GCSE specifications must identify, as appropriate, opportunities for generating evidence on which candidates may be assessed in the “main” Key Skills of *Communication, Application Of Number* and *Information Technology* at the appropriate level(s). Also, where appropriate, they must identify opportunities for producing evidence of attainment in the “wider” Key Skills of *Working with Others, Improving own Learning and Performance* and *Problem Solving*.

Spiritual, Moral, Ethical,  
Social, Cultural,  
Environmental, European and  
Environmental Issues  
(See Section 10)

All specifications must identify ways in which the study of the subject can contribute to an awareness and understanding of these issues.

ICT

The national curriculum requires that students should be given opportunities to apply and develop their ICT skills through the use of ICT tools to support their learning. In each specification candidates will be required to make effective use of ICT in ways appropriate to the needs of the subject.

Tiering

In most subjects the scheme of assessment must include question papers targeted at two tiers of grades, i.e. Grades A\* - D and Grades C - G.

A safety net of an allowed Grade E will be provided for candidates entered for the higher tier who just fail to achieve Grade D. The questions will still be targeted at Grades A\* - D.

Citizenship

From 2002, students in England will be required to study Citizenship as a national curriculum subject. Each GCSE specification must indicate, where appropriate, opportunities for developing Citizenship knowledge, skills and understanding (See para. 10.4).

# Specification at a Glance

## GCSE English Specification A

This is one of three specifications in English offered by AQA. The other specifications are Specification B and Specification B (Mature). There are separate papers for Higher (Grades A\*-D) and Foundation (Grades C-G)

Foundation Tier
3702
Higher Tier
3702



GCSE English Specification A	
<b>Paper 1</b>	30% of the total marks
Foundation and Higher Tier 1¾ hours	
Section A	15%
Reading response to non-fiction/media texts.	
Section B	15%
Choice of one from three or more questions testing writing which seeks to argue, persuade or advise.	
<b>Paper 2</b>	30% of the total marks
1½ hours	
Section A	15%
Reading response to poetry from different cultures and traditions in the AQA <i>Anthology</i> .	
Section B	15%
Choice of one from three or more questions testing writing which seeks to inform, explain or describe.	
<b>Coursework</b>	40% of the total marks
<i>Speaking and Listening</i> (En1)	
• Three assessed activities	20%
• <b>Two</b> responses to <i>Reading</i> (En2) and <b>two</b> responses to <i>Writing</i> (En3), comprising:	
◆ Shakespeare (En2)*	(5%) }
◆ Prose Study (En2)*	(5%) }
◆ Media (En3 <i>analyse, review, comment</i> )	(5%) }
◆ Original Writing (En3 <i>imagine, explore, entertain</i> )	(5%) }
	20%
*indicates a ‘cross-over’ response (i.e. it can be used to meet the coursework requirements of both GCSE English Specification A and GCSE English Literature Specification A).	

# 3

## Availability of Assessment And Entry Details

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**3.1 Availability of Assessment** Examinations based on this specification are available in both the June and the November examination series.

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**3.2 Entry Codes** Normal entry requirements apply.  
The **Subject Code** for entry to the GCSE award is 3702.

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**3.3 Private Candidates** This specification is only available for private candidates where they have access to an AQA centre which will supervise and assess the coursework (both *Speaking and Listening* and *Written* coursework). Private candidates should write to AQA for a copy of *Supplementary Guidance for Private Candidates*.

Private candidates who do not have access to an AQA centre should consider entering for AQA Specification B (Mature) which includes external assessment of coursework (both *Speaking and Listening* and *Written*).

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**3.4 Access Arrangements and Special Consideration** AQA pays due regard to the provisions of the Disability Discrimination Act 1995 in its administration of this specification.  
Arrangements may be made to enable candidates with disabilities or other difficulties to access the assessment. An example of an access arrangement is the production of a Braille paper for a candidate with a visual impairment. Special consideration may be requested for candidates whose work has been affected by illness or other exceptional circumstances.

Further details can be found in the Joint Council for Qualifications (JCQ) document:

*Access Arrangements and Special Consideration  
Regulations and Guidance Relating to Candidates who are Eligible for  
Adjustments in Examination  
GCE, VCE, GCSE, GNVQ, Entry Level & Key Skills*

This document can be viewed via the AQA web site ([www.aqa.org.uk](http://www.aqa.org.uk))

Applications for access arrangements and special consideration should be submitted to AQA by the Examinations Officer at the centre.

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**3.5 Language of Examinations**

All components are provided in English only. They are not provided in Welsh or Gaelic.



# Scheme of Assessment

## 4

## Introduction

### 4.1 National Criteria

This GCSE specification for English complies with the following:

- the GCSE Subject Criteria for English;
- the GCSE, GCE, VCE, GNVQ and AEA Code of Practice 2007/8
- the GCSE Qualification Specific Criteria;
- the Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria.

In England, a specification must require the range of reading assessed to include prose, poetry and drama. Within this, the range must include:

- a play by Shakespeare;
- work from the English literary heritage by at least one major writer with a well-established critical reputation;
- texts from different cultures and traditions.

The reading assessed should also include:

- non-fiction texts;
- media texts.

In Northern Ireland, a specification must require the range of reading assessed to include prose, poetry and drama. Within this, the range must include:

- work by at least one author published before **1914**;
- work by at least one major Irish author with a well established critical reputation whose work was published after **1914**;
- texts from other cultures and traditions.

The reading assessed should also include:

- non-fiction texts;
- media texts.

Although candidates from centres in Northern Ireland are not required to include, under the second bullet point above, an Irish author in order to gain GCSE accreditation, centres that omit this from courses of study at Key Stage 4 will not be fulfilling the Northern Ireland Curriculum requirements for Key Stage 4.

In this specification, bullet point 1 above is met in the Shakespeare Coursework assignment. Bullet point 2 can be met by a suitable work used as the focus for the coursework Prose assignment. Bullet point 3 can be met in Paper 2 Section A. Bullet points 4 and 5 can be met in Paper 1.

In Wales, a specification must require the range of reading assessed to include prose, poetry, and drama. Within this, the range must include the following:

- work from the English literary heritage by at least one major writer with a well-established critical reputation;
- work by a Welsh author writing in English or that has a Welsh setting or special relevance to Wales;
- texts from other cultures and traditions.

The reading assessed should also include:

- non-fiction texts;
- media texts.

Candidates from centres in Wales are not required to include, under bullet point 2 above, a Welsh author or a work that has a Welsh setting or a special relevance to Wales in order to gain GCSE accreditation through this specification. It would of course be possible to meet the Welsh Key Stage 4 requirements through work not submitted for the GCSE qualification.

In this specification, bullet point 1 above is met in the Shakespeare coursework assignment. Bullet point 2 could be met by a suitable author or text used as the focus for the coursework Prose assignment. Bullet point 3 is met in Paper 2 Section A. Bullet points 4 and 5 are met in Paper 1.

#### 4.2 Rationale

A course of study based on this specification enables candidates to meet the requirements of knowledge, skill, understanding and breadth of study in *Speaking* and *Listening, Reading and Writing* as detailed in the Programmes of Study in *English in the National Curriculum 2000*. This specification has been designed to develop candidates' knowledge and understanding of language and literature and to provide progression towards further study through a wide range of reading opportunities, reading and response to both literary and non-literary texts and writing for a variety of purposes, as well as *Speaking and Listening* in a range of contexts for a variety of purposes.

It is distinctive in its use of a comprehensive *Anthology* supporting integrated courses leading to GCSEs in both English and English Literature. The use of an *Anthology* in this way allows for questions which can be closely focussed, as well as questions which allow for contrasts and comparisons to be made across a number of texts.

#### 4.3 An Integrated English and English Literature Course

This specification provides a structure for the integration of courses based on this specification and the AQA GCSE English Literature Specification A (see paragraph 8.7). GCSE English may, however, be taken as a separate qualification if desired.

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4.4	<b>Prior level of attainment and recommended prior learning</b>	No prior learning or level of attainment is necessary for candidates to undertake a course of study based on this specification.
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4.5	<b>Progression</b>	<p>This qualification is a recognised part of the National Qualifications framework. As such, GCSE provides progression from Key Stage 3 to post-16 studies.</p> <p>It lays an appropriate foundation for further study of the subject or related subjects.</p> <p>In addition, it provides a worthwhile course for students of various ages and from diverse backgrounds in terms of general education and lifelong learning.</p>
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## Aims

This specification reflects the aims of the National Curriculum Order for English and is concerned with the development of candidates’:

- a. *Speaking and Listening*, including their ability to formulate, clarify and express their ideas; adapt their speech to a widening range of circumstances and demands; listen, understand and respond appropriately to others; where appropriate, use the vocabulary and grammar of spoken standard English; and take part in drama activities.
- b. *Reading*, including their ability to read accurately and fluently; understand, respond to and enjoy literature of increasing complexity drawn from the English literary heritage and from different cultures and traditions; and analyse and evaluate a wide range of texts.
- c. *Ability to construct and convey meaning in written standard English*, including: the use of compositional skills to develop ideas and communicate meaning to a reader; the development of a wide range of vocabulary and an effective style; organising and structuring sentences grammatically and whole texts coherently; the development of essential presentational skills which include accurate punctuation, correct spelling and legible handwriting; and showing a wide variety of forms for different purposes.

## 6

# Assessment Objectives

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### 6.1

#### AO1 *Speaking and Listening (En1)*

Candidates are required to demonstrate their ability to:

- (i) communicate clearly and imaginatively, structuring and sustaining their talk and adapting it to different situations, using standard English appropriately;
  - (ii) participate in discussion by both speaking and listening, judging the nature and purposes of contributions and the roles of participants;
  - (iii) adopt roles and communicate with audiences using a range of techniques.
- 

### 6.2

#### AO2 *Reading (En2)*

Candidates are required to demonstrate their ability to:

- (i) read, with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them;
  - (ii) distinguish between fact and opinion and evaluate how information is presented;
  - (iii) follow an argument, identifying implications and recognising inconsistencies;
  - (iv) select material appropriate to their purpose, collate material from different sources, and make cross references;
  - (v) understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects, and comment on ways language varies and changes.
- 

### 6.3

#### AO3 *Writing (En3)*

Candidates are required to demonstrate their ability to:

- (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes;
- (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features;
- (iii) use a range of sentence structures effectively with accurate punctuation and spelling.

**6.4 Quality of Written Communication**

Where candidates are required to produce extended written material in English, they will be assessed on their Quality of Written Communication.

Candidates will be required to:

- present relevant information in a form that suits its purposes;
- ensure that text is legible and that spelling, punctuation and grammar are accurate, so that meaning is clear.
- use a suitable structure and style of writing.

Quality of Written Communication is integrated into the assessment of *Writing* in English. The descriptors for coursework and for the assessment of *Writing* in the examination include and embody all three elements of the Quality of Written Communication.

## 7

## Scheme of Assessment

## 7.1 Assessment

The Scheme of Assessment comprises three components:

- Written Paper 1
- Written Paper 2
- Coursework

**Written Paper 1** 1¾ hours  
30% of the marks

**Section A**

Multi-part questions on reading of unseen non-fiction and media texts.

**Section B**

A choice of one from three or more questions testing writing which seeks to argue, persuade or advise.

**Written Paper 2** 1½ hours  
30% of the marks

**Section A**

Choice of 1 from 2 questions based on a cluster of poetry drawn from different cultures and traditions in the AQA *Anthology*.

**Section B**

A choice of one from three or more questions testing writing which seeks to inform, explain or describe.

**Coursework**  
40% of the marks

*Speaking and Listening* 20%

*Reading:* Shakespeare\* 5%

Prose Study\* 5%

*Writing:* Media 5%

Original Writing 5%

\*indicates a 'cross-over' response to GCSE English Literature Specification A.

## 7.2 Coverage of Assessment Objectives

Assessment Objectives	Paper 1		Paper 2		Coursework				
	Section A	Section B	Section A	Section B	S&L	Task 1 (En2) SH	Task 2 (En2) PS	Task 3 (En3) Med	Task 4 (En3) OW
1(i)					✓				
1(ii)					✓				
1(iii)					✓				
2(i)	✓		✓			✓	✓		
2(ii)	✓								
2(iii)	✓								
2(iv)	✓		✓			✓	✓		
2(v)	✓		✓			✓	✓		
3(i)		✓		✓				✓	✓
3(ii)		✓		✓				✓	✓
3(iii)		✓		✓				✓	✓

Key:

S&L	Speaking and Listening	Med	Media
SH	Shakespeare	OW	Original Writing
PS	Prose Study		
(✓)	is covered)		



### 7.3 Weighting of Assessment Objectives

The approximate relationship between the relative percentage weighting of the Assessment Objectives (AOs) and the overall Scheme of Assessment is shown in the following table.

Assessment Objectives	Component Weightings (%)							Overall Weighting of AOs (%)
	Paper 1	Paper 2	S&L	Task 1	Task 2	Task 3	Task 4	
				SH	PS	Med (A,R,C)	OW (E,I,E)	
AO1			20					20
AO2	15	15		5	5			40
AO3	15	15				5	5	40
<b>Overall Weighting of Components (%)</b>	30	30	20	5	5	5	5	<b>100</b>

Key: S&L Speaking and Listening      Med Media  
 SH Shakespeare      OW Original Writing  
 PS Prose Study      (A,R,C) Analyse, Review, Comment  
 (E,I,E) Explore, Imagine, Entertain

Candidates' marks for each assessment unit are scaled to achieve the correct weightings.

### 7.4 Differentiation

#### Terminal Examination

In the terminal examination differentiation is achieved by tiered papers. Two tiers are offered.

- Foundation Tier (Tier F), targeting Grades C to G
- Higher Tier (Tier H), targeting Grades A\* to D.

Candidates may be entered for a single tier only in English in any sitting of the examination. However, candidates may be entered for a different tier for English Literature.

Candidates achieving less than the minimum mark for Grade D on the Higher Tier (Tier H) will be recorded as 'unclassified'. Candidates entered for the Foundation Tier (Tier F) will not be awarded higher than a Grade C. The only exception to this is that candidates who just fail to achieve the minimum mark for grade D on the Higher Tier paper will be awarded a Grade E. This is a 'safety net' for borderline candidates and should not influence centres' policies on tiers of entry.

While some reading or other stimulus materials are common to both Tier F and Tier H papers in the terminal examination, tasks are differentiated to allow appropriate access to all assessment objectives for all candidates. This differentiation is achieved both through the requirements of the tasks themselves and through the use of supporting prompts and structures for Tier F candidates.

Candidates appropriately entered for Tier H are likely to be confident readers who are able to follow ideas and arguments and are sensitive to implicit meanings and inconsistencies; their use of standard English will be accurate, sustained, and appropriately adapted to audience and purpose.

Candidates appropriately entered for Tier F are likely to be those whose reading skills may be less critical and inferential, and whose use of standard written forms of English is not consistently fluent or accurate, will be helped in meeting the Attainment Targets by the nature and structure of tasks in the Tier F papers.

### **Coursework**

Coursework provides opportunities for the teacher to differentiate work in all three Attainment Targets of *Speaking and Listening*, *Reading* and *Writing*. Differentiation may be achieved by using different reading or other stimulus materials, by varying the tasks set, or sometimes by the outcomes of common tasks using common materials. The teacher must judge which method will enable individual candidates to demonstrate their best achievements in each of the Attainment Targets.

Detailed guidance on setting appropriate coursework tasks is given in Section 12.

# Subject Content

## 8

# Subject Content

### 8.1 Required Content

A course of study based on this specification must provide the following range of experiences to develop the skills and abilities listed in the assessment objectives.

#### Speaking and Listening (En1)

The range of *Speaking and Listening* assessed must include talk to:

- explain, describe, narrate
- explore, analyse, imagine
- discuss, argue, persuade

by means of a group discussion, a drama focused activity and an extended individual piece.

#### Reading (En2)

The range of *Reading* assessed must cover aspects of the requirements exemplified in paragraphs 7-9 of the programme of study for En2 Reading in Key Stages 3 and 4 in *English in the National Curriculum*, pages 50-51. In England a specification must cover prose, poetry and drama texts including:

- a play by Shakespeare;
- work from the English Literary Heritage by at least one major writer with a well-established critical reputation (paragraph 8(a) of the Reading programme of study);
- texts from different cultures and traditions.

The range of *Reading* must also include:

- non-fiction texts;
- media texts.

Writing (En3)

The range of *Writing* assessed must include, in a variety of forms and genres, writing to:

- explore, imagine, entertain
- inform, explain, describe
- argue, persuade, advise
- analyse, review, comment.

## 8.2 Content Grid

The following content grid indicates where in the overall scheme of assessment the required content is assessed.

Syllabus Content	Paper 1		Paper 2		En1 CW	En2/3 CW			
	<i>Sect A</i>	<i>Sect B</i>	<i>Sect A</i>	<i>Sect B</i>		<i>Task 1</i> <i>(Shakespeare)</i>	<i>Task 2</i> <i>(Prose Study)</i>	<i>Task 3</i> <i>(Media)</i>	<i>Task 4</i> <i>(Original Writing)</i>
<b>Speaking and Listening (En1)</b>									
explain/describe/narrate					✓				
explore/analyse/imagine					✓				
discuss/argue/persuade					✓				
<b>Reading (En2)</b>									
Literary prose (E.L.H.)							✓		
play by Shakespeare						✓			
non-fiction	✓								
media	✓								
texts from different cultures and traditions/poetry			✓						
<b>Writing (En3)</b>									
explore/imagine/entertain									✓
inform/explain/describe				✓					
argue/persuade/advise		✓							
analyse/review/comment								✓	

NB. The different categories of En3 Writing (see para. 8.1) will be covered as shown below but additional range will be demonstrated in some responses.

Key: ✓ is covered

8.3 Paper 1  
1¾ hours

- **Section A** requires *Reading* responses to unseen non-fiction and media texts. There will be two or more passages in a variety of formats, including literary non-fiction and/or print and ICT-based information and reference texts.
- **Section B** requires *Writing* which argues, persuades or advises, possibly linked to the theme(s) or topic(s) of the stimulus materials in Section A. Candidates will be offered a choice of questions.

Candidates will be advised to spend 1 hour on Section A and 45 minutes on Section B.

8.4 Paper 2  
1½ hours

- **Section A** requires a *Reading* response to poetry drawn from different cultures and traditions. The poetry to be studied will constitute Part 1 of the AQA *Anthology*.

Candidates will be offered a choice of one from two questions.

- **Section B** requires writing which informs, explains or describes; some of the tasks may be linked thematically to the poems in Part 1 of the *Anthology*. Candidates will be offered a choice of questions.

Candidates will be advised to spend 45 minutes on each section.

8.5 The Anthology

The *Anthology* is issued to centres, one for each candidate, at the start of the course. It is common to both tiers of entry.

**For GCSE English Specification A**, the *Anthology* contains:

- **Part 1** Poems drawn from different cultures and traditions.

**For GCSE English Literature Specification A**, the *Anthology* contains:

- **Part 2** a selection of the work of four poets: (Seamus Heaney, Gillian Clarke, Carol Ann Duffy and Simon Armitage), and a bank of pre-1914 poems to be used for purposes of contrast and comparison.
- **Part 3** a collection of short stories for optional use in Section A of the Written Paper.

Candidates **must** take copies of the *Anthology* with them into the examination room.

**For the 2009 examination, copies of the *Anthology* taken into the examination room must not be annotated. The copy used in class may be annotated. A further “clean” copy for each candidate for use in the examination will be circulated automatically, free of charge, to all centres entering candidates for the Summer examination. It is expected that these will be despatched in the April/May preceding the examination.**

A full list of the contents of the *Anthology* is provided in Appendix D.

## 8.6 Coursework

### Coursework Folder

Coursework submitted by candidates for assessment must consist of:

- The assessment of *Speaking and Listening* (En1)
  - ◆ Individual extended contribution
  - ◆ Group interaction
  - ◆ Drama-focused activity.
- **Two** responses to *Reading* (En2) and **two** responses to *Writing* (En3), comprising:
  - ◆ Task 1 Shakespeare (En2)
  - ◆ Task 2 Prose Study (En2)
  - ◆ Task 3 Media (En3) – writing to analyse, review, comment
  - ◆ Task 4 Original Writing (En3) – writing to explore, imagine, entertain.

Responses to Tasks 1 and 2 may be used as “cross-over” pieces for GCSE English Literature Specification A, so long as the requirements of both specifications are met.

N.B. Candidates’ performances in *Speaking and Listening* will **not** be reported separately in 2009.

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## 8.7 Integrated English and English Literature course

Where GCSE candidates are entered for both AQA GCSE English Specification A and English Literature Specification A, an integrated course of teaching can be facilitated through:

- the use of ‘cross-over’ coursework responses both “direct” (in the case of the Shakespeare assignment) and “indirect” (in the use made of a text studied). Coursework Task 4, for example, could be based on the text(s) studied for the Literature paper Section A. Depending on the text(s) chosen, English coursework Task 2 (Prose Study) could provide a direct “cross-over” coursework response with Literature Task 2, Pre-1914 prose;
- the opportunity to assess oral coursework for both English and English Literature, against the relevant assessment objectives;
- the provision for each candidate of an AQA *Anthology*, containing texts for both specifications (see paragraph 8.5).

When planning an integrated course, teachers must ensure that the overall content requirements of **both** specifications are satisfied fully.

# Key Skills and Other Issues

## 9

# Key Skills – Teaching, Developing and Providing Opportunities for Generating Evidence

### 9.1 Introduction

The Key Skills Qualification requires candidates to demonstrate levels of achievement in the Key Skills of *Application of Number, Communication and Information Technology*.

The units for the ‘wider’ Key Skills of *Improving own Learning and Performance, Working with Others* and *Problem-Solving* are also available. The acquisition and demonstration of ability in these ‘wider’ Key Skills is deemed highly desirable for all candidates, but they do not form part of the Key Skills Qualification.

Copies of the Key Skills Units may be down loaded from the QCA web site (<http://www.qca.org.uk/keyskills>).

The units for each Key Skill comprise the following three sections:

- A What you need to know;
- B What you must do;
- C Guidance.

Candidates following a course of study based on this specification for English can be offered opportunities to produce evidence of attainment in aspects of the Key Skills of *Communication, Information Technology, Improving own Learning and Performance, Working with Others, Problem-Solving*. Areas of study and learning that can be used to encourage the acquisition and use of Key Skills, and to provide opportunities to generate evidence for Part B of the units, are indicated below.

Opportunities for acquiring evidence in *Application of Number* are not readily available in this specification.



## 9.2 Key Skills Opportunities in English A

The nature of English as a subject makes it an ideal vehicle to assist candidates in the development of knowledge and understanding of the Key Skills of *Communication*, *Information Technology*, *Working with Others*, *Improving Own Learning and Performance* and *Problem Solving*, and to produce evidence of their application. This is especially true of Communication which is an essential feature of any English Specification. Information Technology may be used for homework, for research and in coursework.

The matrices below signpost the opportunities for the acquisition, development and production of evidence for Part B of each of the five Key Skills at Level 1 or Level 2, in the teaching and learning occurring during the course. The degree of opportunity will depend upon a number of centre specific factors, including teaching strategies and level of resourcing.

### Communication Level 1

What you must do ...	Opportunities for Acquiring Evidence in Subject Content
C1.1 Take part in discussions	✓
C1.2 Read and obtain information	✓
C1.3 Write different types of documents	✓

### Communication Level 2

What you must do ...	Opportunities for Acquiring Evidence in Subject Content
C2.1a Contribute to discussions	✓
C2.1b Give a short talk	✓
C2.2 Read and summarise information	✓
C2.3 Write different types of documents	✓

**Information Technology Level 1**

<b>What you must do ...</b>	<b>Opportunities for Acquiring Evidence in Subject Content</b>
<b>IT1.1</b> Find, explore and develop information	✓
<b>IT1.2</b> Present information, including text, numbers and images	✓

**Information Technology Level 2**

<b>What you must do ...</b>	<b>Opportunities for Acquiring Evidence in Subject Content</b>
<b>IT2.1</b> Search for and select information	✓
<b>IT2.2</b> Explore and develop information and derive new information	✓
<b>IT2.3</b> Present combined information, including text, numbers and images	✓

**Working with Others Level 1**

<b>What you must do ...</b>	<b>Opportunities for Acquiring Evidence in Subject Content</b>
<b>WO1.1</b> Confirm what needs to be done and who is to do it	✓
<b>WO1.2</b> Work towards agreed objectives	✓
<b>WO1.3</b> Identify progress and suggest improvements	✓

**Working with Others Level 2**

<b>What you must do ...</b>	<b>Opportunities for Acquiring Evidence in Subject Content</b>
<b>WO2.1</b> Plan work and confirm working arrangements	✓
<b>WO2.2</b> Work co-operatively towards achieving identified objectives	✓
<b>WO2.3</b> Exchange information on progress and agree ways of improving work with others	✓

**Improving own Learning and Performance Level 1**

<b>What you must do ...</b>	<b>Opportunities for Acquiring Evidence in Subject Content</b>
<b>LP1.1</b> Confirm short-term targets and plan how these will be met	✓
<b>LP1.2</b> Follow plan to meet targets and improve performance	✓
<b>LP1.3</b> Review progress and achievements	✓

**Improving Own Learning and Performance Level 2**

<b>What you must do ...</b>	<b>Opportunities for Acquiring Evidence in Subject Content</b>
<b>LP2.1</b> Help set short-term targets and plan how these will be met	✓
<b>LP2.2</b> Plan and use support from others, to meet targets	✓
<b>LP2.3</b> Review progress and identify evidence of achievements	✓

**Problem Solving Level 1**

<b>What you must do ...</b>	<b>Opportunities for Acquiring Evidence in Subject Content</b>
<b>PS1.1</b> Confirm understanding of given problems	✓
<b>PS1.2</b> Plan and try out ways of solving problems	✓
<b>PS1.3</b> Check if problems have been solved and describe the results	✓

**Problem Solving Level 2**

<b>What you must do ...</b>	<b>Opportunities for Acquiring Evidence in Subject Content</b>
<b>PS2.1</b> Identify problems and come up with ways of solving them	✓
<b>PS2.2</b> Plan and try out options	✓
<b>PS2.3</b> Apply given methods to check if problems have been solved and describe the results	✓

**9.3 Further Guidance**

More specific guidance and examples of tasks that can provide evidence of attainment in single Key Skills, or composite tasks that can provide evidence of attainment in more than one Key Skill are given in the AQA specification support material, particularly the *Teacher's Guide*.

**9.4 Exemptions from the Key Skills External Tests**

GCSE A\*-C examination performance on this specification provides exemption for the external test in *Communication* at Level 2.

GCSE D-G examination performance on this specification provides exemption for the external test in *Communication* at Level 1.

## Spiritual, Moral, Ethical, Social, Cultural and Other Issues

10.1 Spiritual, Moral, Ethical, Social, Cultural and Other Issues	The study of English can contribute greatly to candidates' understanding of spiritual, moral, ethical, social and cultural issues whilst developing the skills of <i>Reading, Writing, Speaking</i> and <i>Listening</i> .
Spiritual	Through the study of English, candidates are able to explore the human condition and evaluate their own existence and values in relation to society. In developing their skills in general candidates can address a wide range of psychological and sociological human issues. Fiction and non-fiction textual reading and discussion will often deal with issues of conflict or concern which face individuals or groups, and as a consequence candidates will explore a wide range of human desires, motivation, interaction and behaviour.
Moral and Ethical	The analysis and appreciation of the subject matter of the English specification encourages understanding of moral and ethical issues. Throughout the course of study candidates will face challenge in debate (En1) and study (En2 and En3) which will foster recognition and sympathetic awareness of others' values and beliefs.
Social and Cultural	The study of English through its language and literature, both historically and in a contemporary context, promotes an awareness of the factors which influence people. Exploring the link between ideas and emotions can bring candidates to a more rational interpretation of the values and patterns of humanity which form the basis of a society's cultural identity.
10.2 European Dimension	AQA has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen papers.
10.3 Environmental Issues	AQA has taken account of the 1988 Resolution of the Council of the European Community and the Report, " <i>Environmental Responsibility: An Agenda for Further and Higher Education</i> ", 1993 in preparing this specification and associated specimen papers.
10.4 Citizenship	Knowledge, skills and understanding about becoming informed citizens can be acquired and applied through a course of study based on this specification. Candidates have the opportunity to develop skills of enquiry and communication throughout the course in class, home or coursework. In studying English, candidates will be required to reflect on those concepts which define the nature of the individual, the place of the individual in society and relations between individuals. In acquiring some understanding of these matters, candidates will emerge from their courses as more sensitive, more caring and more sophisticated citizens.

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10.5	Avoidance of Bias	AQA has taken great care in the preparation of this specification and associated specimen papers to avoid bias of any kind.
10.6	Health and Safety	In studying English candidates should be encouraged to develop a sense of responsibility for the health and safety of the self and others.
10.7	ICT	<p>Opportunities should be exploited to develop skills in ICT as they arise. For example, PC-based presentation packages can be used to provide visual aids within <i>Speaking and Listening</i> assignments. Similarly, research on authors within, for example, the Specification A <i>Anthology</i>, for class work or coursework, would be enhanced by utilising the internet to access relevant web sites, or using, for example, a CD-Rom based encyclopaedia. ICT can form the basis of attractive tasks designed to assist with the assimilation of and familiarisation with the subject content of all options. For example, candidates might be encouraged to devise an intranet web page, designed for younger members of the school, based on a poem, play, issue or theme.</p> <p>Candidates might also be encouraged to develop their own facility in the subject by creating ICT based resources useful for others, such as an intranet-based resource bank based on an author, poem, group of poems, a theme, an issue, or a media text. Another application might be the construction of an intranet chat room, to be used for exploration and discussion of any of the issues or themes identified during the course of studying this specification.</p> <p>Candidates might also make use of, for example, email to survey views on a particular issue identified during the course. Electronic presentation packages might be employed to enhance presentations of the findings of such research.</p> <p>Equally, word processing of coursework, incorporating scanned images and integrated statistical data, where appropriate, might enhance the effectiveness of class work and coursework and could provide evidence for the attainment of the Key Skill of IT at Level 2.</p>

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# Centre-Assessed Component

## 11

## Nature of the Centre-Assessed Component

### 11.1 Coursework Folder

Coursework submitted by candidates for assessment must consist of:

- an assessment of *Speaking and Listening* (En1)
  - ◆ Individual extended contribution
  - ◆ Group Interaction
  - ◆ Drama-focused activity.
- **four** responses to *Reading* (En2) and *Writing* (En3), comprising:
  - ◆ Shakespeare (En2)\*
  - ◆ Prose Study (En2)\*
  - ◆ Media (En3) (Writing to Analyse, Review and Comment)
  - ◆ Original Writing (En3) (Writing to Explore, Imagine and Entertain).

\* One or both of these responses may also be submitted as a coursework assignment for AQA GCSE English Literature Specification A in which case only **one** coursework folder is required. Such ‘cross-over’ responses must be assessed against the separate assessment objectives and mark schemes for each subject. The separate content requirements for each specification must be met.

### 11.2 Oral Response to Reading (En2)

**One** of the pieces of *Reading* (En2) coursework (i.e. Shakespeare or Prose Study) may be an oral response. Details of this must be recorded on the *En2/ Literature Oral Record Form (Appendix B)*. A brief written description of the activity, by the candidate, must be included with this form and be sufficiently detailed to explain what the candidate did. It is **not**, however, assessed.

An oral response may count towards only **two** coursework components in a joint English/English Literature Specification A submission, i.e. any **two** from En1, En2 and English Literature, but **not** all three.

### 11.3 Nature of Media response

The Media response is assessed for *Writing* (En3) and not for *Reading*. It must therefore be a substantial piece of **written** work which demonstrates the candidate’s ability to respond to a text or texts through analysis, review and comment. Practical work in Media may provide evidence in one or more units of the candidate’s *Speaking and Listening* (En1) assessment.

### 11.4 Drafting and presentation of Coursework

Where work is drafted and re-drafted the role of the teacher is to give general advice, thus enabling the candidate to make specific amendments on her/his own initiative. This level of advice is acceptable, whereas proof reading, where the teacher points out detailed errors, omissions and amendments for the candidate to correct in a subsequent draft, is inadmissible. ‘Fair copies’ of previously marked work must not be submitted for assessment. Early drafts of work are not required.

In a combined English and English Literature folder at least **one** response must be in the candidate’s own handwriting. Other responses may be submitted in a typed or word-processed format.

## 12

## Guidance on Setting the Centre-Assessed Component

### 12.1 Speaking and Listening (En1)

The **three** units of work on which candidates will be assessed will cover the following clusters of skills:

- explaining, describing, narrating
- exploring, analysing, imagining
- discussing, arguing, persuading.

There is no formal link between the context of the activities and the skills triplets targeted. Therefore teachers may match the activities to the skills triplets in whatever way they think appropriate, e.g. a candidate who is ‘hot-seated’ as a character from a literary text studied may have this activity assessed either as an Extended Individual Contribution or as a Drama-focused activity. A candidate who participates in a formal debate may be assessed, depending on the nature of his or her contribution, for the Individual Extended Contribution or for Group Interaction.

The three assessments should summarise the candidate’s best work across the range of *Speaking and Listening* skills, and should be drawn from the teacher’s complete records of the candidate’s oral work throughout the course. The *En1 Record Form (Appendix B)* allows teachers to record brief details of activities within each unit of work for each candidate in the moderated sample.

The contexts for the three units of work are:

- Individual Extended Contribution;
- Group Interaction;
- Drama-focused Activity.

### 12.2 Reading and Writing (En2/3)

Candidates will be assessed on **four** pieces of coursework.

- Shakespeare (En2)
- Prose Study (En2)
- Media (En3) (Writing to Analyse, Review, Comment)
- Original Writing (En3) (Writing to Imagine, Explore, Entertain)

Between them, the four pieces of coursework must meet the appropriate Assessment Objectives for English as indicated in Section 6. The Content Grid (paragraph 8.2) indicates which pieces should meet particular content requirements.



There is no prescribed length for En2/3 responses: fitness for purpose is the guide. For instance, while a brief, concentrated piece of work may be particularly appropriate as Original Writing, written responses to any of the three other areas are likely to be more sustained. Excessive length should, however, be avoided.

Each response must state clearly the title of the task and details of the text(s) or other stimulus material(s) used.

Tasks must conform to the specific requirements set out below. The examples given are illustrative only: they are neither prescriptive nor exhaustive.

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### 12.3 Task 1 Shakespeare (En2)

The task should enable the candidates to demonstrate their understanding of, and engagement with, at least one play by Shakespeare studied during Key Stage 4.

If this response is used as a “cross-over” piece for English Literature, then to fulfil the content requirements for the GCSE Subject Criteria for English Literature, it must allow the candidate to demonstrate awareness of social and historical influences, cultural contexts and literary traditions which shaped Shakespeare’s writing and/or which have influenced subsequent interpretations of his work.

The form or genre of response is not restricted. Appropriate tasks might include:

- An analysis of the dramatic contribution(s) of one or more characters to the play as a whole.
- An analysis of the dramatic qualities of one or more scenes, related to performance issues and/or alternative interpretations and related to the text as a whole, showing how these may be influenced by social or historical factors, or by different cultural contexts.
- A character study, involving a response to dramatic features of the text and showing understanding of the author’s language, i.e. explaining how character may be presented to an audience through interpretation of action and language, thereby showing an understanding of literary and theatrical contexts.
- Reflections on theatre, film or television performances of a play in relation to the published text and the medium’s cultural context.
- An oral assessment in which the candidate proposes and is questioned on a particular approach to a performance, justifying his/her ideas by reference to the text and its historical and social influences.

Note that although responses may be performance-based, or may relate to representations of a text in different media, there must be sufficient evidence of textual knowledge to allow a candidate’s response to be assessed against the appropriate criteria.

**12.4 Task 2 Prose Study (En2):**

The task should enable candidates to demonstrate their response to a substantial text chosen from the English literary heritage as described in the *Programmes of Study in English: the National Curriculum for England*. For the purposes of this specification, ‘substantial’ means **either** a novel **or** a minimum of five or six short stories.

Where a collection of short stories is chosen, the reading should be seen to have a similar demand to that of a novel in terms of complexity, range and sustained reading.

If the response is to be for **English only** then the text(s) may be chosen from **either** the prescribed list of pre-1914 prose authors (see Appendix E) or from the works of a post-1914 prose author in the English literary heritage (see Appendix E). A post-1914 text must be written by an author with a well established critical reputation, and must be of sufficient substance and quality to merit serious study.

Centres preparing candidates for **both English and English Literature Specification A** have the option of basing this coursework task on the same post-1914 text studied for Section A of the English Literature Specification A examination.

**If the Task 2 Prose Study response is to be used as a ‘cross-over’ piece for English Literature coursework, then to fulfil the content requirements of the GCSE Subject Criteria for English and English Literature, it must be based on a pre-1914 text written by an author chosen from the prescribed list of pre-1914 authors (see Appendix E).** It must also allow the candidate to demonstrate awareness of social and historical influences on texts and the cultural contexts within which they were written or are set, together with the significance of relevant literary traditions.

**Appropriate ‘cross-over’ assignments, to be used as coursework for both GCSE English Specification A and GCSE English Literature Specification A, might include the following:**

- An analysis of the significance of a chapter of a novel to the text as a whole, which will show awareness of particular historical or social influences, for example in a novel by Dickens.
- Exploring the author’s approach to a particular theme or character in a novel or across a range of short stories noting the effects of social, historical or cultural influences on the text.
- An examination of a genre such as the detective story in a range of stories by Arthur Conan Doyle showing knowledge of literary tradition and of a social or historical or cultural context.
- A comparison of the approach to a particular issue or theme, such as relationships between men and women, showing awareness of cultural contexts, across a range of short stories.
- A study of the author’s use of settings in the novel or a range of short stories showing knowledge of literary contexts.

- A structured interview with the teacher concerning the candidate's response to and understanding of key features of the text, to the author's choices of language and structure, and to the social, historical and cultural context of the text.

**Appropriate assignments for GCSE English Specification A only might include the following:**

- A study of Golding's use of symbolism in *Lord of the Flies*.
- An analysis of the importance of one or more characters in a novel.
- A study of a writer's technique across a range of short stories.

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**12.5 Task 3 Media (En3)**

This piece is assessed for En3 (Writing) but **not** for En2 (Reading).

The task should enable the candidate to demonstrate their ability to analyse, review and comment on features of media texts such as television programmes, film, radio programmes, newspapers, advertisements and magazines. Although this assignment is assessed for En3, candidates' responses should be firmly rooted in a reading of media texts; effective analysis and review of their chosen text(s) will require candidates to use an appropriate critical vocabulary.

Appropriate tasks might include the following:

- A comparison of the techniques used in the opening sequence of two films.
- An analytical piece of writing about a genre of programme on television, commenting on the use of conventions with precise textual references.
- Analysis and review of individual films or programmes.
- A comparison of two pieces of moving image marketing (advertisements for similar products; trailers; pop videos).
- Analysis of the presentation of news in different media (e.g. newspapers, radio or television) or as it is presented differently by various groups within the same media.
- An analysis of an advert or series of television adverts for a product.

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**12.6 Task 4 Original Writing (En3)**

The task should enable the candidate to demonstrate their ability to write for one or more specific audiences to **explore, imagine or entertain**. There is no restriction on content, form or genre: centres should look carefully at the assessment objectives and decide which form would enable a candidate to meet those objectives.

Appropriate examples of work might include the following:

- Narrative with an emphasis on narrative craft and ways of telling stories.
- Empathetic response to a text studied elsewhere in the course.

- Autobiographical writing.
- Travelogue.

The emphasis should be on **crafting** writing of different types. In some circumstances, several short pieces of *linked* writing might be included as one assignment, but there should not be a portfolio approach.

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## 12.7 Coursework Advisers

Coursework Advisers will be available to assist centres with any matters relating to coursework. Details will be provided when AQA knows which centres are following the specification.

## Assessment Criteria

### 13.1 Introduction

Assessment criteria for *Speaking and Listening* and the general criteria for *Reading* and *Writing* have been devised by the GCSE examining groups in collaboration with QCA and are common to all groups. The use of common assessment criteria is designed to strengthen inter-board comparability of assessment. Assessment criteria for *Prose Study*, *Media* and *Original Writing*, are specific to this AQA specification.

Teachers should use their judgement to select and apply the criteria appropriately and fairly to the work of candidates. Each successive grade description assumes the continued demonstration of the qualities described in the lower grades.

Candidates should be awarded the appropriate mark within any range on a 'best fit' basis, making allowance for balancing strengths and weaknesses within each response. When assessing coursework assignments teachers should follow the procedure set out below.

- Teachers should make a broad judgement using the general criteria.
- This initial judgement should then be further refined using the specific criteria.

Once the selection of the three assessed activities covering a range of purposes for *Speaking and Listening* finally has been made, a mark should be determined as described above. A mark should be determined in the same way for the four pieces selected for *Reading* and *Writing*.

GCSE grade to mark equivalents are given for general guidance only.

### 13.2 Criteria

Detailed guidance is given in Appendix C.

### 13.3 Evidence to Support the Award of Marks

Teachers should keep records of their assessments during the course, in a form which facilitates the complete and accurate submission of the final assessments at the end of the course.

When the assessments are complete, the marks awarded under each of the assessment criteria must be entered on the *Candidate Record Form*, with supporting information given in the spaces provided. A specimen *Candidate Record Form* appears in Appendix B; the exact design may be modified before the operational version is issued.

## 14

## Supervision and Authentication

## 14.1 Supervision of Candidates' Work

Candidates' work for assessment must be undertaken under conditions which allow the teacher to supervise the work and enable the work to be authenticated. If it is necessary for some assessed work to be done outside the centre, sufficient work must take place under direct supervision to enable the teacher to authenticate with confidence the work of each candidate.

Oral work must be undertaken in the presence of the teacher, normally on school or college premises but occasionally elsewhere, for example public meetings, debates or school visits. The individual performance of the candidate must be identified clearly as part of the teacher's record-keeping procedure.

## 14.2 Guidance by the Teacher

The work assessed must be solely that of the candidate concerned. Any assistance given to an individual candidate which is beyond that given to the group as a whole must be recorded on the *Candidate Record Form* and taken into account in the assessment.

Completed coursework should be kept safely and securely on school or college premises and may be returned to candidates after the issue of results providing it is not required for re-marking as part of an Enquiry about Results.

## 14.3 Unfair Practice

At the start of the course, the supervising teacher is responsible for informing candidates of the AQA regulations concerning malpractice. Candidates must not take part in any unfair practice in the preparation of coursework to be submitted for assessment, and must understand that to present material copied directly from books or other sources without acknowledgement will be regarded as deliberate deception. Centres must report suspected malpractice to AQA. The penalties for malpractice are set out in the *AQA Regulations*.

## 14.4 Authentication of Candidates' Work

Both the candidate and the teacher are required to sign declarations confirming that the work submitted for assessment is the candidate's own. The teacher declares that the work was conducted under the specified conditions, and records details of any additional assistance.

## Standardisation

### 15.1 Standardisation Meetings

To assist teachers in coursework assessment, a full day's local Standardisation Meeting is held annually in the Autumn term. Attendance at the Standardisation Meeting is compulsory for centres entering candidates. At least one teacher per centre must attend. Any centre which fails to be represented must notify AQA of the reasons for that failure. The standardisation of English Specification A takes place at the same meeting as the standardisation of English Literature Specification A. The meeting will be led by an AQA Coursework Advisor.

The meeting provides both a standardisation and an in-service support function, allowing teachers to discuss aspects of the examination and its administration.

### 15.2 Standardisation material

Centres will receive, in advance of the Standardisation Meeting, a set of printed material to enable standardisation of the assessment of *Reading* (En2) and *Writing* (En3) coursework. Additional material may also be sent.

### 15.3 Internal Standardisation of Marking

The centre is required to standardise the assessments across different teachers and teaching groups to ensure that all candidates at the centre have been judged against the same standards. If two or more teachers are involved in marking a component, one teacher must be designated as responsible for internal standardisation. Common pieces of work must be marked on a trial basis and differences between assessments discussed at a training session in which all teachers involved must participate. The teacher responsible for standardising the marking must ensure that the training includes the use of reference and archive materials such as work from a previous year or examples provided by AQA.

The centre is required to submit a *Centre Declaration Sheet* to confirm that the marking of centre-assessed work at the centre has been standardised. If only one teacher has undertaken the marking, that person must sign this form.

### 15.4 Standardisation of En1

*Speaking and Listening* is the common element across all GCSE English specifications. For each of the first two years of this Specification, and then not more than every two years, an inter-board videotape will be sent to each centre. Centres should use this video as a training tool to help with the assessment of their own candidates.

In addition, a number of centres will be visited routinely each year by a moderator, so that AQA is satisfied that appropriate arrangements for the assessment and standardisation of oral coursework are in place.

## 16

## Administrative Procedures

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- 16.1 Ordering Anthologies** In the Spring/early Summer term prior to the September in which candidates commence their course, centres will receive a form to use for ordering copies of the *Anthology*. Extra, “clean” copies for use in the examination will be sent automatically in the March/April of the year of examination. There is no need to order them separately.
- 
- 16.2 Recording Assessments** The candidates’ work must be marked according to the assessment criteria set out in Appendix C. The marks and supporting information must be recorded in accordance with the instructions in Section 13.3.
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- 16.3 Submitting Marks** The total component mark for each candidate must be submitted to AQA on the mark sheets provided or by Electronic Data Interchange (EDI) by the specified date.
- 
- 16.4 Sample of Work for Moderation** Centres will be informed of candidates whose work is required for moderation, details of the Moderator to whom the work must be sent, and the date by which it must be despatched. The samples must consist of complete folders of candidates’ work including:
- all of the assessed pieces
  - a completed *Centre Declaration Sheet* (one only)
  - the *Candidate Record Form*
  - the *En1 Record Form*
  - the *En2/Literature Oral Record Form* (if applicable)
  - the *Mark Reductions for Incomplete Folder Form* (See para. 16.6) (where appropriate).
- Each piece of work must state clearly the title of the task and details of any texts or other stimulus used. It should show the candidate’s name and centre details. Work should be suitably packaged to ensure safe transit through the post, but should not be enclosed in plastic wallets or ring binders; the use of treasury tags to secure work is recommended.
- AQA reserves the right to call for additional samples of candidates’ work to confirm a centre’s standard of marking. In cases where a centre’s standards of marking or consistency of internal standardisation is seriously in question, the work of all candidates will be called for moderation.
- 
- 16.5 Factors Affecting Individual Candidates** **Absence**
- Teachers should be able to accommodate the occasional absence of candidates by ensuring that the opportunity is given for them to make up missed assessments. Attention is drawn to the regulations on incomplete folders in paragraph 16.6. Where it is not possible to award a coursework mark for a candidate in either *Speaking and Listening* (En1) and/or *Reading/Writing* (En2/3), ‘ABS’ must be recorded on the mark sheet.
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### **Illness or other exceptional circumstances**

Special consideration should be requested for candidates whose work has been affected by illness or other exceptional circumstances. Information about the procedure is issued separately.

### **Lost work**

If work is lost, AQA should be notified immediately of the date of the loss, how it occurred, and who was responsible for the loss. AQA will advise on the procedures to be followed in such cases.

### **Special help**

Where special help which goes beyond normal learning support is given, AQA must be informed so that such help can be taken into account when assessment and moderation take place.

### **Centre transfer**

Candidates who move from one centre to another during the course sometimes present a problem for a scheme of internal assessment. Possible courses of action depend on the stage at which the move takes place. If the move occurs early in the course the new centre should take responsibility for assessment. If it occurs late in the course it may be possible to accept the assessments made at the previous centre. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.

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#### **16.6 Incomplete Folders**

Where a candidate fails to present a complete En2 or En3 submission for assessment, or fails to take part in sufficient En1 activities to allow three assessments to be made, an initial mark should be awarded (using the appropriate criteria in Appendix C) which reflects the overall achievement of the candidate irrespective of the number of responses submitted. This mark must then be reduced *pro-rata* to the nearest whole number, i.e. by one third for each missing En1 assessment, and/or one half for each missing En2 response. For missing En3 responses, centres simply submit the mark (out of 27) awarded for the completed assignment. A completed *Mark Reductions for Incomplete Folder Form* (see Appendix B) should be attached to each incomplete folder, showing how the mark(s) for En1, En2 and/or En3 are being submitted.

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#### **16.7 Retaining Evidence and Re-Using Marks**

Completed coursework should be kept safely and securely in school or college premises and may be returned to candidates after the issue of results providing it is not required for re-marking as part of an Enquiry about Results. If an Enquiry about Results is to be made, the work must remain under secure conditions until requested by AQA.

Candidates re-taking the examination may carry forward their moderated coursework marks. These marks have a shelf-life which is limited only by the shelf-life of the specification, and they may be carried forward an unlimited number of times within this shelf-life.

## 17

## Moderation

## 17.1 Moderation Procedures

Moderation of the coursework is by inspection of a sample of candidates' work, sent by post from the centre to a Moderator appointed by AQA. The centre marks must be submitted to AQA and the sample of work must reach the Moderator by the specified date in the year in which the qualification is awarded.

Following the re-marking of the sample work, the Moderator's marks are compared with the centre marks to determine whether any adjustment is needed in order to bring the centre's assessments into line with standards generally. In some cases it may be necessary for the Moderator to call for the work of other candidates. In cases where a centre's standards are seriously in question, the work of all candidates will be called for moderation. Mark adjustments will normally preserve the centre's order of merit, but where major discrepancies are found, AQA reserves the right to alter the order of merit.

17.2 Moderation of *Speaking and Listening and Oral (En2) Coursework**Training Videotape*

In the first two years of the examination, and then not more than once every two years, centres will receive a training videotape showing a range of Speaking and Listening/Oral activities undertaken by several candidates. It is a requirement of the specification that, where there is more than one teacher responsible for the internal assessment of oral coursework, staff meet to discuss the training tape.

A sample of each teacher's candidates must be re-assessed by another teacher for internal standardisation purposes.

Annual teacher standardisation meetings will be held by AQA. The meeting will deal with the standardisation of En1, oral En2 and literature assessments and written coursework assessments for both English and English Literature Specification A. A representative from each centre will be expected to attend each year's meeting.

*Moderators' Visits*

Where the marks submitted show that a centre's accuracy in oral assessment is in doubt, and/or where the written records for En1 or an oral En2 or literature coursework response are inadequate, the following possible actions will be prompted:

- report to centre;
- advisory visit in the following year (in more serious cases);
- Moderation visit the following year (in the most serious cases).

There will be a regular cycle of advisory visits. The purpose of these is to satisfy AQA that the appropriate arrangements for the assessment and standardisation of oral coursework are in place.

### ***Adjustment of Marks***

Where there is evidence that the centre's marking differs significantly from the AQA standard, taking other evidence into account where applicable (e.g. pattern of marks, centre history, reports on previous visits), an adjustment will be applied to the centre to bring its marking into line with the AQA standard.

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### **17.3 Joint English/English Literature Folders**

Where candidates are entered for both English and English Literature, only **one** folder is required. All relevant information for both subjects must appear on **one** *Candidate Record Form*.

Centres must send to the Moderator with the sample of candidates' work, copies of texts or other stimulus materials which may not be widely familiar.

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### **17.4 Post-Moderation Procedures**

On publication of the GCSE results, the centre is supplied with details of the final marks for the coursework component.

The majority of coursework samples will be returned to centres immediately following moderation. Some samples will, however, be retained for the purposes of awarding and/or for use as standardisation, exemplification or archive material.

After results have been issued, all centres will receive a report from the moderator giving feedback to the centre on the appropriateness of the tasks set, the accuracy of the assessments made, and the reasons for any adjustments to the marks.

# Awarding and Reporting

## 18

## Grading and Re-Sits

18.1	<b>Qualification Titles</b>	The qualification based on this specification has the following title: AQA GCSE in English.
18.2	<b>Grading System</b>	The qualification will be graded on an 8 point grade Scale A*, A, B, C, D, E, F, G. Candidates who fail to reach the minimum standard for Grade G will be reported as U (unclassified) and will not receive a qualification certificate.
18.3	<b>Minimum Requirements</b>	Candidates will be graded on the basis of work submitted for assessment.
18.4	<b>Reporting of Speaking and Listening (En1)</b>	Candidates' performances in <i>Speaking and Listening</i> will no longer be reported separately from the overall assessment in GCSE English. The marks awarded to a candidate for <i>Speaking and Listening</i> will still count towards their overall GCSE English grade.
18.5	<b>Re-Sits</b>	Individual components may not be retaken, but candidates may retake the whole qualification more than once.
18.6	<b>Supplementary Examination</b>	A supplementary examination in English in both tiers is held in the November following the Summer examination. Entries are accepted from any centre, regardless of whether candidates were entered for the preceding Summer examination.
18.7	<b>Carrying Forward of Centre-Assessed Marks</b>	Candidates re-taking the examination may carry forward their moderated coursework marks. These marks have a shelf-life which is limited only by the shelf-life of the specification, and they may be carried forward an unlimited number of times within this shelf-life.
18.8	<b>Awarding and Reporting</b>	The regulatory authorities, in consultation with GCSE Awarding bodies, developed a <i>Code of Practice</i> for GCSE qualifications introduced in September 2000. This specification complies with the grading, awarding and certification requirements of the revised <i>GCSE, GCE, VCE, GNVQ and AEA Code of Practice 2007/8</i> .

# Appendices

## A

### Grade Descriptions

The following grade descriptions indicate the level of attainment characteristic of the given grade at GCSE. They give a general indication of the required learning outcomes at each specific grade. The descriptors should be interpreted in relation to the content outlined in the specification; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives (as in Section 6) overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

**Grade A** In a range of contexts, candidates select and use appropriate styles and registers. They vary their sentence structure, vocabulary and expression confidently for a range of purposes. They sustain discussion through the use of a variety of contributions, listening with sensitivity. They show assured use of standard English in a range of situations and for a variety of purposes.

Candidates articulate and sustain their responses to texts, developing their ideas and referring in detail to aspects of language, structure and presentation. They identify and analyse argument, opinion and alternative interpretations, making cross references where appropriate. They make apt and careful comparison within and between texts.

Candidates' writing has shape and assured control of a range of styles. Narratives use structure as well as vocabulary for a range of effects and non-fiction is coherent, logical and persuasive. A wide range of grammatical constructions is used accurately. Punctuation and spelling are correct; paragraphs are well constructed and linked to clarify the organisation of the writing as a whole.

**Grade C** Candidates match their talk to the demands of different contexts. They use varied vocabulary and organise their talk to communicate clearly, engaging the interest of the listener. In discussion, candidates make significant contributions, varying how and when they participate. They show confident use of standard English in situations which require it.

Candidates show understanding of the ways in which meaning and information are conveyed in a range of literary and non-literary texts. They give personal and critical responses to literary texts, referring to aspects of language, structure and themes in justifying their views. They select and summarise a range of information from different sources.

Candidates' writing engages and sustains the reader's interest. It shows adaptation of style and register to different forms, including using an impersonal style where appropriate. Candidates use a range of sentence structures and varied vocabulary to create effects. Paragraphing and correct punctuation are used to make the sequence of events or ideas coherent and clear to the reader. Spelling is accurate and handwriting is neat and legible.

**Grade F** Candidates talk and listen in a range of contexts. Their talk is adapted to the purpose; developing ideas, describing events and conveying their opinions clearly. In discussion, they listen with concentration and make contributions which are responsive to others' ideas and views. They use some of the core features of standard English vocabulary and grammar appropriately.

In responding to a range of texts, candidates show understanding of key ideas, themes, events and characters, using inference and deduction. They refer to aspects of texts when explaining their views. They locate and retrieve ideas and information from different sources.

Candidates' writing communicates clearly, shows liveliness and is organised. The main features of difficult forms are used appropriately, beginning to be adapted to different readers. Sequences of sentences extend logically and words are chosen for variety and interest. The grammatical structure of simple and some complex sentences is usually correct. Spelling is usually accurate. Full stops, capital letters and question marks are used correctly and other punctuation is also used, mostly accurately. Handwriting is legible.

Candidate Record Forms are available on the AQA website in the Administration area. They can be accessed via the following link [http://www.aqa.org.uk/admin/p\\_course.php](http://www.aqa.org.uk/admin/p_course.php)

## B

## Coursework Mark Scheme

SPEAKING AND LISTENING  
(En1)

1. Teachers should use their professional judgement to select and apply the criteria appropriately and fairly to the work of candidates. Each successive grade description assumes the continued demonstration of the qualities described in the lower grades.
2. Candidates should be awarded the appropriate mark within any range on a 'best fit' basis, making allowance for balancing strengths and weaknesses within each response. When assessing coursework assignments teachers should follow the procedure set out below.
  - Teachers should make a broad judgement using the general criteria.
  - This initial judgement should then be further refined using the specific criteria.
3. GCSE grade to mark equivalents are given for general guidance only.

	General Criteria	Specific Criteria		
		Explain Describe Narrate	Explore Analyse Imagine	Discuss Argue Persuade
Unclassified (1-6 marks)	Candidates make some attempt to speak and listen.			
Grade G (7-12 marks)	<p>Candidates speak and listen about personal interests in familiar contexts. They listen to others and recall the main features of what they hear. They show some recognition of the functions of standard English.</p> <ul style="list-style-type: none"> <li>- In individual extended contributions, they show limited awareness of the listeners.</li> <li>- In group interactions, they listen and make some contribution to discussion.</li> <li>- In drama-focused activities, they can adopt a simple role.</li> </ul>	<ul style="list-style-type: none"> <li>◆ use straightforward vocabulary and chronology</li> <li>◆ give a simple account or narrative with some detail</li> <li>◆ give brief response to general points</li> </ul>	<ul style="list-style-type: none"> <li>◆ make general contributions</li> <li>◆ begin to follow and respond to main points or issues</li> </ul>	<ul style="list-style-type: none"> <li>◆ listen and respond to some points made by others</li> <li>◆ occasionally make contributions</li> <li>◆ express a point of view</li> </ul>
Grade F (13-18 marks)	<p>Candidates speak clearly in a range of familiar contexts, adapting talk to audience and purpose. They listen carefully to a range of talk and respond to others' ideas and views. They use features of standard English vocabulary and grammar appropriately.</p> <ul style="list-style-type: none"> <li>- In individual extended contributions, they show some awareness of the listeners.</li> <li>- In group interaction, they follow discussions carefully and make appropriate contributions.</li> <li>- In drama-focused activities, they make limited use of patterns of speech and obvious gestures.</li> </ul>	<ul style="list-style-type: none"> <li>◆ use an increasing vocabulary to define ideas and order events</li> <li>◆ provide straightforward factual accounts and narratives</li> <li>◆ respond simply to requests for clarification</li> </ul>	<ul style="list-style-type: none"> <li>◆ raise questions</li> <li>◆ compare key features of subject matter</li> <li>◆ follow central ideas and possibilities</li> </ul>	<ul style="list-style-type: none"> <li>◆ respond appropriately to others' contributions</li> <li>◆ express a point of view and occasionally use emphatic language</li> </ul>



	General Criteria	Specific Criteria		
		Explain Describe Narrate	Explore Analyse Imagine	Discuss Argue Persuade
Grade E (19-24 marks)	<p>Candidates speak clearly in different contexts, showing some ability to vary delivery to suit situation and audience. They listen with concentration to a range of talk. They generally use standard English vocabulary and grammar where appropriate.</p> <ul style="list-style-type: none"> <li>- In individual extended contributions, they make attempts to engage the listeners' interest.</li> <li>- In group interaction, they concentrate in discussions and make useful contributions.</li> <li>- In drama-focused activities, they communicate with the audience by attempting to sustain a straightforward role through speech, movement and gesture.</li> </ul>	<ul style="list-style-type: none"> <li>◆ use straightforward and appropriate language</li> <li>◆ give structured and occasionally developed accounts</li> <li>◆ answer questions clearly using some detail</li> </ul>	<ul style="list-style-type: none"> <li>◆ respond to familiar and less familiar subject matter</li> <li>◆ show some ability to develop a line of enquiry or approach</li> </ul>	<ul style="list-style-type: none"> <li>◆ make useful contributions and respond with some order</li> <li>◆ express opinions and occasionally make decisive points to good effect.</li> </ul>
Grade D (25-30 marks)	<p>Candidates make relevant contributions to talk and are able to organise speech in collaborative contexts, varying their style of delivery as appropriate. They listen attentively and make responses that show some understanding. They are increasingly aware of the need for, and use of, standard English vocabulary and grammar.</p> <ul style="list-style-type: none"> <li>- In individual extended contributions, they use different strategies to engage the listeners' interest.</li> <li>- In group interaction, they make a range of effective contributions, taking account of what others say.</li> <li>- In drama-focused activities, they develop a credible role which engages the interest of the audience e.g. through intonation.</li> </ul>	<ul style="list-style-type: none"> <li>◆ use a suitable range of appropriate vocabulary</li> <li>◆ give ordered and, at times, focused accounts of events and processes</li> <li>◆ give detailed clarification in response to requests</li> </ul>	<ul style="list-style-type: none"> <li>◆ present an interpretation of central ideas and issues</li> <li>◆ show some understanding of unfamiliar ideas</li> <li>◆ show evidence of inference, deduction or empathy</li> </ul>	<ul style="list-style-type: none"> <li>◆ take an active part and sustain involvement</li> <li>◆ recognise others' opinions and respond appropriately</li> <li>◆ use language effectively to convey opinion or line of argument</li> </ul>
Grade C (31-36 marks)	<p>Candidates speak with fluency and make significant contributions to talk in a variety of different contexts. They listen closely and sympathetically, responding as appropriate. They show a competent use of standard English vocabulary and grammar in situations that demand it.</p> <ul style="list-style-type: none"> <li>- In individual extended contributions, they adapt to different audiences, sustaining the interest of the listeners through judgement in choice of style and delivery.</li> <li>- In group interaction, they participate fully, sustaining their listening and making significant contributions.</li> <li>- In drama-focused activities, they develop and sustain a role effectively, holding the interest of the audience.</li> </ul>	<ul style="list-style-type: none"> <li>◆ use varied and appropriate vocabulary and expression</li> <li>◆ maintain clarity in overall organisation</li> <li>◆ answer questions using relevant and effective detail</li> </ul>	<ul style="list-style-type: none"> <li>◆ show order and precise expression in communicating and interpreting ideas and issues</li> <li>◆ respond with understanding to ideas of varying complexity</li> </ul>	<ul style="list-style-type: none"> <li>◆ make a significant contribution to discussion</li> <li>◆ engage with others' ideas, recognising obvious assumptions and biases</li> <li>◆ promote a point of view</li> </ul>

Grade B (37-42 marks)	<p>Candidates speak purposefully in a range of contexts of increasing complexity, managing the contributions of others. They listen with some sensitivity and respond accordingly. They show effective use of standard English vocabulary and grammar in a range of situations.</p> <ul style="list-style-type: none"> <li>- In individual extended contributions, they exhibit confidence and fluency in talk and a sensitive awareness of listeners, adapting style of delivery to their needs.</li> <li>- In group interaction, they make an impact on discussion through sensitive listening and by challenging and constructive contributions.</li> <li>- In drama-focused activities, they create a challenging role, shaping the audience's reactions through the use of different techniques.</li> </ul>	<ul style="list-style-type: none"> <li>◆ use a flexible range of vocabulary and grammatical structures to convey meaning, including inferential aspects</li> <li>◆ manage challenging subject matter effectively</li> <li>◆ respond to questions or comments in an apt and well-considered way</li> </ul>	<ul style="list-style-type: none"> <li>◆ analyse and reflect effectively on real or imagined experience</li> <li>◆ formulate and interpret information, developing significant points and responding appropriately</li> </ul>	<ul style="list-style-type: none"> <li>◆ manage collaborative tasks</li> <li>◆ challenge and build on points made by others</li> <li>◆ make probing contributions, structuring and organising points to achieve impact on audience</li> </ul>
Grade A (43-48 marks)	<p>Candidates initiate speech and take a leading part in discussion, responding in detail to others' ideas. They listen and respond to a range of complex speech. They show an assured use of standard English vocabulary and grammar in a range of situations and for a variety of purposes.</p> <ul style="list-style-type: none"> <li>- In individual extended contributions, they involve listeners skilfully through their command in communicating aspects of challenging content.</li> <li>- In group interaction, they use different ways to initiate, develop and shape discussion, encouraging others' participation.</li> <li>- In drama-focused activities, they create a complex role that they convey to an audience through the skilful use of a variety of techniques.</li> </ul>	<ul style="list-style-type: none"> <li>◆ show cogency and explicit depth of detail when required</li> <li>◆ use a range of highly developed vocabulary to suit a variety of purposes and processes</li> <li>◆ respond to questions in a way which is precisely matched to context</li> </ul>	<ul style="list-style-type: none"> <li>◆ articulate and analyse complex ideas and information</li> <li>◆ identify priorities</li> <li>◆ synthesise essential points, resolving outcomes through a considered response</li> </ul>	<ul style="list-style-type: none"> <li>◆ initiate and sustain discussion through a variety of sensitive contributions</li> <li>◆ respond persuasively and engagingly</li> </ul>
Grade A* (49-54 marks)	<p>Candidates show an exceptionally high ability in handling a wide range of roles. They listen perceptively to a range of complex speech. They are sensitive in their choice of speech style and their use of standard English vocabulary and grammar is mature and assured.</p> <ul style="list-style-type: none"> <li>- In individual extended contributions, they adapt readily to task and audience, communicating complex content and managing listeners' attention through sophisticated styles of delivery.</li> <li>- In group interaction, they listen perceptively, making influential and authoritative contributions.</li> <li>- In drama-focused activities, they independently create a complex role, making inventive use of a range of appropriate techniques to direct the response of the audience.</li> </ul>	<ul style="list-style-type: none"> <li>◆ show originality and flair in the use of vocabulary, intonation, expression and gesture</li> <li>◆ express ideas with subtlety, e.g. using irony or detachment</li> <li>◆ show inventive organisation of material</li> <li>◆ respond to points with authority</li> </ul>	<ul style="list-style-type: none"> <li>◆ show sophistication and originality in applying and cross-referencing ideas</li> <li>◆ respond inventively through imaginative explorations</li> </ul>	<ul style="list-style-type: none"> <li>◆ use language in a dynamic and influential way</li> <li>◆ make thought-provoking contributions through powerful expression and command of the situation.</li> </ul>

**READING (En2)**

1. Teachers should use their professional judgement to select and apply the criteria appropriately and fairly to the work of candidates. Each successive grade description assumes the continued demonstration of the qualities described in the lower grades.
2. Candidates should be awarded the appropriate mark within any range on a ‘best fit’ basis, making allowance for balancing strengths and weaknesses within each response. When assessing coursework assignments teachers should follow the procedure set out below.
  - Teachers should make a broad judgement using the general criteria.
  - This initial judgement should then be further refined using the specific criteria.
3. GCSE grade to mark equivalents are given for general guidance only.

	General Criteria	Specific Criteria	
		Shakespeare	Prose Study
Unclassified (1-6 marks)	Candidates make some attempt to respond to texts.	◆ Candidates refer to meaning and some aspects of text.	◆ Candidates refer to meaning and some aspects of text.
Grade G (7-12 marks)	Candidates make a response to texts. They identify some aspects of content, characters or situation.	<b>Candidates show response to</b> ◆ the play as a whole ◆ significant characters and relationships ◆ the main events	<b>Candidates show response to</b> ◆ a text’s explicit meaning and purpose ◆ particular episodes ◆ main characters
Grade F (13-18 marks)	Candidates make a personal response which shows understanding of key ideas, themes, events and characters. They use inference and deduction and refer to aspects of texts when explaining their views.	<b>Candidates show awareness when describing</b> ◆ the play’s explicit meanings and ideas ◆ significant features of character and plot ◆ Shakespeare’s language	<b>Candidates show awareness when describing</b> ◆ explicit meanings and purpose ◆ main features of character and plot ◆ how the story is told
Grade E (19-24 marks)	Candidates make a personal response to texts, commenting on key ideas, themes and characters. They make inferences and deductions and identify some features of language and structure. They refer to aspects of the text when explaining their views.	<b>Candidates show familiarity when describing</b> ◆ the nature of the play, its meaning and ideas ◆ the sequence of events and variety of characters ◆ the impact on an audience	<b>Candidates show familiarity when describing</b> ◆ the purpose of a text ◆ characterisation, situation and narrative ◆ impact on readers
Grade D (25-30 marks)	Candidates give a personal response to literary texts. They show understanding of meaning and some of the ways in which it is conveyed. They comment on aspects of structure, language and theme as well as expressing their views.	<b>Candidates show understanding when discussing</b> ◆ the nature and implications of the play and its structure ◆ the appeal of the play to an audience ◆ Shakespeare’s language	<b>Candidates show understanding when discussing</b> ◆ the writer’s attitudes and meaning ◆ narrative sequence and structure ◆ the writer’s language

Grade C (31-36 marks)	Candidates give a personal and critical response to literary texts which show understanding of the ways in which meaning is conveyed. They refer to aspects of language, structure and themes to support their views.	<b>Candidates show insight when discussing</b> <ul style="list-style-type: none"> <li>◆ the nature of the play, its implications and relevance</li> <li>◆ characters, structure and stagecraft</li> <li>◆ Shakespeare’s use of language</li> </ul>	<b>Candidates show insight when discussing</b> <ul style="list-style-type: none"> <li>◆ the implications and relevance of a text</li> <li>◆ style, structure and characters</li> <li>◆ the writer’s use of language</li> </ul>
Grade B (37-42 marks)	Candidates develop a perceptive personal response. There is understanding of the techniques by which meaning is conveyed and of ways in which readers may respond. They support their responses with detailed references to language, theme, structure and context.	<b>Candidates show analytical skill when exploring</b> <ul style="list-style-type: none"> <li>◆ the play’s implications, contemporary relevance and historical context</li> <li>◆ characterisation, structure and theatricality</li> <li>◆ Shakespeare’s use of linguistic devices</li> </ul>	<b>Candidates show analytical skill when exploring</b> <ul style="list-style-type: none"> <li>◆ implications, contemporary relevance and historical context of a text</li> <li>◆ style, structure and characterisation</li> <li>◆ language as characteristic of writer and period</li> </ul>
Grade A (43-48 marks)	Candidates appreciate and analyse alternative interpretations, making cross references where appropriate. They develop their ideas and refer in detail to aspects of language, structure and presentation, making apt and careful comparison within and between texts.	<b>Candidates show analytical and interpretative skills when evaluating</b> <ul style="list-style-type: none"> <li>◆ the play’s moral and philosophical context</li> <li>◆ significant achievements within the dramatic genre</li> <li>◆ Shakespeare’s exploitation of language for dramatic, poetic and figurative effect</li> </ul>	<b>Candidates show analytical and interpretative skills when evaluating</b> <ul style="list-style-type: none"> <li>◆ the moral and philosophical context of a text</li> <li>◆ significant achievements within prose fiction genre</li> <li>◆ the writer’s inventiveness with language for emotive, ironic or figurative effect</li> </ul>
Grade A* (49-54 marks)	Candidates make cogent and critical responses to texts in which they explore and evaluate alternative and original interpretations. They show flair and precision in developing ideas with reference to structure and presentation. Candidates make subtle and discriminating comparisons within and between texts.	<b>Candidates show originality of analysis and interpretation when evaluating</b> <ul style="list-style-type: none"> <li>◆ the play’s moral, philosophical or social significance</li> <li>◆ Shakespeare’s stagecraft and/or appeal to audience</li> <li>◆ patterns and details of words and images</li> </ul>	<b>Candidates show originality of analysis and interpretation when evaluating</b> <ul style="list-style-type: none"> <li>◆ moral, philosophical and social significance of a text</li> <li>◆ the writer’s narrative craft and appeal to the reader</li> <li>◆ patterns and details of language exploited for implication or suggestion</li> </ul>

## WRITING (En3)

1. Teachers should use their professional judgement to select and apply the criteria appropriately and fairly to the work of candidates. Each successive grade description assumes the continued demonstration of the qualities described in the lower grades.
2. Candidates should be awarded the appropriate mark within any range on a ‘best fit’ basis, making allowance for balancing strengths and weaknesses within each response. When assessing coursework assignments teachers should follow the procedure set out below.
  - Teachers should make a broad judgement using the Skills Descriptors
  - This initial judgement should then be further refined using the Content Descriptors.
  - For each assignment this should be done for AO3(i+ii), and then for AO3(iii), and the two marks for each assignment recorded separately (see Candidate Record Form). There is an AO3(i+ii) and an AO3(iii) mark scheme for Analyse/Review/Comment (Media), and an AO3(i+ii) and an AO3(iii) mark scheme for Imagine/Explore/Entertain (Original Writing).
3. GCSE grade to mark equivalents are given for general guidance only.

### En3 Coursework Mark Scheme

Coursework: Writing to **analyse, review, comment: Media Assignment**

AO3 (i): communicate clearly and imaginatively, using and adapting forms for different readers and purposes

AO3 (ii): organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features

MARK	AOs	Skills Descriptors	Content Descriptors
0 marks		◆ nothing written	
Notional U (1 – 2 marks)	AO3(i) AO3(ii)	◆ some writing ◆ employs basic sentence structures ◆ employs basic vocabulary	◆ uses some language appropriate to giving opinion, but with little structure, for example, in a film review candidate shows some awareness of the film’s basic plot
Notional G (3 – 4 marks)	AO3(i) AO3(ii)	◆ shows some signs of organisation and clarity ◆ some application to task	◆ uses language appropriate to giving opinion with some suggestion of structure, for example, in a film review candidate gives some comment on such things as plot/character
Notional F (5 – 6 marks)	AO3(i) AO3(ii)	◆ communicates clearly ◆ some organisation ◆ main features of form used appropriately ◆ employs some simple and complex sentences	◆ focuses on the text and task and expresses some ideas that involve analysis/review/comment. Gives some sense of form to the whole response and attempts to structure ideas logically when writing, for example, a film review comparing two versions of a Shakespeare play possibly with preference given

Notional E (7 – 8 marks)	AO3(i) AO3(ii)	<ul style="list-style-type: none"> <li>◆ attempts to match style and form to purpose</li> <li>◆ attempts to match style and form to audience</li> <li>◆ develops ideas</li> <li>◆ employs appropriate sentence structures</li> <li>◆ shows some grasp of organising sentences into paragraphs</li> <li>◆ makes some use of complex sentences</li> </ul>	<ul style="list-style-type: none"> <li>◆ focuses on the text(s) and task and develops ideas that involve analysis/review/comment. The purpose of the writing is indicated by an appropriate form. There is some structure to the ideas and some variety of vocabulary when writing, for example, a comparison of two film versions of a Shakespeare play, possibly with preference given and reasons for preference</li> </ul>
Notional D (9 – 10 marks)	AO3(i) AO3(ii)	<ul style="list-style-type: none"> <li>◆ usually matches style and form to purpose</li> <li>◆ usually matches style and form to audience</li> <li>◆ begins to use some variety of sentence structures to achieve effects</li> <li>◆ uses clear paragraphs</li> <li>◆ begins to use some variety of vocabulary to achieve effects</li> <li>◆ engages interest of reader</li> </ul>	<ul style="list-style-type: none"> <li>◆ shows clear focus on the text(s) and task with ideas and comments communicated helpfully to the reader. The purpose of the writing is indicated by an appropriate form and approach with some use of specialist terminology suitable for the typical audience. Main points are organised into paragraphs with range of suitable vocabulary when writing, for example, a film review for a broadsheet newspaper</li> </ul>
Notional C (11 – 12 marks)	AO3(i) AO3(ii)	<ul style="list-style-type: none"> <li>◆ adapts style and form to purpose and audience</li> <li>◆ uses range of sentence structures to create effects</li> <li>◆ uses varied vocabulary to create effects</li> <li>◆ engages and sustains reader's interest</li> <li>◆ paragraphs make meanings clear</li> </ul>	<ul style="list-style-type: none"> <li>◆ shows good focus on the text(s) and task with a range of ideas presented and explored. There may be a clear personal response presented in an appropriate form and with appropriate specialist terminology. Ideas are organised into paragraphs and a cohesive structure with an interesting and suitable range of vocabulary when writing, for example a film review for a tabloid newspaper</li> </ul>
Notional B (13 – 14 marks)	AO3(i) AO3(ii)	<ul style="list-style-type: none"> <li>◆ writing is coherent and controlled</li> <li>◆ demonstrates assured match of style and form to purpose and audience</li> <li>◆ follows syntactical conventions</li> <li>◆ uses paragraphs to aid meanings</li> </ul>	<ul style="list-style-type: none"> <li>◆ shows analytical ideas that are supported by reference to the text(s), with technical analysis and awareness of a range of possible contexts of production and reception. A personal response will be explicit or implicit depending on the form used. Writing will be organised around the ideas, with variety of internal structures and vocabulary when writing, for example, notes to accompany an art house film screening, showing detailed understanding of the texts(s) and their purposes.</li> </ul>
Notional A (15 – 16 marks)	AO3(i) AO3(ii)	<ul style="list-style-type: none"> <li>◆ writing is shaped</li> <li>◆ demonstrates assured control of style</li> <li>◆ uses range of grammatical constructions accurately</li> <li>◆ uses well-constructed paragraphs</li> <li>◆ paragraphs linked to clarify organisation of writing as a whole</li> </ul>	<ul style="list-style-type: none"> <li>◆ shows focus on text(s) and detailed treatment of task and their purposes by expressing ideas coherently, logically and persuasively. There may be a judicious mix of overview and close reference, with technical analysis where appropriate, when writing, for example, an entry in Guide to Modern Films</li> </ul>

Notional A* (17 – 18 marks)	AO3(i) AO3(ii)	<ul style="list-style-type: none"> <li>◆ writing is elaborate or concise, vigorous or restrained, according to purpose and audience</li> <li>◆ employs wide vocabulary</li> <li>◆ uses precise, fluent style</li> <li>◆ uses highly convincing paragraph structures</li> </ul>	<ul style="list-style-type: none"> <li>◆ shows focus on text(s) and sophisticated response to task, their purposes, their genres and the requirements of the form in which the response is being written. Technical language will be used with a sophisticated awareness of its suitability when writing, for example, an arts review page feature on a director.</li> </ul>
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NB: The content descriptors above take the broad area of film study, and then give some examples within that area. It must be stressed, though, that the study of film texts is only one of a number of possible approaches to the study of Media texts. Additionally, the specific activities are in no particular hierarchy with regard to achievement – grade A\* could be achieved by a candidate writing a film review for a specific type of text/audience and less able candidates could tackle a task which involved writing for a film guide.



## Writing to analyse, review, comment: Media Assignment

AO3 (iii): use a range of sentence structures effectively with accurate punctuation and spelling

Mark	AOs	Skills Descriptors	Content Descriptors
0 marks	AO3(iii)	<ul style="list-style-type: none"> <li>◆ nothing written</li> </ul>	
Notional U/G/F (1 – 3 marks)	AO3(iii)	<ul style="list-style-type: none"> <li>◆ some writing in sentences</li> <li>◆ some accuracy in spelling of simple words</li> <li>◆ some evidence of conscious attempts at punctuation</li> </ul>	<ul style="list-style-type: none"> <li>◆ will most likely use simple and compound sentences</li> <li>◆ most/more common/simple words spelt correctly</li> <li>◆ some more complex film vocabulary spelt properly</li> <li>◆ use of comparative structures if comparing films</li> <li>◆ occasional discourse markers may be used in film review to show different aspect of plot i.e. ‘and then’</li> <li>◆ full stops usually applied correctly</li> </ul>
Notional E/D/C (4 – 6 marks)	AO3(iii)	<ul style="list-style-type: none"> <li>◆ uses a range of securely controlled sentence structures for effect</li> <li>◆ some accurate spelling of more complex words</li> <li>◆ uses a range of punctuation which helps to clarify meaning and purpose</li> </ul>	<ul style="list-style-type: none"> <li>◆ attempts to vary syntax for purposes of audience and form, e.g. when expressing preference for one film version over another or when reviewing film for newspaper</li> <li>◆ though not always grammatically secure, uses some complex sentences with appropriate discourse markers for expressing a point of view in analysis and review</li> <li>◆ commonly used words are spelt correctly</li> <li>◆ specialist film terminology spelt accurately most of the time</li> <li>◆ punctuation of sentences is generally accurate with secure use of commas, question marks etc</li> </ul>
Notional B/A/A* (7 – 9 marks)	AO3(iii)	<ul style="list-style-type: none"> <li>◆ uses a full range of appropriate sentence structures</li> <li>◆ achieves a high level of technical accuracy in spelling</li> <li>◆ achieves a high level of technical accuracy in use of a wide range of punctuation</li> </ul>	<ul style="list-style-type: none"> <li>◆ clear, controlled manipulation of sentence structures for effect i.e. generic sentence patterns found in film guides, or tabloid conventions in newspaper review</li> <li>◆ is likely to use a wide range of discourse markers. May use repetition, parallel phrasing e.g. in arts review feature</li> <li>◆ may employ a range of complex sentences in analytical writing or non-standard sentences in particular kinds of review writing i.e. abbreviated forms in notes for art house screening</li> <li>◆ spelling, including the spelling of irregular words is secure</li> <li>◆ accurate spelling of specialist film terminology</li> <li>◆ uses a range of punctuation for sophisticated effects. May use colons and semi-colons when appropriate</li> </ul>



Coursework: Writing to **imagine, explore, entertain: Original Writing**

AO3 (i): communicate clearly and imaginatively, using and adapting forms for different readers and purposes

AO3(ii): organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features

MARK	AOs	Skills Descriptors	Content Descriptors
0 marks		<ul style="list-style-type: none"> <li>◆ nothing written</li> </ul>	
Notional U (1 – 2 marks)	AO3(i) AO3(ii)	<ul style="list-style-type: none"> <li>◆ some writing</li> <li>◆ employs basic sentence structures</li> <li>◆ employs basic vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>◆ writing will be very brief and disjointed, with little sense of narrative cohesion in, for example, a piece of autobiography</li> </ul>
Notional G (3– 4 marks)	AO3(i) AO3(ii)	<ul style="list-style-type: none"> <li>◆ shows some signs of organisation and clarity</li> <li>◆ some application to task</li> </ul>	<ul style="list-style-type: none"> <li>◆ any structure in narrative writing is likely to be chronological. There may be an attempt to include some speech</li> <li>◆ there will be some detail such as place, character in, for example, a piece of autobiography</li> </ul>
Notional F (5 – 6 marks)	AO3(i) AO3(ii)	<ul style="list-style-type: none"> <li>◆ communicates clearly</li> <li>◆ some organisation</li> <li>◆ main features of form used appropriately</li> <li>◆ employs some simple and complex sentences</li> </ul>	<ul style="list-style-type: none"> <li>◆ narratives will contain more than plot: there may be some dialogue and setting.</li> <li>◆ There will be the beginnings of some considered narrative structure such as dialogue followed by reflection on its significance or setting followed by action in, for example, a short story</li> </ul>
Notional E (7 – 8 marks)	AO3(i) AO3(ii)	<ul style="list-style-type: none"> <li>◆ attempts to match style and form to purpose</li> <li>◆ attempts to match style and form to audience</li> <li>◆ develops ideas</li> <li>◆ employs appropriate sentence structures</li> <li>◆ shows some grasp of organising sentences into paragraphs</li> <li>◆ makes some use of complex sentences</li> </ul>	<ul style="list-style-type: none"> <li>◆ in narrative there will be some development of settings and characterisation though plot may still dominate</li> <li>◆ there will be some evidence of an understanding about the importance of form, for example, foregrounding of certain events in a short story</li> </ul>
Notional D (9 – 10 marks)	AO3(i) AO3(ii)	<ul style="list-style-type: none"> <li>◆ usually matches style and form to purpose</li> <li>◆ usually matches style and form to audience</li> <li>◆ begins to use some variety of sentence structures to achieve effects</li> <li>◆ uses clear paragraphs</li> <li>◆ begins to use some variety of vocabulary to achieve effects</li> <li>◆ engages interest of reader</li> </ul>	<ul style="list-style-type: none"> <li>◆ narrative writing will be well-plotted with detailed ideas and descriptions</li> <li>◆ the writing will be clearly controlled and structured, albeit in a fairly straightforward way such as simple chronology in a short story</li> </ul>

Notional C (11 – 12 marks)	AO3(i) AO3(ii)	<ul style="list-style-type: none"> <li>◆ adapts style and form to purpose and audience</li> <li>◆ uses range of sentence structures to create effects</li> <li>◆ uses varied vocabulary to create effects</li> <li>◆ engages and sustains reader’s interest</li> <li>◆ paragraphs make meanings clear</li> </ul>	<ul style="list-style-type: none"> <li>◆ narratives will be coherent and interesting with developed characters and settings</li> <li>◆ structure(s) will be consistent with the ideas being expressed such as a more complex chronology in, for example, an account of a school trip</li> </ul>
Notional B (13 – 14 marks)	AO3(i) AO3(ii)	<ul style="list-style-type: none"> <li>◆ writing is coherent and controlled</li> <li>◆ demonstrates assured match of style and form to purpose and audience</li> <li>◆ follows syntactical conventions</li> <li>◆ uses paragraphs to aid meanings</li> </ul>	<ul style="list-style-type: none"> <li>◆ narratives will show powerful accounts of real or imagined experience</li> <li>◆ meanings and effects will be enhanced by use of interesting and appropriate structural devices such as separate sections, graphology in, for example, a piece of promotional travel writing</li> </ul>
Notional A (15 – 16 marks)	AO3(i) AO3(ii)	<ul style="list-style-type: none"> <li>◆ writing is shaped</li> <li>◆ demonstrates assured control of style</li> <li>◆ uses range of grammatical constructions accurately</li> <li>◆ uses well-constructed paragraphs</li> <li>◆ paragraphs linked to clarify organisation of writing as a whole</li> </ul>	<ul style="list-style-type: none"> <li>◆ narratives will engage readers through the presentation of subtle ideas and depictions</li> <li>◆ ideas and depictions will be enhanced by a subtle use of structures such as interviews to explore different points of view, irony to entertain in, for example, an exploration of lifestyle of a youth cult for a magazine article</li> </ul>
Notional A* (17– 18 marks)	AO3(i) AO3(ii)	<ul style="list-style-type: none"> <li>◆ writing is elaborate or concise, vigorous or restrained, according to purpose and audience</li> <li>◆ employs wide vocabulary</li> <li>◆ uses precise, fluent style</li> <li>◆ uses highly convincing paragraph structures</li> </ul>	<ul style="list-style-type: none"> <li>◆ narratives will engage readers through the presentation of subtle and sophisticated ideas and depictions – they will be a pleasure to read</li> <li>◆ ideas and depictions will be enhanced by a subtle and sophisticated use of structures such as rhyme, blank verse, verse forms free verse in, for example, personal feelings expressed in poetic forms</li> </ul>

NB: The content descriptors above take the broad area of narrative writing, and then give some examples within that area. It must be stressed, though, that the study of narrative writing is only one of a number of possible approaches to Original Writing. Additionally, the specific activities are in no particular hierarchy with regard to achievement – grade A\* could be achieved by a candidate writing a well-crafted short story and less able candidates could tackle a task which involved travel writing for example.

Writing to imagine, explore, entertain: Original Writing

AO3(iii) use a range of sentence structures effectively with accurate punctuation and spelling

Mark	AOs	Skills Descriptors	Content Descriptors
0 marks	AO3(iii)	<ul style="list-style-type: none"> <li>◆ nothing written</li> </ul>	
Notional U/G/F (1 – 3 marks)	AO3(iii)	<ul style="list-style-type: none"> <li>◆ some writing in sentences</li> <li>◆ some accuracy in spelling of simple words</li> <li>◆ some evidence of conscious attempts at punctuation</li> </ul>	<ul style="list-style-type: none"> <li>◆ in e.g. autobiography will most likely use simple and compound sentences with a limited range of conjunctions</li> <li>◆ most/more common/simple words spelt correctly</li> <li>◆ occasional discourse markers may be used in e.g. autobiography to show different aspects of account i.e. ‘and then’</li> <li>◆ full stops usually applied correctly</li> </ul>
Notional E/D/C (4 – 6 marks)	AO3(iii)	<ul style="list-style-type: none"> <li>◆ uses a range of securely controlled sentence structures for effect</li> <li>◆ some accurate spelling of more complex words</li> <li>◆ uses a range of punctuation which helps to clarify meaning and purpose</li> </ul>	<ul style="list-style-type: none"> <li>◆ attempts to vary syntax for purposes of audience and form, e.g. different sentence types in short story, simple sentences used to highlight conclusions in account of school trip</li> <li>◆ commonly used words are spelt correctly</li> <li>◆ more complex vocabulary used for effect in short story is spelt accurately most of the time</li> <li>◆ punctuation of sentences is generally accurate with secure use of commas, question marks etc</li> </ul>
Notional B/A/A* (7 – 9 marks)	AO3(iii)	<ul style="list-style-type: none"> <li>◆ uses a full range of appropriate sentence structures</li> <li>◆ achieves a high level of technical accuracy in spelling</li> <li>◆ achieves a high level of technical accuracy in use of a wide range of punctuation</li> </ul>	<ul style="list-style-type: none"> <li>◆ clear, controlled manipulation of sentence structures for effect e.g. persuasive features of travel writing, ellipsis in poetic forms</li> <li>◆ is likely to use a wide range of discourse markers e.g. to support ironic effects in magazine article</li> <li>◆ may employ a range of complex sentences in narrative writing or non-standard sentences in poetry</li> <li>◆ spelling, including the spelling of irregular words, is secure</li> <li>◆ accurate spelling of any specialist terminology used</li> <li>◆ uses a range of punctuation for sophisticated effects. May use colons and semi-colons when appropriate</li> </ul>

# Contents of the AQA Anthology

General Certification of Secondary Education

## AQA ENGLISH SPECIFICATION A AQA ENGLISH LITERATURE SPECIFICATION A

# ANTHOLOGY

- **Section 1** is for use in Section A of *English* Paper 2. Candidates will be expected to have studied both clusters of poems.

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#### Different Cultures

#### Section 1 English

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Imtiaz Dharker

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9 Nissim Ezekiel

10 Chinua Achebe

11 Denise Levertov

**Limbo**

**Nothing's Changed**

**Island Man**

**Blessing**

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**What Were They Like?**

##### Cluster 2

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Tom Leonard

13 John Agard

14 Derek Walcott

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15 Niyi Osundare

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18 Grace Nichols

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**This Room**

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**Presents from my Aunts in Pakistan**

**Hurricane Hits England**

## Section 2 English Literature Poetry

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- 19 Storm on the Island
- 20 Perch  
Blackberry-Picking
- 21 Death of a Naturalist
- 22 Digging
- 23 Mid-Term Break
- 24 Follower
- 25 At a Potato Digging

### Gillian Clarke

- 27 Catrin  
Baby-sitting
- 28 Mali
- 29 A Difficult Birth, Easter 1998
- 30 The Field Mouse  
October
- 31 On The Train  
Cold Knap Lake

### Carol Ann Duffy

- 32 Havisham
- 33 Elvis's Twin Sister  
Anne Hathaway
- 34 Salome
- 35 Before You Were Mine
- 36 We Remember Your Childhood Well
- 37 Education for Leisure
- 38 Stealing

### Simon Armitage

- 39 *from* Book of Matches, 'Mother, any distance greater than a single span'
- 40 *from* Book of Matches, 'My father thought it...'
- 41 Homecoming
- 42 November
- 43 Kid
- 44 *from* Book of Matches, 'Those bastards in their mansions'  
*from* Book of Matches, 'I've made out a will; I'm leaving myself'
- 45 Hitcher

**Pre-1914 Poetry Bank**

46 Ben Jonson	<b>On my first Sonnet</b>
William Butler Yeats	<b>The Song of the Old Mother</b>
47 William Wordsworth	<b>The Affliction of Margaret</b>
48 William Blake	<b>The Little Boy Lost and The Little Boy Found</b>
Charles Tichborne	<b>Tichborne's Elegy</b>
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Walt Whitman	<b>Patrolling Barnegat</b>
50 William Shakespeare	<b>Sonnet 130</b>
51 Robert Browning	<b>My Last Duchess</b>
52 Robert Browning	<b>The Laboratory</b>
54 Alfred Tennyson	<b>Ulysses</b>
56 Oliver Goldsmith	<b>The Village Schoolmaster</b>
57 Alfred Tennyson	<b>The Eagle</b>
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**Section 3 English Literature Prose**

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63 Sylvia Plath	<b>Superman and Paula Brown's New Snowsuit</b>
68 Michèle Roberts	<b>Your Shoes</b>
73 Joyce Cary	<b>Growing Up</b>
78 Ernest Hemingway	<b>The End of Something</b>
82 Graham Swift	<b>Chemistry</b>
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D

## List of Prescribed Authors

List of major writers  
published before 1914

Jane Austen	Henry Fielding
Charlotte Brontë	Elizabeth Gaskell
Emily Brontë	Thomas Hardy
John Bunyan	Henry James
Wilkie Collins	Mary Shelley
Joseph Conrad	Robert Louis Stevenson
Daniel Defoe	Jonathan Swift
Charles Dickens	Anthony Trollope
Arthur Conan Doyle	H G Wells
George Eliot	

Examples of major fiction  
writers after 1914

E M Forster	Katherine Mansfield
William Golding	George Orwell
Graham Greene	Muriel Spark
Aldous Huxley	William Trevor
James Joyce	Evelyn Waugh
D H Lawrence	

E

## Overlaps with other Qualifications

The reading involved in the coursework for this specification may overlap with that in AQA GCSE English Literature Specification A, but there are otherwise no explicit overlaps with other qualifications.