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GCSE

English Literature

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OCR

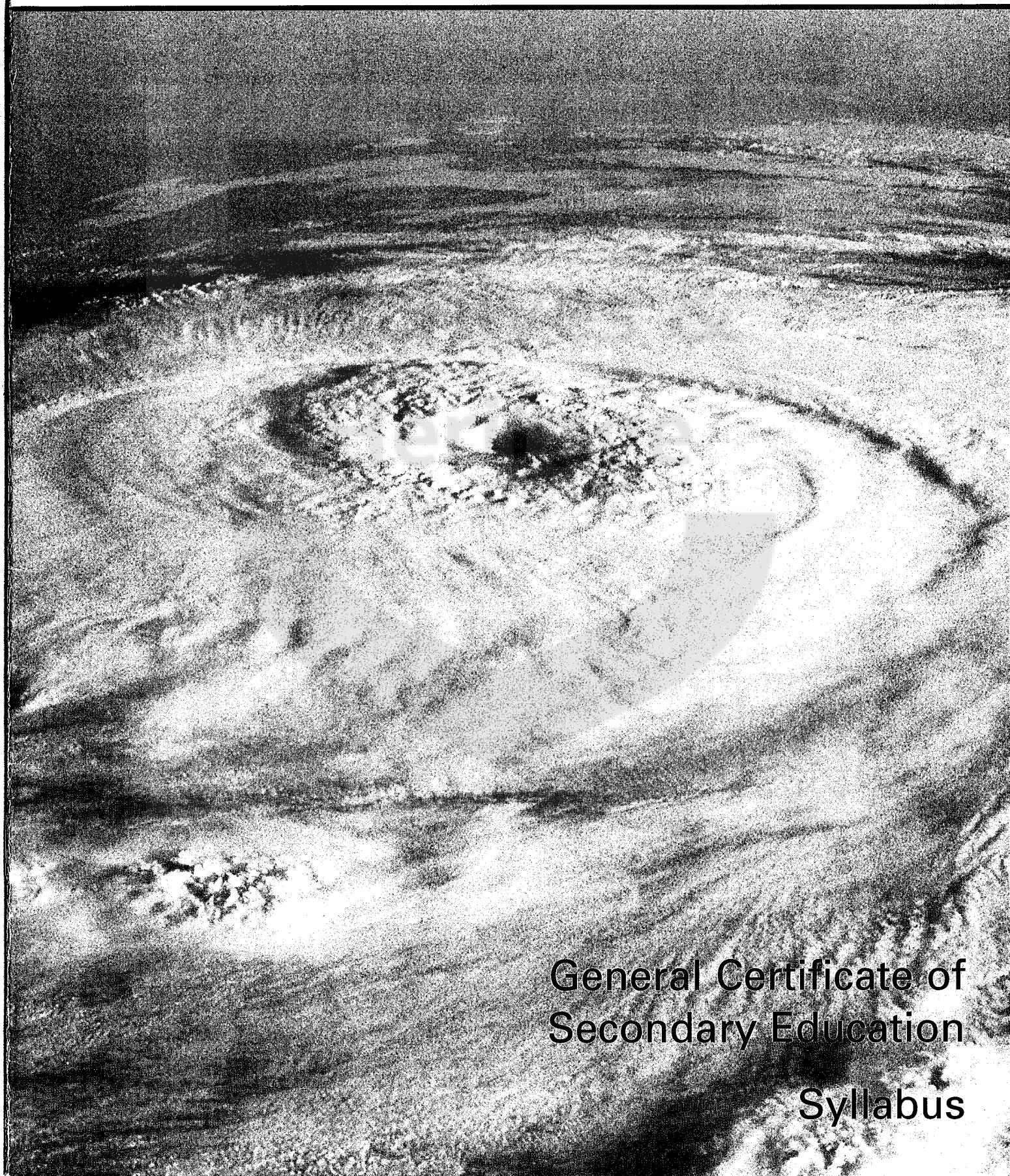
RECOGNISING ACHIEVEMENT

English Literature

1501

2000

former MEG syllabus



General Certificate of Secondary Education

Syllabus

OCR is a unitary examining body, established by the University of Cambridge Local Examinations Syndicate and the RSA Examinations Board in January 1998. OCR provides a full range of GCSE, A level, GNVQ, Key Skills and other qualifications for schools and colleges in the United Kingdom, including those previously provided by MEG and OCEAC.

GENERAL INFORMATION

AVAILABILITY

This syllabus will be examined by OCR in the Summer of the year(s) shown on the cover.

Details of the provision of Autumn examinations are given in the GCSE Syllabus Synopses booklet.

EXCLUSIONS

In any one examination series, candidates entering for this syllabus may not in addition enter for any other OCR GCSE examination with the same certification title.

Details of any other exclusions are given in the syllabus.

ENTRIES

All candidates, including private candidates, must be entered by a Centre registered with OCR.

All candidates must meet the full requirements of this syllabus and must therefore have any coursework/assessed practical work authenticated and assessed by an approved Centre.

RESULTS

Results will be reported on the 8-point scale of grades A*, A, B, C, D, E, F and G.

SPELLING, PUNCTUATION AND GRAMMAR

The assessment of spelling, punctuation and grammar is a requirement of most syllabuses. Where components are affected, details are given in an appendix to the syllabus.

COURSEWORK ASSESSMENT

Where the syllabus includes assessment of coursework, in accordance with the GCSE & A/AS Code of Practice, teachers are required to show how the marks have been awarded in relation to the marking criteria defined in the syllabus.

OTHER PUBLICATIONS

Other publications such as past papers and mark schemes can be purchased from OCR. A copy of the publications order form is available on request.

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ENGLISH LITERATURE
SYLLABUS CODE 1501

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RECOGNISING ACHIEVEMENT

ENGLISH LITERATURE (1501)

SYLLABUS SUMMARY

This syllabus meets the Qualifications and Curriculum Authority Regulations for GCSE Syllabuses and the Subject Criteria for English Literature. It provides for the assessment of a wide range of literature and encourages the making of connections and comparisons between texts and the exploration of cultural and social contexts. The syllabus has links with the OCR English syllabus, enabling Centres to plan a unified course. Much of the coursework may be common to both syllabuses. Books set for the English Literature terminal papers may also be used for English coursework.

Scheme of Assessment

Grades	Foundation Tier G - C	Higher Tier D - A*
A*		Candidates take Components 21 or 22 and 3
A		
B		
C	Candidates take Components 11 or 12 and 3	
D		
E		
F		
G		

Candidates are entered for either Foundation Tier or Higher Tier.

Syllabus Components

Component	Name	Duration	Weighting
11 (List 1) or 12 (List 2)	Paper 11 or 12 (Foundation) Set Books	2 hours 30 mins	70%
21 (List 1) or 22 (List 2)	Paper 21 or 22 (Higher) Set Books	2 hours 30 mins	70%
3	Coursework	—	30%

Components 11 and 21 relate to Set Books List 1 (page 12).
Components 12 and 22 relate to Set Books List 2 (page 13).

Syllabus Content

Syllabus content reflects the range of requirements specified in the GCSE Criteria for English Literature which stipulate that candidates study a 20th century and a pre-20th century text in Drama, Prose and Poetry. (The Criteria do not require that works of Shakespeare are studied and there is no requirement concerning areas of study.) Centres can choose to study a combination of set books chosen from one of two lists.

Question Paper Requirements

Papers 11, 12, 21 or 22 (Set Books) each require candidates to attempt three questions. Questions will include:

- extract based questions;
- questions involving comment, criticism and analysis;
- imaginative questions.

All set books may be taken into the examination. Texts may be annotated briefly, or highlighted, within the area of the text (see Appendix A).

Coursework Requirements

One unit of coursework must be submitted. Up to three responses within the unit may be needed to ensure that the requirements are fully met. Coursework submitted for OCR English, Unit 3 may be used for this purpose.

The tasks set should ensure that candidates:

- respond to texts critically, demonstrating knowledge and understanding
- explore the meaning of texts and the ways in which language and structure contribute to them
- explore connections and comparisons between texts
- explore literary tradition, historical and social influences and cultural contexts.

ENGLISH LITERATURE Syllabus Code 1501

1 INTRODUCTION

This syllabus has been devised in accordance with the Qualifications and Curriculum Authority (QCA) Regulations for GCSE Syllabuses and Subject Criteria for English Literature.

This subject will be shown on the GCSE certificate as ENGLISH LITERATURE.

In any one examination series, candidates entering for this syllabus may not in addition enter for any other OCR examination with the same certification title.

2 SYLLABUS AIMS

The syllabus aims to give candidates opportunities to explore their literary interests and to learn the skills necessary for literary study, and encourages them to develop:

- the ability to read, understand and respond to a wide range of types of literary texts, and to appreciate the ways in which authors achieve their effects;
- an awareness of social, historical and cultural contexts and influences in the study of literature;
- the ability to construct and convey meaning in speech and writing, matching style to audience and purpose.

3 ASSESSMENT OBJECTIVES

3.1 Candidates must demonstrate their ability to:

(i) respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate;

(ii) explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations;

(iii) explore relationships and comparisons between texts, selecting and evaluating relevant material.

3.2 Assessment Grid

The following grid shows how the Assessment Objectives will be assessed in each component.

Assessment Objectives	Papers 11, 12, 21 and 22			Coursework		
	Section A	Section B	Section C			
	Pre or Post 1900 Drama	Pre or Post 1900 Prose	Post 1900 Poetry	Post or Pre 1900 Drama	Post or Pre 1900 Prose	Pre 1900 Poetry
Respond to texts						
• critically and sensitively	✔	✔	✔	✔	✔	✔
• in detail	✔	✔	✔	✔	✔	✔
Use textual evidence	✔	✔	✔	✔	✔	✔
Select appropriate ways to convey responses				✔	✔	✔
Explore how						
• language	✔	✔	✔	✔	✔	✔
• structure	✔	✔	✔	✔	✔	✔
• forms	✔	✔	✔	✔	✔	✔
contribute to the meanings of texts						
Consider						
• different approaches to texts	✔	✔	✔	✔	✔	✔
• alternative interpretations	✔	✔	✔	✔	✔	✔
Explore relationships and comparisons between texts			✔		✔	
Select relevant material	✔	✔	✔	✔	✔	✔
Evaluate material	✔	✔	✔	✔	✔	✔

3.3 Differentiation between Tiers

Higher Tier

Candidates taking Higher Tier examination papers are required to develop commentaries on texts and examine individual features of texts in depth and detail.

They should make critical responses, show awareness of different approaches and alternative interpretations and explain how a writer's use of language, structure and form contributes to meaning.

They should use a wide range of reference to texts to explain and define their ideas.

They should make detailed comparisons between poems, developing interpretations and refining meaning.

They should show how texts fit into literary tradition and how an understanding of historical and social influences and cultural contexts enhance the appreciation of a text.

Foundation Tier

Candidates taking Foundation Tier examination papers are required to show understanding of whole texts and of different aspects of texts in some detail.

They should make informed personal responses, show understanding of themes and characters and be able to comment on some aspects of a writer's use of language, structure and form.

They should support their views relevantly with reference to the text.

They should identify and explain connections between poems.

They should understand and explain the importance of settings, including social setting, and show awareness of a text's place in the literary tradition.

4 SCHEME OF ASSESSMENT

4.1 Tiering

The scheme of assessment consists of two tiers: Foundation Tier and Higher Tier. Foundation Tier assesses Grades G to C and Higher Tier assesses Grades D to A*.

Each tier consists of one paper and coursework. Foundation Tier comprises Paper 11 (List 1) or 12 (List 2) plus Coursework. Higher Tier comprises Paper 21 (List 1) or 22 (List 2) plus Coursework.

Candidates will be entered for **either** the Foundation Tier **or** the Higher Tier.

Candidates achieving less than the minimum mark for Grade D on the Higher Tier or Grade G on the Foundation Tier will be recorded as ungraded ('U').

4.2 Question Papers

Papers 11, 12, 21 and 22 will each be divided into 3 sections:

Section A: a play by Shakespeare **or** drama texts written since 1900.
Section B: prose texts, written **either** before 1900 **or** since 1900.
Section C: poetry, written since 1900.

Candidates must answer one task from each section.

Section A: Candidates must answer **one** task on one set book chosen from Section A of **either** List 1 (Papers 11 and 21) **or** List 2 (Papers 12 and 22) (see pages 11–13).

Section B: Candidates must answer one task on one set book chosen from Section B of the same List as Section A. The task in this section will include reference to the candidate's appreciation of literary tradition, social and historical influences and cultural contexts.

Section C: Candidates must answer one task on one set book chosen from Section C of the same List as Section A. The tasks in this section will require candidates to make comparisons between poems.

Tasks set will include:

- extract - based tasks;
- tasks involving comment, criticism and analysis (including comparison where appropriate);
- imaginative tasks, for example in which the candidate writes as one of the characters.

The tasks will test the candidate's ability to:

- respond critically, sensitively and in detailed and informed ways, using appropriate supportive evidence;
- explore how language, structure and forms contribute to meaning, considering alternative approaches and interpretations;
- respond to complete and substantial works of literature with an understanding of literary tradition and an appreciation of social and historical influences and cultural contexts;
- explore relationships and comparisons between texts;

- respond creatively to books in such a way that an understanding of their most important features is made clear.

All set books may be taken into the examination. They may be annotated briefly, or highlighted, within the area of the text. (For further guidance on annotation, see Appendix A.)

4.3 Coursework

4.3.1 Content

One unit of coursework is required for the assessment of English Literature. This must include in-depth study of:

- drama written **either** before 1900 (if the candidate is studying post-1900 drama for the question paper) **or** since 1900 (if the candidate is studying a Shakespeare play for the question paper);
- prose written **either** before 1900 (if the candidate is studying post-1900 prose for the question paper) **or** since 1900 (if the candidate is studying pre-1900 prose for the question paper);
- poetry written before 1900.

There must be at least one response that explores connections and comparisons between texts. There must be at least one response that relates an understanding of literary tradition, social and historical influences and cultural contexts to an appreciation of the text.

At least one response must be in the candidate's handwriting.

Any response submitted as part of English Coursework, Unit 3, may also be submitted for assessment in English Literature **provided that** it meets the appropriate assessment objectives and content requirements for English Literature.

The tasks set for coursework should ensure that candidates:

- respond to texts critically, demonstrating their knowledge and understanding;
- explore the meanings of texts and the ways in which aspects such as language and structure contribute to them;
- explore comparisons and connections between texts;
- explore literary tradition, historical and social influences and cultural contexts.

Detailed notes of guidance on the setting and marking of coursework and on the assessment criteria are given in Appendix B and in the OCR English Handbook for Teachers.

The mark will be given for coursework as a whole and will not be the result of calculating marks for separate responses.

4.3.2 Moderation

All coursework is marked by the teacher and internally standardised by the Centre. Marks are then submitted to OCR by a specified date, after which postal moderation takes place in accordance with OCR procedures. Centres may submit samples individually to the Moderator or may operate in consortia (see Appendix D). The purpose of moderation is to ensure that the standard for the award of marks in coursework is the same for each Centre, and that each teacher has applied the standards appropriately across the range of candidates within the Centre.

Samples of work which are submitted to the Moderator for moderation must show clearly how the marks have been awarded in relation to the marking criteria.

4.3.3 Minimum Coursework Requirements

At least one response must be submitted by the candidate. If a candidate submits no work for the coursework component, then the candidate should be indicated as being absent from that component on the coursework mark sheet submitted to OCR.

4.3.4 Incomplete Coursework

Candidates must show written evidence of in depth study of:

- drama written **either** before **or** since 1900;
- prose written **either** before **or** since 1900;
- poetry written before 1900;
- the exploration of comparisons between texts;
- the exploration of literary tradition, historical and cultural influences and social contexts.

If these requirements are not met, the teacher must

- mark the folder for overall quality, disregarding any requirement that is not met.
- then reduce the mark awarded by 20% for each requirement that is not met.

If a candidate completes any work at all for the coursework component then the work should be assessed according to the criteria above and the marking instructions and the appropriate mark awarded, which may be 0 (zero).

4.3.5 Authentication

Teachers must supervise the work of each candidate to ensure its originality and that the candidate has not been given unfair help.

- All candidates should do some of their early drafting in the classroom.
- No candidate may copy out a draft that has been corrected in detail or for accuracy by the teacher.

4.4 Spelling, Punctuation and Grammar

The criteria are set out in Appendix C.

.....

4.5 Differentiation

In the terminal examination and coursework, differentiation will be achieved by task and by outcome.

.....

4.6 Awarding of Grades

The question papers will have a total weighting of 70% and the coursework a weighting of 30%.

A candidate's mark for the paper taken will be combined with the coursework mark in the appropriate weighting to give the candidate's total mark for the syllabus. The candidate's grade will be determined by this total mark. **Candidates failing to achieve the minimum mark for a Grade G in the Foundation Tier or for a Grade D in the Higher Tier will be ungraded.**

5 SYLLABUS CONTENT

The syllabus content accords with the range of requirements specified in the GCSE Criteria for English Literature.

The minimum requirements for the syllabus are as follows:

Drama: one twentieth century text and one pre twentieth century text.
Prose: one twentieth century text and one pre twentieth century text;
Poetry: works of poets published before and after 1900;

Texts must be substantial and allow candidates to study in depth.

Three of these requirements are allocated to the question papers and the rest to coursework. Responses to reading in the English literary heritage, submitted as part of English Coursework, Unit 3, may also be assessed for English Literature.

For English Literature, texts do not have to be selected from the works of writers listed in the National Curriculum Order. It is not a requirement to study the works of Shakespeare. There is no requirement concerning areas of study.

The content of the question paper and the coursework is summarised in the following plan:

PAPERS 11, 12, 21 AND 22 SET BOOKS PAPER (70%)		
Section A	Pre- or Post-1900 drama:	Set book
Section B	Pre- or Post-1900 prose:	Set book
Section C	Post-1900 poetry:	Set book
Tasks	3, one from each section	
2 hours 30 mins		

ENGLISH LITERATURE COURSEWORK UNIT (30%)
Genres must include • drama written before or since 1900 • prose written before or since 1900 • poetry written before 1900 There must be work that explores • comparisons between texts • historical and social influences and cultural contexts
At least one response in own hand-writing

5.1 Set Books

Two lists of set books are given below. The two lists allow for a wider selection of set books while not giving too many books for the examiners to handle.

A candidate must choose books from one list only, although a Centre may use more than one list when making its entry. A Centre must state which list or lists it intends to use when making provisional and final entries.

The following books are prescribed for the 2000 examination. Each book will normally remain in the syllabus for at least two years.

Drama and Prose Texts

In the examination as a whole candidates must respond to pre-1900 drama and prose and to post-1900 drama and prose. In each genre, whichever category is studied for the question paper, the other must be covered in the coursework.

5.1.1 List One (Papers 11 and 21)

Candidates must choose one book from Section A, one book from Section B and one selection of poetry from Section C.

SECTION A Drama published before 1900

The Merchant of Venice	Shakespeare

Drama published since 1900

Billy Liar	Keith Waterhouse & Willis Hall
Pygmalion	Bernard Shaw
When we are Married	J B Priestley
The Crucible	Arthur Miller
A Taste of Honey	Shelagh Delaney

SECTION B Prose published before 1900

The Withered Arm and other Wessex Tales (published by Heinemann)	Thomas Hardy
Pride and Prejudice	Jane Austen
Dr Jekyll and Mr Hyde	Robert Louis Stevenson
Huckleberry Finn	Mark Twain

Prose published since 1900

Ethan Frome	Edith Wharton
The Mist in the Mirror	Susan Hill
Daz 4 Zoe	Robert Swindells
A Kind of Loving	Stan Barstow

SECTION C Poetry published since 1900

Touched with Fire — ed. Hydes (CUP)

20th Century poems from the section: 'This Changeful Life'.
Mending Wall: Robert Frost; Follower: Seamus Heaney; Dulce et Decorum Est: Wilfred Owen; Five Ways to Kill a Man: Edwin Brock; The Dam: Patric Dickinson; In Praise of Limestone: W. H. Auden; The Lesson: Edward Lucie-Smith; The Place's Fault: Philip Hobsbaum; Hawk Roosting: Ted Hughes; My Blue Heaven: Rodney Pybus; Adlestrop: Edward Thomas

OR The OCR Poetry Anthology*

The Unknown Citizen: W H Auden; The Planster's Vision and Inexpensive Progress: John Betjeman; Toads: Philip Larkin; No Dialects Please: Merle Collins; Last Lesson of the Afternoon: D H Lawrence; In Mrs Tilscher's Class: Carol Ann Duffy; Malade: D H Lawrence; Stop All the Clocks: W H Auden; Not Waving but Drowning: Stevie Smith; Night Mail: W H Auden; Cynddylan on a Tractor: R S Thomas

*(First published as The MEG Anthology)

5.1.2 List Two (Papers 12 and 22)

Candidates must choose one book from Section A, one book from Section B and one selection of poetry from Section C.

SECTION A Drama published before 1900

Henry IV part i	Shakespeare

Drama published since 1900

Hobson's Choice	Harold Brighouse
Educating Rita	Willy Russell
Absent Friends	Alan Ayckbourn
A View from the Bridge	Arthur Miller
An Inspector Calls	J B Priestley

SECTION B Prose published before 1900

The New Windmill Book of Nineteenth Century Short Stories	(published by Heinemann)
The Warden	Anthony Trollope
The Mayor of Casterbridge	Thomas Hardy
Great Expectations	Charles Dickens

Prose published since 1900

Roll of Thunder, Hear My Cry	Mildred Taylor
Animal Farm	George Orwell
Of Mice and Men	John Steinbeck
To Kill a Mockingbird	Harper Lee
Lord of the Flies	William Golding

SECTION C Poetry published since 1900

Poems 2 — ed. Markus and Jordan (Longman), the poems of Sylvia Plath and Seamus Heaney

OR The OCR Anthology*

The Unknown Citizen: W H Auden; The Planster's Vision and Inexpensive Progress: John Betjeman; Toads: Philip Larkin; No Dialects Please: Merle Collins; Last Lesson of the Afternoon: D H Lawrence; In Mrs Tilscher's Class: Carol Ann Duffy; Malade: D H Lawrence; Stop All the Clocks: W H Auden; Not Waving but Drowning: Stevie Smith; Night Mail: W H Auden; Cynddylan on a Tractor: R S Thomas

*(First published as The MEG Anthology)

5.1.3 The OCR Poetry Anthology

OCR has published its own poetry anthology* as a set book for the examination. It is also suitable for meeting the poetry requirement in English coursework, Unit 3.

Teachers who wish to use the anthology with candidates for the 2000 examination should order it from OCR publications at the West Midlands Office in Birmingham, on the basis of one copy per candidate. The anthology is issued free to OCR English and English Literature Centres.

*(The OCR Poetry Anthology was first published as the MEG Poetry Anthology).

6 GRADE DESCRIPTIONS

The following grade descriptions give a general indication of the standards of achievement likely to have been shown by candidates awarded Grades F, C and A. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

Grade F

In giving personal responses to texts, candidates show understanding of key features, including themes, characters and language. They make straightforward connections between texts, and show some understanding of influences on texts and readers. They refer to aspects of texts when explaining their views. They convey their responses in appropriate ways.

Grade C

In responding to a range of texts, candidates show understanding of how meanings and ideas are conveyed through language, structure and form. They explore connections and comparisons between texts, referring to details to support their views. They show awareness of some of the cultural and social contexts of texts. They convey their ideas appropriately in a range of forms.

Grade A

Candidates respond critically and sensitively to a range of texts, taking into account alternative approaches and interpretations. They explore and evaluate the ways meaning, ideas and feelings are conveyed through language, structure and form, making connections and comparisons between texts. They identify and comment on social, historical and cultural contexts of texts, and show awareness of literary tradition. They select forms appropriately and convey their ideas coherently.

7 FURTHER INFORMATION AND TRAINING FOR TEACHERS

In support of this syllabus, OCR will make the following materials and services available to teachers:

- a full programme of In-Service Training (INSET) meetings;
- specimen question papers and marking guidelines;
- coursework guidance materials;
- a Teacher's Pack of photocopiable resources;
- a dedicated subject-specific telephone number;
- written advice on coursework proposals;
- past question papers and mark schemes after each examination session;
- a Report on the Examination after each examination session;
- individual feedback to each Centre on the moderation of coursework;
- information and advice on the OCR website.

If you would like further information about this syllabus, please contact OCR. The address is given on the back cover of this syllabus booklet.

APPENDIX A

USE OF TEXTS IN THE EXAMINATION

1.1 The OCR English Literature examination is an **open book** examination. This means that candidates may have with them in the examination a copy of each of the texts necessary for their answers.

1.2 There are **no restrictions on the editions** of texts that may be used, but teachers should warn candidates against over-use of editorial material, since:

- it will be detected by the marker;
- it is likely not to be wholly relevant to the question;
- the candidate may not understand it fully;
- the candidate will not be giving the personal response that is required.

1.3 Candidates are allowed to **annotate** their copies briefly. This means that they may:

- underline and highlight words and phrases in the text and write their meanings;
- make **brief** marginal notes: by 'brief' is meant the use of single words and of phrases, for example to identify, cross-reference or explain.

1.4 **All annotation must be within the area of the text.** End-papers, covers, etc., must **not** be used. Candidates may **not:**

- write lengthy interpretative notes;
- write essay plans;
- insert additional pages or sheets with their own notes.

APPENDIX B

NOTES OF GUIDANCE ON COURSEWORK

1 NATURE AND SETTING OF COURSEWORK

1.1 Coursework should provide candidates with opportunities to address the appropriate assessment objectives as set out on page 4.

Teachers, knowing their candidates, should choose texts which offer challenges appropriate to their ability and which enable a suitable range of grades to be awarded. For example, at Grade A texts would have to be sufficiently complex to allow candidates to show awareness of alternative approaches and interpretations and to comment in detail on the use of language.

Any set books used in the terminal examination (Papers 11, 12, 21 and 22) may also be used for coursework in English.

1.2 Pre-moderation monitoring of coursework:

OCR will provide exemplification material to guide teachers in setting tasks. Centres should note that OCR may request samples of the tasks planned or used by the Centres at any stage during the course. Teachers should seek guidance on task setting from their Coursework Consultant.

2 CONTENT OF THE FOLDER

2.1 The Organisation of the Coursework Unit

Work in the English Literature Unit may be presented in a variety of ways.

- It may be divided into three responses, according to the syllabus requirements; **for example** a response to Shakespeare, including reference to social and cultural contexts, a comparison of modern short stories on the same theme and a response to the work of a nineteenth century poet.

- Any or all of the responses may be identical to work submitted for English, Unit 3.

- The requirements may also be met in fewer than three responses, for example by comparing social, cultural and historical aspects in more than one text.

Exploratory and imaginative approaches may be encouraged as well as critical and evaluative comment. However, candidates must link their imaginative writing to the texts they have studied and demonstrate their knowledge and understanding to allow assessments to be made at the appropriate grades.

2.2 Length of the Unit

Candidates should avoid unnecessary length. Very bulky folders are strongly discouraged. Candidates must not misinterpret the function of the unit, which is to give coherence to the requirements of the syllabus.

2.3 Marking

The English Literature coursework as a whole must be assessed according to the marking criteria set out in this appendix (pages 22–23). These criteria are derived from the separate assessment objectives for English Literature and are therefore different from those used for English.

2.4 The Relationship of Speaking and Listening to the Assessment of English Literature

The assessment of English Literature must be based on written work. Speaking and listening assignments may only be used where the unit contains a transcript or an evaluation of a tape-recorded speaking and listening activity.

Centres may modify their assessment of reading in the light of speaking and listening assignments provided that the candidate or the teacher provides notes to explain the content and the quality of the work. Such modifications would normally be very slight.

3 PRESENTATION OF COURSEWORK

The candidate's work must be placed with the Coursework Assessment Form (see Appendix F) or in a flat A4 folder.

Each piece of written evidence must:

- be clearly headed with the date of writing and the candidate's name;
- include a title and a description of the nature of the task and text upon which the work is based;
- show evidence of having been marked by the teacher.

Work must **not** be altered or re-copied after it has been marked.

OCR will provide a Coursework Assessment Form (see Appendix F) for each candidate. The Form must be completed by the teacher and securely attached to the work. This will then be the complete record of the coursework submitted by the candidate and of the marks awarded by the Centre.

4 DIFFERENTIATION AND MARKING OF COURSEWORK

Marking should be positive, rewarding achievement rather than penalising failure. It is the **quality** of the candidate's work and not its **quantity** which is assessed.

The assessment objectives, which indicate in general terms what candidates should achieve, are common to all. Differentiation in coursework is by task and by outcome, with teachers helping candidates to select tasks which provide opportunities to show what they know, understand and can do, so that they score appropriately when the marking criteria are applied.

The award of marks must be directly related to the marking criteria set out in Section 8 (below).

The relationship of the Centre's marking to the marking criteria must be made clear. **Each unit of written work must bear evidence of the teacher's marking.** This evidence may consist of comments at the end or in the margin. At least some of the errors should be indicated, and comments should indicate which of the marking criteria are most evident. The candidate's overall strengths and weaknesses may be summarised on the candidate's Coursework Assessment Form.

5 MARKING COURSEWORK

The written work in each folder must be marked as a whole according to the mark band descriptions set out below. These mark bands are **approximately** equivalent to the grades indicated by the letters.

0 - 20	below mark band G
21 - 30	mark band G
31 - 40	mark band F
41 - 50	mark band E
51 - 60	mark band D
61 - 70	mark band C
71 - 80	mark band B
81 - 90	mark band A
91 - 100	mark band A*

6 HOW TO APPLY THE MARKING CRITERIA

Teachers must give one mark out of 105 for each candidate's English Literature folder.

To award this mark, teachers should first consult the marking criteria which follow, using the column headed 'General qualities'. They should decide which of the descriptions in that column best fits the overall quality of the work, making allowance for balancing strengths and weaknesses.

Once the description has been decided a mark out of 100 must be given from the appropriate mark band. This will partly depend on the rank order of the candidates, but candidates whose work fits a description very well should be awarded the top mark available, while those whose work fits reasonably well should be nearer the bottom mark.

In addition to this mark, a mark out of 5 must be given for the candidate's proficiency in spelling, punctuation and grammar. Details for awarding this mark will be found on page 24.

The final coursework mark will therefore be out of 105.

Specific marking criteria for drama, prose and poetry

These criteria should be used when marking individual responses within the unit and are intended to give guidance to teachers in assessing the quality of the work. It is not required that each response demonstrates everything that is included in the description that fits it the best.

The GCSE grade equivalents are given for guidance only. The final mark of any candidate whose coursework is incomplete must be reduced in accordance with the instructions given on page 9 of this syllabus.

7 INTERNAL STANDARDISATION

Centres are required to appoint an internal moderator. The internal moderator must:

- supervise all procedures concerned with the administration, marking and standardisation of coursework within the Centre;
- train and assist other colleagues involved in the implementation of these procedures;
- attend meetings of a consortium if the Centre is a member and ensure that OCR standards are applied to the Centre's marking for the purposes of moderation.

Centres are required to ensure that internal standardisation is undertaken and that the internal moderator is enabled to fulfil the above role.

The purpose of standardisation is to ensure that the contents of the folder meet the stated requirements and that the marks awarded reflect the relative attainment of all the Centre's candidates in the subject.

The internal moderator must therefore:

- ensure that the tasks cover the required syllabus content and meet the assessment objectives.
- ensure that the tasks offer sufficient challenge and depth of study for higher grades to be awarded.
- ensure that all staff preparing coursework meet to discuss and agree the marking of specimens of work and that their marking is to a common standard.
- internally moderate the folders of each teaching set. This must be done by sampling at the lower borderline of Grades F, C and A.

The marking of any teacher found to be lenient or severe should be adjusted to bring it into line with the rest of the Centre's marking. If the internal moderator cannot agree the rank order of the candidates in any teaching set, the folders must be re-marked. At the end of this work, all the Centre's marks will have been placed in a single rank order.

The candidates' folders must be marked, internally standardised and available for external moderation by the date to be specified by OCR.

8 MARKING CRITERIA FOR ENGLISH LITERATURE

GENERAL QUALITIES	DRAMA	PROSE	POETRY
Grade G 21–30 marks Candidates make straightforward comments on some aspects of texts and make obvious comparisons. They identify expression that appeals to them and retell relevant parts of a text.	• comment on important events and key characters • make basic comparisons between plot and character • retell memorable events and identify enjoyable dramatic moments	• comment on main events sufficient to show a grasp of plot • identify features of background (time and place) • identify different outcomes of stories and characters • retell incidents relevant to task	• understand the main meanings of poems • identify and compare examples of enjoyable expression in poems • use individual lines to illustrate the main ideas of poems
Grade F 31–40 marks Candidates make simple personal responses to texts and identify main points of comparison clearly. They identify examples of language, structure and form, and portions of text to support their views.	• give opinions on a play and respond to the roles of characters. • show awareness of the period when the play was written • see comparisons between plays and their characters • identify examples of what characters say and do	• respond to different parts of a plot such as the ending • suggest the importance of a setting (time and place) • see ways in which stories compare in their content and presentation • identify features of a text relevant to their response	• understand ways in which meaning is developed in poems • see some ways in which content, language, structure and form differ between poems • identify lines to illustrate responses to content
Grade E 41–50 marks Candidates explain personal responses in some detail and partially follow through comparisons. They identify some simple effects of the use of language, structure and form and use evident details from the text to support their views.	• make commentaries on the play and about the fortunes of characters • understand some details about the period when the play was written • explain comparisons between plays, for example happy and sad endings • support views by what characters say and recognise the way in which the scenes are arranged	• begin to make commentaries on how plots are developed • comment on the ways a writer uses setting (place and time) • explain some of the differences of content and note some differences of structure and language between stories • comment on parts of the text which support their views	• begin to appreciate some less obvious meanings • explain differences and similarities in the treatment of a theme and some features of language, structure and form • show the effectiveness of some of the more important examples of language use and refer to some details to support answers.
Grade D 51–60 marks Candidates begin to base their responses on details in the text. They see a range of connections between texts and explain them in some detail. They begin to link the writer's use of language, structure and form to meaning and use a range of reference to the text to support their views.	• write in some detail about structure and form, and comment on dramatic effects • link awareness of conventions of time when the play was written to understanding • compare aspects of plays such as characters and their language in some detail • use a range of reference to sustain views	• write in some detail about aspects of meaning of a story and the importance of features such as characterisation • identify some of the cultural and social setting • compare in some detail ways in which stories differ in their presentation, structure and language • use detailed reference to a text to sustain their views	• appreciate some aspects of attitude, tone and emphasis and begin to understand the genre of a poem • compare the content, language, structure and form of poems • show the effectiveness of some more obvious linguistic and stylistic features

Grade C 61–70 marks Candidates write coherent responses with some extended commentary and statement of opinion. They explore connections between texts and draw conclusions. They comment at some length on the use of language, structure and form and their relationship to meaning. They begin to make more unusual choices of relevant reference and understand methods of quoting effectively.	• write coherently about dramatic features, understanding the writer's presentation of character and theme • explain more obvious contemporary conventions and how they influence understanding • compare aspects of plays such as comedy and tragedy and relate examples of language, structure and form to meaning • understand dramatic effectiveness of language and use a range of quotation and reference to sustain views	• write coherently about the meaning of a story as a whole and show how different sections contribute to it • comment on the importance of the social and cultural background and the ways in which the writer uses setting • compare the effectiveness of different stories, taking into account aspects of structure, form and language • use quotation and detailed reference to sustain views	• offer sustained personal opinions about poems and discuss aspects of content, mood and style • compare the poet's use of language and style • quote and explain words and stylistic features that contribute to meaning and effect
Grade B 71–80 marks Candidates write detailed, sometimes analytical responses, beginning to express critical views. They explore connections between texts based on the examination of well selected material. They draw conclusions confidently from the writer's use of language, structure and form and begin to interpret details of meaning. They use a wider range of reference which they build into their writing.	• begin to analyse dramatic effectiveness of sections of text and relate to the whole • show awareness/knowledge of influence of contemporary background on dramatic effectiveness • use comparison to draw conclusions about features of individual plays • refer in detail to the writer's use of language in developing theme or character	• begin to analyse features and sections of a story and develop viewpoints about meaning and effectiveness • show awareness that knowledge of social, cultural and historical background enhances appreciation • compare some of the detail of structure, form and language in different texts • use well selected reference and quotation to explain a range of viewpoints	• analyse a poem showing how aspects of mood and style sustain its meaning; develop a personal approach to a poem; show awareness of alternative meanings • compare poems to show how different uses of language and style contribute to meaning and effectiveness • make frequent use of well selected quotation to sustain responses
Grade A 81–90 marks Candidates make convincing critical responses with some evidence of original thought. They analyse comparable texts in order to define alternative meanings and interpretations and to discuss style. They explore relationships between language, structure, form and meaning, evaluating and analysing well selected material. They show a confident and wide knowledge of texts through consistent and original use of detailed reference.	• write critically about plays evaluating and analysing effectiveness and relating scenes to the play as a whole • show how knowledge of social, cultural and historical influences affects appreciation • use comparison freely in developing personal responses • use reference to language and incident consistently to show knowledge of text	• analyse aspects of challenging texts and develop personal responses, considering alternative meanings and interpretations • consider social, cultural and historical background in relation to understanding of textual detail and interpretation • use comparison to draw attention to details of interpretation and meaning • use detailed reference consistently, showing knowledge of the text and the ability to consider details of meaning	• analyse and evaluate poems and give detailed personal responses; examine alternative meanings and interpretations • give detailed comparisons, evaluating effectiveness in terms of the use of language, structure and form • use quotation effectively, consistently and imaginatively
Grade A* 91–100 marks Candidates begin to advance personal theories and to respond critically and at length to narrowly focused sections of texts as appropriate. They provide varied and at times unusual comparisons between texts to enlighten the reader. They use wide reference to language, structure and form as an integral part of their writing, and detailed reference to explain complex arguments.	• give a critical and personal response to a play, analysing detail and evaluating its effectiveness as drama • integrate a knowledge of cultural, social and historical influences • integrate comparison to develop particular features of the response • make imaginative use of quotation and reference to justify and develop a response	• give a personal response to a text as a whole developing a critical argument and considering alternative meanings and interpretations • use knowledge of social, cultural and historical background to contribute to the response • integrate comparisons to develop particular features of a response • justify and develop a response consistently through the use of quotation and reference	• give a critical analysis of a poem considering the detail of language, structure and stylistic devices in relation to possible interpretations • use comparison to sharpen interpretation and critical awareness • make imaginative use of quotation to justify and develop an analysis

Grade C 61–70 marks Candidates write coherent responses with some extended commentary and statement of opinion. They explore connections between texts and draw conclusions. They comment at some length on the use of language, structure and form and their relationship to meaning. They begin to make more unusual choices of relevant reference and understand methods of quoting effectively.	• write coherently about dramatic features, understanding the writer's presentation of character and theme • explain more obvious contemporary conventions and how they influence understanding • compare aspects of plays such as comedy and tragedy and relate examples of language, structure and form to meaning • understand dramatic effectiveness of language and use a range of quotation and reference to sustain views	• write coherently about the meaning of a story as a whole and show how different sections contribute to it • comment on the importance of the social and cultural background and the ways in which the writer uses setting • compare the effectiveness of different stories, taking into account aspects of structure, form and language • use quotation and detailed reference to sustain views	• offer sustained personal opinions about poems and discuss aspects of content, mood and style • compare the poet's use of language and style • quote and explain words and stylistic features that contribute to meaning and effect
Grade B 71–80 marks Candidates write detailed, sometimes analytical responses, beginning to express critical views. They explore connections between texts based on the examination of well selected material. They draw conclusions confidently from the writer's use of language, structure and form and begin to interpret details of meaning. They use a wider range of reference which they build into their writing.	• begin to analyse dramatic effectiveness of sections of text and relate to the whole • show awareness/knowledge of influence of contemporary background on dramatic effectiveness • use comparison to draw conclusions about features of individual plays • refer in detail to the writer's use of language in developing theme or character	• begin to analyse features and sections of a story and develop viewpoints about meaning and effectiveness • show awareness that knowledge of social, cultural and historical background enhances appreciation • compare some of the detail of structure, form and language in different texts • use well selected reference and quotation to explain a range of viewpoints	• analyse a poem showing how aspects of mood and style sustain its meaning; develop a personal approach to a poem; show awareness of alternative meanings • compare poems to show how different uses of language and style contribute to meaning and effectiveness • make frequent use of well selected quotation to sustain responses
Grade A 81–90 marks Candidates make convincing critical responses with some evidence of original thought. They analyse comparable texts in order to define alternative meanings and interpretations and to discuss style. They explore relationships between language, structure, form and meaning, evaluating and analysing well selected material. They show a confident and wide knowledge of texts through consistent and original use of detailed reference.	• write critically about plays evaluating and analysing effectiveness and relating scenes to the play as a whole • show how knowledge of social, cultural and historical influences affects appreciation • use comparison freely in developing personal responses • use reference to language and incident consistently to show knowledge of text	• analyse aspects of challenging texts and develop personal responses, considering alternative meanings and interpretations • consider social, cultural and historical background in relation to understanding of textual detail and interpretation • use comparison to draw attention to details of interpretation and meaning • use detailed reference consistently, showing knowledge of the text and the ability to consider details of meaning	• analyse and evaluate poems and give detailed personal responses; examine alternative meanings and interpretations • give detailed comparisons, evaluating effectiveness in terms of the use of language, structure and form • use quotation effectively, consistently and imaginatively
Grade A* 91–100 marks Candidates begin to advance personal theories and to respond critically and at length to narrowly focused sections of texts as appropriate. They provide varied and at times unusual comparisons between texts to enlighten the reader. They use wide reference to language, structure and form as an integral part of their writing, and detailed reference to explain complex arguments.	• give a critical and personal response to a play, analysing detail and evaluating its effectiveness as drama • integrate a knowledge of cultural, social and historical influences • integrate comparison to develop particular features of the response • make imaginative use of quotation and reference to justify and develop a response	• give a personal response to a text as a whole developing a critical argument and considering alternative meanings and interpretations • use knowledge of social, cultural and historical background to contribute to the response • integrate comparisons to develop particular features of a response • justify and develop a response consistently through the use of quotation and reference	• give a critical analysis of a poem considering the detail of language, structure and stylistic devices in relation to possible interpretations • use comparison to sharpen interpretation and critical awareness • make imaginative use of quotation to justify and develop an analysis

APPENDIX C

ASSESSMENT OF SPELLING, PUNCTUATION AND GRAMMAR

1 The assessment of spelling, punctuation and grammar is required in the following components of this syllabus.

Syllabus Number	Component Number	Title
1501	11 and 12	Papers 11 and 12
1501	21 and 22	Papers 21 and 22
1501	3	Coursework

2 The marks for each component will be awarded on the basis of the performance in spelling, punctuation and grammar on the component overall, in accordance with the performance criteria given in paragraph 4 below.

3 For the internally assessed component 3, Coursework, teachers should first assess each candidate's work against the subject specific criteria given in Appendix B and award a total mark out of 100.

The criteria for spelling, punctuation and grammar should then be applied, and a mark out of 5 added to the total, according to the range given below. The Coursework Forms to be issued by OCR will accommodate the marks awarded for spelling, punctuation and grammar (see Appendix F).

4 **Application of Criteria**

	Allocation of Marks	
	Coursework Component 3	Components 11,12, 21 and 22
Below threshold performance	0	0
Threshold performance Candidates spell, punctuate and use the rules of grammar with reasonable accuracy; they use a limited range of specialist terms appropriately.	1	1
Intermediate performance Candidates spell, punctuate and use the rules of grammar with considerable accuracy; they use a good range of specialist terms with facility.	2–3	2
High performance Candidates spell, punctuate and use the rules of grammar with almost faultless accuracy, deploying a range of grammatical constructions; they use a wide range of specialist terms adeptly and with precision.	4–5	3

APPENDIX D

1 PROCEDURES FOR THE MODERATION OF ENGLISH AND ENGLISH LITERATURE

1.1 The moderation of English coursework, reading and writing, and of English Literature coursework will be by post.

1.2 OCR will provide marked samples of candidates' work for the purpose of internal standardisation. These samples must be used as reference when Centres standardise their work.

1.3 In May of the year of the examination, the Centre will submit marks to the OCR Moderator who will request a sample of the Centre's marked written coursework.

1.4 The Moderation of English coursework, speaking and listening, will follow a procedure that has been agreed by all the Examining Groups. This procedure is outlined in the OCR English Syllabus, 1500 (2000).

2 CONSORTIUM PROCEDURES FOR THE MODERATION OF ENGLISH AND ENGLISH LITERATURE

Centres wishing to form consortia for the purpose of moderation may adopt the consortium procedures as an alternative to those outlined in Section 1 above.

2.1 RATIONALE

Moderation by consortium has considerable advantages for Centres, for OCR and for the examination and its assessment. It:

- brings Centres together for discussion and support;
- establishes a working relationship between OCR and its Centres;
- builds up expertise in the application of standards;
- provides for a more effective application of standards to speaking and listening;
- formalises the standardisation of marking prior to moderation.

2.2 SETTING UP A CONSORTIUM

A consortium may consist of three or more Centres. It should not consist of more than twelve Centres.

Centres must confirm their membership before the end of the Autumn term of the first year of the course. The consortium correspondent must inform OCR of the Centres in the consortium. In doing so they agree to act collectively in establishing a single rank order of their candidates. They must also agree to attend two meetings during the examination year.

Centres wishing to form a consortium should apply to OCR for details of the procedures to be followed.

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APPENDIX E

CANDIDATES ENTERING FOR BOTH ENGLISH AND ENGLISH LITERATURE

The same coursework may be submitted for assessment for both English and English Literature.

Set books for the English Literature terminal examination may also be used as a basis for coursework in English.

The following plan shows the relationship between the syllabuses for English and for English Literature.

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OCR ENGLISH AND ENGLISH LITERATURE

English Papers 1 and 3 Non-fiction and Media Texts (30%)	
Texts	Pre-released material to introduce the topic of the paper only (not tested) Two previously unseen texts (tested)
Tasks	Section A: two reading tasks Section B: one writing task
	2 hours + 10 minutes reading time

English Papers 2 and 4 Literary Texts (30%)	
Text	One pre-released prose text.
Tasks	Section A: one reading task Section B: two writing tasks
	2 hours + 10 minutes reading time

English Literature Papers 11, 12, 21 and 22 Set Books (70%)		
Section A	Pre- or Post-1900 drama:	Set book
Section B	Pre- or Post-1900 prose:	Set book
Section C	Post-1900 poetry:	Set book
Tasks	3, one from each section	
		2 hours 30 minutes

Coursework
Speaking and Listening (20%)
3 records of coursework assessments

ENGLISH, READING AND WRITING, 20% ENGLISH LITERATURE, 30%			
ENGLISH UNIT 1	ENGLISH UNIT 2	ENGLISH UNIT 3 (READING IN THE ENGLISH LITERARY HERITAGE)	
		ENGLISH LITERATURE UNIT	
Non-fiction writing to inform, explain and describe	Writing to explore, imagine and entertain	Writing to analyse, review and comment	English literary heritage • prose • poetry • drama • Shakespeare play • pre 1900 writer • post 1900 writer English Literature • comparisons • literary tradition and historical/social/cultural links • pre or post 1900 drama • pre or post 1900 prose • pre 1900 poetry
		This plan shows how the sets of English and English Literature coursework may overlap. Most responses can be submitted for assessment in both subjects provided that they meet the content requirements and assessment objectives for both.	
One response for each subject in the candidate's own handwriting			

APPENDIX F

OCR
RECOGNISING ACHIEVEMENT

ENGLISH (1500)
ENGLISH LITERATURE (1501)

COURSEWORK ASSESSMENT FORM
GCSE EXAMINATIONS 2000

This assessment form must be completed by the teacher and candidate and attached to the candidate's folder.

Candidate's Name (in capitals) _____

Centre Number _____ Candidate's Number _____

Centre Name _____

Teacher's Name (in capitals) _____

Syllabus(es) entered – ring number(s): 1500 1501

ASSESSMENT SUMMARY

Please write the final marks below after internal moderation.

ENGLISH		
Reading (Mark out of 50)		
and		
Writing (Mark out of 50)		
TOTAL (Mark out of 100)		

ENGLISH LITERATURE		
(Mark out of 100)		
(Mark out of 5 for spelling, punctuation and grammar)		
TOTAL (Mark out of 105)		

CONTENTS CHECKLIST

ENGLISH **Reading and Writing**

Unit 1, non-fiction writing to inform, explain and describe
Unit 2, writing to explore, imagine and entertain
Unit 3, writing to analyse, review and comment
reading in the English literary heritage including:

- drama, prose and poetry from the English literary heritage
- a play by Shakespeare
- a work by a major pre-twentieth century writer as designated in the English Order, Key Stage 3 and 4 Programme of Study
- a work by a major writer published after 1900. The writer must have a well established critical reputation.

ENGLISH LITERATURE

- work exploring comparisons between texts
- work exploring literary tradition, historical and social influences and cultural contexts
- prose written before **or** since 1900
- poetry written before 1900
- drama written before 1900

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Candidate's Declaration

This folder represents my work in English, reading and writing, and in English Literature. All this coursework is my own work. I have not copied any part of it.

Candidate's Signature _____

Date _____

(If the folder is for English only or English Literature only the declaration should be amended as appropriate.)

RECORD OF WRITTEN COURSEWORK

List the responses in the folder. Tick the columns to show whether the unit is for assessment in English or English Literature, **or both.** Write **A** in the English column to show which response in English Unit 3 has been assessed for writing to analyse, review and comment.

Date	Details of responses	English	English Literature
	ENGLISH UNIT 1		
	ENGLISH UNIT 2		
	ENGLISH UNIT 3/ENGLISH LITERATURE		
	ENGLISH LITERATURE (not overlapping with Unit 3)		

ENGLISH LITERATURE QUESTION PAPER

State the texts studied for the English Literature question paper in the following sections:

Drama .....

Prose .....

TEACHER COMMENTS

Teachers are invited to give to the Moderator any information relevant to the candidate's work and to the award of marks.

ENGLISH

Reading and Writing

ENGLISH LITERATURE

Teacher's Signature _____

Date _____

ACS

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OCR
RECOGNISING ACHIEVEMENT

General Certificate of Secondary Education, Summer 2000

Instructions to Centres on the Marking and Moderation of Coursework Folders

ENGLISH LITERATURE (1501) COURSEWORK

A. Documentation

1. Attention is drawn to the following documents:

   (a) The 2000 syllabus and, in particular, the relevant sections relating to the Coursework component;

   (b) the General Coursework Regulations **Part 4 (Revised December 1997)** of the Handbook for Centres;

   (c) the Coursework Assessment Form (1500&1501/CW/I);

   (d) Form MS1.

B. Marking and Internal Moderation

Marking Criteria

2. Candidates' folders must be marked in accordance with the instructions given in the syllabus. Each candidate's completed folder must be awarded a mark out of 100, reflecting the candidate's achievement in relation to the Assessment Objectives and Marking criteria given in the syllabus.

3. Each folder must also be awarded a mark out of 5 for attainment in spelling, punctuation and grammar, in accordance with the criteria given in Appendix B of the syllabus.

4. The marks out of 100 and out of 5 must be added together, and **the total mark out of 105 entered on the computer-printed Form MS1, or sent electronically, as appropriate.**

Deficient Folders

5.(a) Candidates must show written evidence of study of:

- prose written **either** before **or** since 1900;
- poetry written before 1900;
- drama written before 1900;
- the exploration of comparisons between texts;
- the exploration of literary tradition, historical and cultural influences and social contexts.

(b) If these requirements are not met, the teacher must

- Mark the folder for overall quality, disregarding any requirement that is not met.
- Then reduce the mark awarded by 20% for each requirement that is not met.
- Award a mark out of 5 for spelling, punctuation and grammar, ignoring any deficiency.

(c) If a candidate completes any work at all for the coursework component then the work should be assessed according to the criteria above and the marking instructions and the appropriate mark awarded, which may be 0 (zero).

Failure to Submit Coursework

6. Candidates who do not submit any work at all must be marked as absent on Form MS1.

Special Arrangements

7. The folder of any candidate, for whom a special arrangement has been approved by OCR, should be awarded marks based on the quality of the work submitted.

Lost Coursework

8. Where loss or destruction of Coursework has occurred, the Centre must notify OCR in writing as soon as possible, and give details of the circumstances. OCR will advise the Centre of the action to be taken.

Coursework Assessment Form

9. A Coursework Assessment Form (1500&1501/CW/I) must be completed for each candidate in accordance with the instructions given on the form.

10. Teachers should give sufficient information to enable the Moderator to understand the work and the Centre's assessments. In particular:

    (a) teachers must show clearly how the marks have been awarded in relation to the marking criteria defined in the syllabus;

    (b) the teacher should comment on the overall performance of each candidate to explain the Centre's assessments.

Standardisation of Marking

11. If more than one teacher at a Centre has been involved in the marking of the Coursework, the marking must be standardised by the Centre. This will mean that candidates who have demonstrated the same level of achievement will receive the same mark irrespective of their teaching group.

Authentication

12. Each candidate should sign the declaration which is printed on the Coursework Assessment form (1500&1501/CW/I). It is the Centre's responsibility to authenticate the work of its candidates and, accordingly, such declarations by candidates are made to the Centre and not to OCR.

13. Teachers are required to declare to OCR that the work to which each Coursework mark relates is that of the candidate to whom it is ascribed. If the Centre declines to award marks or to authenticate the work of any candidate, a grade will not be awarded to that candidate.

C. External Moderation

Recording and Submission of Marks

14. All marking procedures must be completed before moderation can take place. The Centre's marks for each folder must be recorded on the Coursework Assessment Form (1500&1501/CW/I). The relevant total must be **either** transferred to the computer printed MS1 **or** keyed into the appropriate administrative package. Care must be taken to ensure that all mark calculations and transfers are correct. OCR cannot accept responsibility for the submission of incorrect marks.

15. When marks have been entered:

    (a) the **Office copy** should be received by OCR **by 15 May 2000.**

    (b) the **Moderator copy** must be sent immediately to the Moderator;

    (c) the **Centre copy** should be retained for reference purposes.

16. Teachers are reminded that all coursework marking and internal moderation must be completed in good time for the submission of marks to the Moderator. The Moderator must be in receipt of the coursework marks no later than **15 May 2000. Teachers are urged to submit marks earlier, it at all possible.**

Submission of Work to the Moderator

17. Each Centre will subsequently receive a communication from the Moderator indicating the candidates whose work is required for external moderation.

    NB: If the Centre has ten or fewer candidates in the subject, the Centre should send the folders and the required documentation **(see below)** to the Moderator with Forms MS1 (or their equivalent) without waiting for the request.

18. The work of the specified candidates must be despatched to the Moderator within three working days of the request. Centres are advised to have the work of all candidates available so that the appropriate work can be extracted and despatched to the Moderator without delay.

    Centres must send with the work:

    (a) the Coursework Assessment Forms (1500&1501/CW/I) which relate to the work despatched.

    (b) any correspondence with OCR relating to applications for special arrangements in respect of Coursework together with the work of the candidates involved.

19. It is essential that samples of Coursework should be packed securely to ensure their safe delivery by the Carrier. It is recommended that:

    (a) covers of Coursework be removed to avoid bulk and unnecessary costs;
    (b) first-class post is used;
    (c) a certificate of posting is obtained.

20. Any subsequent requests from the Moderator should be acted upon with the minimum of delay (e.g. to reconsider the Centre order of merit or to supply further samples of work).

Outcome of Moderation

21. The outcome of moderation will be notified to the Centre in due course, at which stage the Centre will have the right of appeal. However, attention is drawn to the General Coursework Regulations, paragraph 4.15.3 in part 4 of the Handbook for Centres.

Appeals and Enquiries

22. After moderation has been completed, all Coursework must be kept securely in the Centre until the results have been published and until any results enquiries/appeals have been concluded.

Your Moderator

23. The name and address of the Moderator will be supplied to Centres in April. Please refer to the Examination Secretary at your Centre for this information.

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