

# Contents

**WJEC GCSE in English Literature**

**For Teaching from 2013  
For Award from 2015**

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**This is a linear specification: all assessments must be taken at the end of the course.**

**GCSE English Literature  
SUMMARY OF ASSESSMENT**

<b>EXTERNAL ASSESSMENT 35% (2 hrs)</b>	June
<b>Unit 1: Prose (different cultures) and poetry (contemporary)</b>	(50 Raw Marks; 70 UMS)
<b>Section A 21% (INDIVIDUAL TEXTS IN CONTEXT)</b>	
<b>Different Cultures Prose:</b> <i>Of Mice and Men</i> (Steinbeck); OR <i>Anita and Me</i> (Syal); OR <i>To Kill a Mockingbird</i> (Lee); OR <i>I Know Why the Caged Bird Sings</i> (Angelou); OR <i>Chanda's Secrets</i> (Stratton)	
<b>Section B 14% (COMPARATIVE STUDY)</b>	
<b>Contemporary:</b> Unseen poetry comparison, the preparation for which will include the study of at least fifteen contemporary poems.	

<b>EXTERNAL ASSESSMENT 40% (2 hrs)</b>	June
<b>Unit 2a: Literary heritage drama and contemporary prose</b>	(*68 Raw Marks; 80 UMS)
<b>INDIVIDUAL TEXTS IN CONTEXT</b>	
<b>English/Welsh/Irish Literary Heritage Drama:</b> <i>Othello</i> (Shakespeare); OR <i>Much Ado About Nothing</i> (Shakespeare); OR <i>An Inspector Calls</i> (Priestley); OR <i>Hobson's Choice</i> (Brighouse); OR <i>A Taste of Honey</i> (Delaney) <b>(20%)</b>	
<b>Contemporary Prose:</b> <i>Paddy Clarke, Ha Ha Ha</i> (Doyle); OR <i>Heroes</i> (Cormier); OR <i>Never Let Me Go</i> (Ishiguro); OR <i>About a Boy</i> (Hornby); OR <i>Resistance</i> (Sheers) <b>(20%)</b>	
<b>OR</b>	
<b>Unit 2b: Contemporary drama and literary heritage prose</b>	(*68 Raw Marks; 80 UMS)
<b>INDIVIDUAL TEXTS IN CONTEXT</b>	
<b>Contemporary Drama:</b> <i>The History Boys</i> (Bennett); OR <i>Blood Brothers</i> (Russell); <sup>1</sup> OR <i>A View from the Bridge</i> (Miller); OR <i>Be My Baby</i> (Whittington); OR <i>My Mother Said I Never Should</i> (Keatley) <b>(20%)</b>	
<b>English/Welsh/Irish Literary Heritage Prose:</b> <i>Silas Marner</i> (Eliot); OR <i>Pride and Prejudice</i> (Austen); OR <i>A Christmas Carol</i> (Dickens); OR <i>Lord of the Flies</i> (Golding); OR <i>Ash on a Young Man's Sleeve</i> (Abse) <b>(20%)</b>	

<b>CONTROLLED ASSESSMENT (LINKED TEXTS) 25%</b>	June
<b>Unit 3: Poetry and drama (literary heritage)</b>	(40 Raw Marks; 50 UMS)
<b>English/Welsh/Irish literary heritage:</b> Stipulated poetry from the WJEC GCSE poetry collection, and a play by Shakespeare chosen by the centre (but not <i>Othello</i> or <i>Much Ado About Nothing</i> ). <sup>2</sup>	

\*This total includes additional marks for spelling, punctuation and the accurate use of grammar.

**ASSESSMENT OPPORTUNITIES**

	Entry Code		June 2015 and each year thereafter
	Subject	Option	
Unit 1	4201	01 (F)	✓
	4201	02 (H)	
Unit 2a	4202	01 (F)	✓
	4202	02 (H)	
Unit 2b	4202	03 (F)	✓
	4202	04 (H)	
Unit 3	4203	01	✓
Subject Award	4200	LA	✓

**Qualification Accreditation Number: 600/9507/6**

**This is a linear specification: all assessments must be taken at the end of the course.**

<sup>1</sup> Not Stanley Thorne edition

<sup>2</sup> Also assessed in GCSE English

# ENGLISH LITERATURE

## 1 INTRODUCTION

This specification complies with relevant national criteria, including GCSE subject criteria and GCSE qualification criteria.

### 1.1 Rationale

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

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

GCSE subject criteria for English Literature require that learners become critical readers of fiction and non-fiction prose, poetry and drama. They should experience different times, cultures, viewpoints and situations as found in literary texts and explore how texts from different cultures and traditions may reflect or influence values, assumptions and sense of identity. These requirements are met by this specification.

GCSE subject criteria for English Literature require learners to connect ideas, themes and issues, drawing on a range of texts. These requirements are met by this specification.

GCSE subject criteria for English Literature require that learners understand that texts from the English, Welsh or Irish literary heritage have been influential and significant over time and explore their meaning today. These requirements are met by this specification.

The depth and breadth of knowledge and understanding needed to analyse and respond to poetry are assessed in two units of the qualification: Unit 1 Section B and Unit 3. For each of these assessments, a separate whole poetry text must be studied. A whole poetry text is made up of a minimum of fifteen poems. In recognition of the difference between contemporary and literary heritage poetry this specification requires that candidates study a range of contemporary poetry in preparation for the unseen poetry comparison in Unit 1, whilst a specified group of literary heritage poems from the WJEC poetry collection will need to be studied for the Unit 3 controlled assessment. Centres are reminded that Unit 1 Section B tests the comparison requirements of AO3, whilst Unit 3 tests the requirement to make links between texts; both units assess the different ways writers express meaning and achieve effects (AO3).

To enable the assessment of candidates' depth and breadth of knowledge and understanding of prose and drama texts in both internal and external assessment, candidates are required to study the selected texts in their entirety. To ensure complete coverage of all assessment objectives, centres are directed to the Unit 3 assessment criteria in this specification (p.19) and the specimen assessment materials (including mark schemes) available via the WJEC website ([www.wjec.co.uk/englishliteraturegcse](http://www.wjec.co.uk/englishliteraturegcse)).

## 1.2 Aims and Learning Outcomes

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

It must enable learners to:

- understand that texts from the English, Welsh or Irish literary heritage have been influential and significant over time and explore their meaning today;
- explore how texts from different cultures and traditions may reflect or influence values, assumptions and sense of identity;
- connect ideas, themes and issues, drawing on a range of texts;
- become critical readers of fiction and non-fiction prose, poetry and drama;
- experience different times, cultures, viewpoints and situations as found in literary texts.

## 1.3 Prior Learning and Progression

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

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

## 1.4 Equality and Fair Assessment

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

The revised GCSE qualification and subject criteria have been reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Reasonable adjustments are made for candidates in order to enable them to access the assessments (e.g. candidates are allowed access to a Sign Language Interpreter, using British Sign Language or Irish Sign Language). For this reason, very few candidates will have a complete barrier to any part of the assessment. Information on reasonable adjustments is found in the Joint Council for Qualifications document *Regulations and Guidance: Access Arrangements, Reasonable Adjustments and Special Consideration*. This document is available on the JCQ website ([www.jcq.org.uk](http://www.jcq.org.uk)).

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

## 1.5 Classification Codes

Every specification is assigned a national classification code indicating the subject area to which it belongs. The classification code for this specification is 5110.

Centres should be aware that candidates who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

Centres may wish to advise candidates that, if they take two specifications with the same classification code, schools and colleges are very likely to take the view that they have achieved only one of the two GCSEs. The same view may be taken if candidates take two GCSE specifications that have different classification codes but have significant overlap of content. Candidates who have any doubts about their subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

## 1.6 Guided Learning Hours

The recommended guided learning hours for GCSE English Literature are 120 to 140 hours.

## 1.7 Entry Regulations for GCSE *English, English Language and English Literature*

The following conditions apply to the entry and reporting arrangements for these subjects:

- Candidates entered for GCSE English may not be entered at the same series for either GCSE English Language or GCSE English Literature.

### England

- In England pre-16 candidates entered for GCSE English Language must also be entered for GCSE English Literature. (Achievement in English Language will only be included in performance tables that record the achievement of 5 or more GCSEs including English and Mathematics if students are also entered for English Literature.)

### Wales

- GCSE English is not available in Wales. Centres can meet the statutory requirements fully through entering pre-16 candidates for both GCSE English Language and GCSE English Literature. For the minority of candidates entered only for GCSE English Language, centres should ensure their taught curriculum fulfils statutory requirements.

### Northern Ireland

- GCSE English is not available in Northern Ireland. Centres can meet the statutory requirements fully through entering pre-16 candidates for both GCSE English Language and GCSE English Literature. For the minority of candidates entered only for GCSE English Language, centres should ensure their taught curriculum fulfils statutory requirements.

## 2

## CONTENT

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

The range of texts studied must include:

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

The content of courses must require learners to:

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

# 3 ASSESSMENT

## 3.1 Scheme of Assessment

<b>EXTERNAL ASSESSMENT 35% (2 hrs)</b>	June
<b>Unit 1: Prose (different cultures) and poetry (contemporary)</b> (50 Raw Marks; 70 UMS)	
<b>Section A 21% (INDIVIDUAL TEXTS IN CONTEXT)</b>	
<p><i>Section A requires study of a prose text from a different culture. It will require candidates to answer <b>two</b> questions on the chosen prose text. The first question (part (a)) will require close reading of an extract. The second question will offer a choice of tasks (parts (b) and (c)) relating to the text as a whole.</i></p> <p><b>Candidates are not permitted to take copies of the set texts into the examination.</b></p>	
<b>Section B 14% (COMPARATIVE STUDY)</b>	
<p><i>Section B will consist of a question which asks candidates to explore, respond to, and compare two contemporary unseen poems. In preparation for this unit, candidates will need to study at least fifteen contemporary poems, in addition to the literary heritage poems studied for Unit 3. Teachers are advised to select a range of poems that cover different styles and themes; centres must inform WJEC of the poems studied on a form, an example of which is provided in the appendices.</i></p>	

<b>EXTERNAL ASSESSMENT 40% (2 hrs)</b>	June
<b>Unit 2a: Literary heritage drama and contemporary prose</b> (*68 Raw Marks; 80 UMS)	
<b>INDIVIDUAL TEXTS IN CONTEXT</b>	
<p><i>This paper requires study of a drama text from the English/Welsh/Irish literary heritage and a contemporary prose text. It will require candidates to answer <b>two</b> questions on <b>each</b> text. In each case the first question (part (i)) will require close reading of an extract. The second question will offer a choice of tasks (parts (ii) and (iii)) relating to the text as a whole.</i></p> <p><b>Candidates are not permitted to take copies of the set texts into the examination.</b></p>	
<b>OR</b>	
<b>Unit 2b: Contemporary drama and literary heritage prose</b> (*68 Raw Marks; 80 UMS)	
<b>INDIVIDUAL TEXTS IN CONTEXT</b>	
<p><i>This paper requires study of a contemporary drama text and a prose text from the English/Welsh/Irish literary heritage. It will require candidates to answer <b>two</b> questions on <b>each</b> text. In each case the first question (part (i)) will require close reading of an extract. The second question will offer a choice of tasks (parts (ii) and (iii)) relating to the text as a whole.</i></p> <p><b>Candidates are not permitted to take copies of the set texts into the examination.</b></p>	

\* This total includes additional marks for spelling, punctuation and the accurate use of grammar.



<b>CONTROLLED ASSESSMENT (LINKED TEXTS) 25%</b>	June
<b>Unit 3: Poetry and drama (literary heritage)</b> (40 Raw Marks; 50 UMS)	
<b>English/Welsh/Irish literary heritage: Poetry and Shakespeare play</b>	
<i>Assessment will be based on a single assignment linking a play by Shakespeare and literary heritage poetry.</i>	
<i>Candidates will be required to study a Shakespeare play (not <b>Othello</b> or <b>Much Ado about Nothing</b>) in its entirety and a group of at least fifteen thematically linked poems taken from the WJEC poetry collection. The stipulated group for each of the available themes of poems for study will be published on the WJEC secure website at the same time as the task (i.e. April in the year before candidates are entered for this unit). Candidates must study all the poems listed for the chosen theme.</i>	
<i>The Shakespeare text chosen must be thematically linked to poems from the relevant stipulated group, as published on the WJEC secure website. Assignments must consider the ways in which the thematic link is explored in the texts.</i>	

Assessment for GCSE English Literature is tiered, i.e. externally assessed components/units are targeted at the grade ranges of A\*-D (Higher Tier) and C-G (Foundation Tier), while controlled assessments cater for the full range of ability. Questions and tasks will be designed to enable candidates to demonstrate what they know, understand and can do.

<b>Tier</b>	<b>Grades Available</b>
Higher	A*, A, B, C, D
Foundation	C, D, E, F, G

Candidates who narrowly fail to achieve Grade D on the Higher Tier will be awarded Grade E.

### 3.2 Quality of Written Communication

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

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

- legibility of text; accuracy of spelling, punctuation and grammar; clarity of meaning;
- selection of a form and style of writing appropriate to purpose and to complexity of subject matter;
- organisation of information clearly and coherently; use of specialist vocabulary where appropriate.

Additional raw marks will be added to Unit 2 to reward candidates' ability to spell, punctuate and use grammar accurately, in accordance with Appendix A of *Regulations for the Assessment of the Quality of Written Communication*. These additional marks do not affect the weighting of assessment objectives as outlined in Section 3.3.

## WJEC GCSE English Literature written paper prescribed texts list

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

### Unit 1 Section A

#### Different Cultures prose

*Of Mice and Men* (Steinbeck)

*Anita and Me* (Syal)\*

*To Kill a Mockingbird* (Lee)

*I Know Why the Caged Bird Sings* (Angelou)\*

*Chanda's Secrets* (Stratton)\*

### Unit 2a

#### English/Welsh/Irish Literary Heritage drama

*Othello* (Shakespeare)

*Much Ado About Nothing* (Shakespeare)

*An Inspector Calls* (Priestley)

*Hobson's Choice* (Brighouse)

*A Taste of Honey* (Delaney)

#### Contemporary prose

*Paddy Clarke, Ha Ha Ha* (Doyle)

*Heroes* (Cormier)

*Never Let Me Go* (Ishiguro)\*

*About a Boy* (Hornby)\*

*Resistance* (Sheers)

**OR**

### Unit 2b

#### Contemporary drama

*The History Boys* (Bennett)\*

*Blood Brothers* (Russell) (not Stanley Thorne edition)

*A View from the Bridge* (Miller)

*Be My Baby* (Whittington)

*My Mother Said I Never Should* (Keatley)

#### English/Welsh/Irish Literary Heritage prose

*Silas Marner* (Eliot)

*Pride and Prejudice* (Austen)

*A Christmas Carol* (Dickens)

*Lord of the Flies* (Golding)

*Ash on a Young Man's Sleeve* (Abse)

### Unit 3

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

At least fifteen thematically-linked poems from the WJEC poetry collection (*for contents see pages 28-29*)

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

### **Unit 1 Section B- comparison of two unseen poems**

Whilst there are no prescribed texts for **Unit 1 Section B**, centres are reminded that it is a requirement of the specification that at least fifteen contemporary poems **must** be studied in preparation for this assessment. This is in addition to the literary heritage poems studied for Unit 3. Centres must inform WJEC of the poems studied in preparation for this part of the assessment (see appendices). The appropriate form must be returned to WJEC in the February of the year that candidates are entered for this unit.

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

### 3.3 Assessment Objectives

Candidates will be required to demonstrate their ability to:

#### AO1

- Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations **33.5%**

#### AO2

- Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings **28.8%**

#### AO3

- Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects **19.5%**

#### AO4

- Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self, and other readers in different contexts and at different times **18.2%**

#### Weightings of Assessment Objectives

The weighting of assessment objectives across examination components is as follows:

		AO1	AO2	AO3	AO4	Total
<b>Unit 1 Section A</b>	a)	3.5%	3.5%			<b>21%</b>
	b) c)	4.66%			9.33%	
<b>Unit 1 Section B</b>		3.5%	3.5%	7%		<b>14%</b>
<b>Unit 2 a b Contemporary</b>	i)	3.33%	3.33%			<b>20%</b>
	ii) iii)	4.44%	8.88%			
<b>Unit 2 a b Literary heritage</b>	i)	3.33%	3.33%			<b>20%</b>
	ii) iii)	4.44%			8.88%	
<b>Unit 3</b>		6.25%	6.25%	12.5%		<b>25%</b>
<b>Total</b>		<b>33.5%</b>	<b>28.8%</b>	<b>19.5%</b>	<b>18.2%</b>	<b>100%</b>

### 3.4 Allocation of Raw Marks

The allocation of raw marks across the assessment objectives and examination components is as follows:

		AO1	AO2	AO3	AO4	Total Mark	QWC	SPaG
<b>Unit 1</b>								
	Section A (a)	5	5			10	✓	
	Section A (b) (c)	6.66			13.34	20	✓	
	Section B	5	5	10		20	✓	
	<b>Total Marks</b>	<b>16.66</b>	<b>10</b>	<b>10</b>	<b>13.34</b>	<b>50</b>		
<b>Unit 2</b>								
	Contemporary (i)	5	5			10	✓	
	Contemporary (ii) (iii)	6.66	13.34			20	✓	4
	EWI LH (i)	5	5			10	✓	
	EWI LH (ii) (iii)	6.66			13.34	20	✓	4
	<b>Total Marks</b>	<b>23.32</b>	<b>23.34</b>		<b>13.34</b>	<b>60</b>		<b>8</b>
<b>Unit 3</b>								
	Task	10	10	20		40	✓	
	<b>Total Marks</b>	<b>10</b>	<b>10</b>	<b>20</b>		<b>40</b>		

## 4

**AWARDING, REPORTING AND RE-SITTING**

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

This is a linear specification in which all assessments must be taken at the end of the course. Where candidates wish to re-sit, external components must be re-taken. The controlled assessment component may also be re-taken according to guidelines given in 'Administration of Controlled Assessment'. Alternatively, the UMS mark for this component may be carried forward for aggregation with the external components when these are re-taken.

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

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

## 5 ADMINISTRATION OF CONTROLLED ASSESSMENT (Unit 3)

Regulations for controlled assessment are defined for the three stages of the assessment:

- task setting
- task taking
- task marking

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

The controlled assessments are untiered and differentiation is by outcome.

Assessment will be based on a single assignment linking a play by Shakespeare and Literary Heritage poetry. It is not possible for the task to be orally assessed.

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

It is a requirement of the specification that a minimum of 15 specified poems must be studied for this unit. This is in addition to the contemporary poems studied for external assessment.

The texts chosen must be thematically linked. The assignments must consider the ways in which the thematic link is explored in the texts and must refer to the study of the whole texts.

### Task setting - high control

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

Tasks and the poetry selection will be published on the secure website in the April of the year before candidates are entered for this unit. They will be changed on an annual basis. WJEC will ensure that there is an equivalent level of demand in the task and range of poetry specified for study year-on-year.

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

Over time tasks will be based on these thematic strands:

Love  
 Family and parent/child relationships  
 Youth/age  
 Power and ambition  
 Male/female relationships/Role of women  
 Hypocrisy/Prejudice  
 Conflict  
 Grief

### Examples of tasks:

Shakespeare and English/Welsh/Irish literary heritage poetry (These tasks are identical to those set for the controlled assessment unit in GCSE English.)

*Generic task:*

### Theme: Male / Female Relationships

In order to complete this task you will need to have studied a play by Shakespeare in its entirety and ALL the following poems from the WJEC poetry collection:

*Porphyria's Lover*: Robert Browning (p.26)  
*Human Interest*: Carol Ann Duffy (p.28)  
*To His Coy Mistress*: Andrew Marvell (p.38)  
*Sonnet 130*: William Shakespeare (p.45)  
*To the Virgins, To Make Much of Time*: Robert Herrick (p.37)  
*The Beggar Woman*: William King (p.42)  
*Song: The Willing Mistriss*: Aphra Benn (p.39)  
*Twice Shy*: Seamus Heaney (p.41)  
*They Did Not Expect This*: Vernon Scannell (p.33)  
*Meeting Point*: Louis MacNeice (p.34)  
*Whoso List to Hunt*: Sir Thomas Wyatt (p.43)  
*A Married State*: Katherine Phillips (p.47)  
*Song of the Worker's Wife*: Alice Gray Jones (p.46)  
*Afternoons*: Philip Larkin (p.35)  
*A Woman to her Lover*: Christina Walsh (p.40)  
*Sonnet 116*: William Shakespeare (p.44)  
*Havisham*: Carol Ann Duffy (p.36).

Many plays and poems are concerned with the relationship between men and women. Choose one relationship between a man and a woman in the drama you have studied and link it with (a) similar relationship(s) in the poetry you have studied.

*Examples of specific tasks:*

1.
  - How does Shakespeare portray the relationship between Petruchio and Katherine in *The Taming of the Shrew*?
  - Male/female relationships are also investigated in the poetry you have studied. Consider how male/female relationships are presented in the poetry you have studied.
  - What is your personal response to the literature you have studied? Make links between the ways the writers have considered and presented the theme.
  
2.
  - Examine the way that Ferdinand woos Miranda in *The Tempest* and the way the relationship develops throughout the play.
  - Examine the way that male/female relationships are also developed in the poetry you have studied.
  - What is your personal response to the literature you have studied? Make links between the ways the writers have considered and presented the theme.



### Task taking (research and planning) - limited control

While in the research and planning stage, students must work under limited supervision. Candidates may make use of research materials in the preparation period and teachers may give advice of a general kind. If students are provided with worksheets/scaffolding for their assignments at this stage, copies of the assistance they have been given must be included with the folders sent to the external moderator and a note made on the student's Unit 3 controlled assessment coversheet of the nature and amount of help given. When assessing the final assignment, it is important that only the candidate's own work is rewarded.

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

### Task taking (formal supervision) - high control

The final assignment must be completed under formal supervision, where no teacher feedback is allowed. Candidates may have access to clean copies of the texts. Students are allowed up to a total of 4 hours. This time allowance may be split up into shorter units to suit the centre. Candidates may use one A4 side of notes in the assessment session, but this must be checked by the teacher to ensure it does not include a pre-prepared draft or outline response. These notes must be the candidate's own work. Candidates' A4 sheets of notes must be submitted to the external moderator along with the controlled assessment assignments. No collaboration is permitted while students are completing the assignment but they may have access to dictionaries and thesauri, and to grammar and spell check programs. The work may be word-processed. Once the work is submitted for assessment, it may not be revised. If the assessment session is broken up into shorter units of time, all the candidates' work, including notes, must be collected and kept securely within the centre. Assignments should be around 1500-2000 words in length.

### Task marking - medium control

Teachers are expected to mark the candidates' work using the assessment criteria provided by WJEC (*see page 19*). Work must contain both in-text annotation and a summative comment. The assignment will be marked out of 40.

#### 'Best fit' marking

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

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

Teachers should use the full range of marks available to them and award *full* marks in any band for work which fully meets that descriptor. The marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but **not** the highest or lowest mark in the band.

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

Candidates are expected to produce a balanced response between the Shakespeare play and the poetry text(s). Where responses are unbalanced, candidates will be self-penalising as they will not be able to access the higher bands of **AO3**, which carries **twice the weighting** of AO1 and AO2.

Moderation will take place at two levels:

- (i) Within the centre to ensure that a uniform standard has been applied across the teaching groups. There must be opportunities to exchange work and discuss criteria during the course: significant differences in the application of criteria and hence in rank-ordering will be difficult to resolve at the final assessment stage. One person must take responsibility for the final moderation procedure within a centre, sampling the work of each teaching group.
- (ii) Through the inspection of a sample of the work by WJEC moderators. Instructions for the administration of internally-assessed work are given in the *WJEC Internal Assessment Manual*. For entries of up to 10 candidates, all folders will be sent. Further samples of work will be sent to the moderator if required. WJEC reserves the right to call in all of a centre's controlled assessment for re-assessment if this proves necessary.

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

### **Candidates with disabilities**

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

### **Authentication of controlled assessments**

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

Before any work towards the controlled assessment is undertaken, the attention of candidates should be drawn to the relevant JCQ Notice to Candidates. This is available on the JCQ website ([www.icq.org.uk](http://www.icq.org.uk)) and included in *Instructions for Conducting Controlled Assessment*. More detailed guidance on the prevention of plagiarism is given in *Plagiarism in Examinations; Guidance for Teachers/Assessors* also available on the JCQ website.

### Assessment Criteria for Unit 3 (N.B. AO3 carries twice the weighting of AO1 and AO2 for this controlled assessment)

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

Total Marks 40	Critical response to texts (AO1) 25% 10 marks	Language, structure and form (AO2) 25% 10 marks	Making links (AO3) 50% 20 marks
0 marks	Nothing written, or what is written is totally irrelevant to the text or not worthy of credit.		
<b>Band 1</b>	<b>(1 mark)</b> Candidates: rely on a limited narrative approach but with some misreadings; make a limited personal response to the text.	<b>(1 mark)</b> Candidates: may make limited and generalised comments about stylistic effects.	<b>(1-3 marks)</b> Candidates: show limited ability to make links; show limited awareness of writers' ideas
<b>Band 2</b>	<b>(2-3 marks)</b> Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	<b>(2-3 marks)</b> Candidates: may make generalised comments about stylistic effects.	<b>(4-7 marks)</b> Candidates: begin to make simple links when required; give simple unfocused comments on writers' ideas.
<i>Errors in grammar, punctuation and spelling and lack of structure are likely to impede communication at times. There will be little evidence of specialist vocabulary.</i>			
<b>Band 3</b>	<b>(4-5 marks)</b> Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	<b>(4-5 marks)</b> Candidates: are able to recognise and make simple comments on particular features of style and structure.	<b>(8-11 marks)</b> Candidates: make straightforward links and connections between texts; begin to make simple comments on some of the different ways writers express meaning; select some obvious features of similarity and difference.
<i>Expression will be reasonably clear and the answer will have a basic structure. Grammar, punctuation and spelling will contain errors but these will not be intrusive; use of specialist vocabulary will be limited and/or not always appropriate.</i>			
<b>Band 4</b>	<b>(6-7 marks)</b> Candidates: make more detailed reference to text; discuss thoroughly and increasingly thoughtfully characters/relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	<b>(6-7 marks)</b> Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	<b>(12-15 marks)</b> Candidates: make some evaluation of subject, theme, character and the impact of texts; explore links when considering writers' different ways of expressing meaning and achieving effects; explain the relevance and impact of connections between texts.
<i>Expression will be mainly clear and fluent and the answer will be quite well structured. There will be some errors in grammar, punctuation and spelling; specialist vocabulary will be used mainly appropriately.</i>			
<b>Band 5</b>	<b>(8-10 marks)</b> Candidates: make increasingly assured selection and incorporation of relevant detail; are able to speculate/offer tentative judgements; are able to evaluate characters/relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support.	<b>(8-10 marks)</b> Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.	<b>(16-20 marks)</b> Candidates: make a sustained discussion of links between texts, confidently evaluating subject, theme, character and the impact of texts; make apt selection of details for cross reference and confidently explore writers' different ways of expressing meaning and achieving effects; at the highest level, make subtle points of connection and probe links confidently.
<i>Expression will be clear and fluent and the answer will be well structured. There will be few errors in grammar, punctuation and spelling; specialist vocabulary will be used appropriately.</i>			

N.B. If the candidates' notes exceed the specified length (i.e. one side of A4) or are otherwise not of an appropriate nature, no marks should be given for the final assignment.

The overall mark awarded must be based on the candidate's own work only; any support given (e.g. work sheets, scaffolding) must be documented, declared, and taken into account in the assessment.

### Additional Guidance

The exemplar tasks are all split into three parts:

- consideration of the theme in relation to the first text;
- consideration of the theme in relation to the second text;
- personal response linking the texts.

There is no prescribed time limit for teaching and learning when preparing the texts for the Reading tasks. However, the **preparation time** for the assignment could be up to about 15 hours for a unit worth 20% of the final mark, according to controlled assessment regulations. This means that the English Literature controlled assessment unit could be given about **15 hours** of preparation time. During this period, the candidates may make suitable notes on their texts and plan out their approaches. Teachers may wish to give candidates guidance on approaches in the form of worksheets or scaffolding. If such aids are provided for the candidates, copies must be enclosed when the sample folders are sent to the moderator and noted on the Unit 3 controlled assessment cover sheet. During the preparation time, the candidates will be able to consult their notes using the texts and any other relevant material.

The **final assessment session** may be arranged in a number of ways. Candidates will have a maximum of **4 hours** to complete their assignment. This may be broken into shorter sessions to fit into the lesson schedule. All work, including the A4 side of notes, must be collected and kept secure within the centre at the end of each formal assessment session. Alternatively, teachers may wish to arrange an assessment session in the examination hall. The latter approach would have the advantage of ensuring that all the candidates complete their work under the same conditions. During the final assessment period, candidates are allowed to consult clean copies of the texts and one A4 side of notes (see p.17). Once the assessment session is complete, candidates are not permitted to resubmit work.

Given that the time limit is relatively short, candidates will need to be focused on task from the onset of their writing. The controlled assessment regulations state that 'Mark schemes must provide suitable credit for precision and succinctness of expression'. Candidates who spend time on extraneous aspects, for example biographical details, will put themselves at a disadvantage. It will be necessary for candidates to 'explain links' between the texts. This should be accomplished via a thorough examination of the ways in which the writers consider the central identified theme. In the exemplar tasks, this aspect will be covered in the final bullet point. The assessment objectives require candidates to 'respond critically' to texts and to 'select and evaluate' relevant material and 'to support interpretations'. They also stress that candidates should 'explain how language, structure and form contribute to a writers' presentation' and that they should 'explain links between texts'. Inevitably, in 'making links' candidates will find it necessary to compare approaches to some extent and this is expected.

The fact that the candidates are only allowed to take one A4 side of notes into the assessment session (see p.17) should eliminate the opportunity for plagiarism. However, it is important that teachers are aware that it may still occur. If plagiarism is discovered after the assessment session, it will not be possible for the candidate to rewrite the work and no marks will be awarded.

After the completion of the assessment session, the work will be marked in the normal way. Each complete essay covering two texts will be **marked out of 40**. Candidates may see their marked work but it is important that the essays are kept securely in the teacher's possession to prevent any tampering with the work. Towards the end of the course, all candidates must complete and sign a controlled assessment coversheet.

# 6

## GRADE DESCRIPTIONS

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content specified by 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 overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

### Grade F

Candidates make an involved, personal response to the effects of language, structure and form in texts, showing some awareness of key ideas, themes or arguments. They support their views by reference to significant features or details. They make straightforward connections and comparisons between texts, and suggest how this contributes to readers' understanding and enjoyment. They are aware that some aspects of texts relate to their specific social, cultural and historical contexts and, and suggest successfully why this may be significant with reference to some texts.

### Grade C

Candidates understand and demonstrate how writers use ideas, themes and settings in texts to affect the reader. They respond personally to the effects of language, structure and form, referring to textual detail to support their views and reactions. They explain the relevance and impact of connections and comparisons between texts. They show awareness of some of the social, cultural and historical contexts of texts and of how this influences their meanings for contemporary and modern readers. They convey ideas clearly and appropriately.

### Grade A

Candidates respond enthusiastically and critically to texts, showing imagination and originality in developing alternative approaches and interpretations. They confidently explore and evaluate how language, structure and form contribute to writers' varied ways of presenting ideas, themes and settings, and how they achieve specific effects on readers. Candidates make illuminating connections and comparisons between texts. They identify and comment on the impact of the social, cultural and historical contexts of texts on different readers at different times. They convey ideas persuasively and cogently, supporting them with apt textual references.

## 7

**THE WIDER CURRICULUM****Key Skills, Functional Skills and Essential Skills (Wales)**

GCSE English Literature will provide a range of opportunities for developing these skills, whether in preparation for functional skills assessments or to provide contexts in which evidence for key skills or essential skills (Wales) portfolios may be produced. The following key/essential skills can be developed through this specification at levels 1 and 2:

- Communication
- Information and Communication Technology
- Problem Solving
- Working with Others
- Improving Own Learning and Performance

Mapping of opportunities for the development of these skills against key/essential skills evidence requirements at level 2 is provided in 'Exemplification of Key/Essential Skills for English Literature', available on the WJEC website.

**Opportunities for use of technology**

Candidates may word process their controlled assessment assignment.

Candidates may choose to access ICT-based information in their study of literary texts, and thus develop the mature and critical use of documents on the Internet and in other non-print based media.

**Spiritual, Moral, Ethical, Social and Cultural Issues**

English Literature is a subject that requires candidates to consider the cultural and historical context of literary texts. Through their studies they will, therefore, have opportunities to reflect on a range of spiritual, moral, ethical, social and cultural issues.

**Citizenship**

The specification gives candidates opportunities to develop the skills of critical and analytical reading. It also allows them to both express and develop their point of view in writing and speaking, whilst encouraging them to consider critically and constructively the views of others. This ability to make informed and considered judgements is a skill vital in the development of individual citizenship.

This specification also underpins the development of a range of Key Skills. These too are of vital importance to individuals in the wider world.

### **Environmental Issues**

Candidates may be offered the opportunity to study literary texts which deal with environmental issues.

### **Health and Safety Consideration**

There are no Health and Safety issues associated with the requirements of this specification.

### **The European Dimension**

Good reading skills in English are essential not just in England and Wales, but also in the wider context of Europe and the world. This specification supports the development of these skills, and provides opportunities for assessment of them in different contexts.



## 8

**APPENDICES****Flexibility of entry**

In England, by end of year 11 candidates in maintained schools may be entered for **EITHER** GCSE English **OR** GCSE English Language and GCSE English Literature. No candidate may be entered for GCSE English with either GCSE English Literature or GCSE English Language in the same series.

GCSE English is not available to candidates in Wales.

In order to facilitate flexibility of entry, WJEC specifications in the three subjects (GCSE English, GCSE English Language, GCSE English Literature) contain certain common aspects:

- In England GCSE English and GCSE English Language controlled assessment reading tasks will be based on texts from the GCSE English Literature external assessment prescribed list
- In England GCSE English and GCSE English Language external assessment examination papers (reading/writing) are common to both subjects.
- GCSE English and GCSE English Language controlled assessment Speaking and Listening requirements are similar in the two subjects.

The following conditions apply to the entry and reporting arrangements for these subjects:

- Candidates entered for GCSE English may not be entered at the same series for either GCSE English Language or GCSE English Literature.

**England**

- In England pre-16 candidates entered for GCSE English Language must also be entered for GCSE English Literature. (Achievement in English Language will only be included in performance tables that record the achievement of 5 or more GCSEs including English and Mathematics if candidates are also entered for English Literature.)

**Wales**

- GCSE English is not available in Wales. Centres can meet the statutory requirements fully through entering pre-16 candidates for both GCSE English Language and GCSE English Literature. For the minority of candidates entered only for GCSE English Language, centres should ensure their taught curriculum fulfils statutory requirements.

**Northern Ireland**

- GCSE English is not available in Northern Ireland. Centres can meet the statutory requirements fully through entering pre-16 candidates for both GCSE English Language and GCSE English Literature. For the minority of candidates entered only for GCSE English Language, centres should ensure their taught curriculum fulfils statutory requirements.



## Controlled assessment cover sheet



GCSE: ENGLISH LITERATURE

GCSE Eng Lit  
**Unit 3**

Centre: \_\_\_\_\_ Candidate's Name: \_\_\_\_\_

Centre No: \_\_\_\_\_ Candidate's No: \_\_\_\_\_

**Linked texts: English / Welsh / Irish Literary Heritage poetry and drama**

Poetry theme .....

Drama text .....

Text studied for Unit 1 .....

Texts studied for Unit 2 .....

A4 side of notes used in assessment session \*Yes / No  
\* Please delete as appropriate

Title/Background to Assignment	Mark /40

**NOTICE TO CANDIDATE****The work you submit for assessment must be your own.****If you copy from someone else, allow another candidate to copy from you, or if you cheat in any other way, you may be disqualified from at least the subject concerned.****Declaration by candidate**I have read and understood the **Notice to Candidate** (above). I have produced the attached work without assistance other than that which my teacher has explained is acceptable within the specification.

Candidate's signature: \_\_\_\_\_ Date: \_\_\_\_\_

*Supporting comments linked to assessment criteria and an indication of the nature of any assistance given to the candidate (including details of worksheets/scaffolding if used - with examples attached).*

**Declaration by teacher**

I confirm that the candidate's work was conducted under the conditions laid out in the specification. I have authenticated the candidate's work and am satisfied that to the best of my knowledge the work produced is solely that of the candidate.

Teacher's signature: \_\_\_\_\_ Date: \_\_\_\_\_

\* Please ensure that each candidate's notes are included in the moderation sample.

**WJEC GCSE English/Welsh/Irish Literary Heritage Poetry Collection**

*The Passionate Shepherd to His Love* Christopher Marlowe  
*The Sun Rising* John Donne  
*Cousin Kate* Christina Rossetti  
*Sonnet 18* William Shakespeare  
*Sonnet 43* Elizabeth Barrett Browning  
*Valentine* Carol Ann Duffy  
*A Frosty Night* Robert Graves  
*The Flea* John Donne  
*Holy Sonnet 17* John Donne  
*Long Distance II* Tony Harrison  
*Catrin* Gillian Clarke  
*Follower* Seamus Heaney  
*What has Happened to Lulu?* Charles Causley  
*Mid-Term Break* Seamus Heaney  
*The Almond Tree* Jon Stallworthy  
*On My First Son* Ben Jonson  
*Prayer Before Birth* Louis MacNeice  
*On My First Son* Ben Jonson  
*My Grandmother* Elizabeth Jennings  
*My Heart is Like a Withered Nut!* Caroline Norton  
*Old Age Gets Up* Ted Hughes  
*Sweet 18* Sheenagh Pugh  
*Do Not Go Gentle Into That Good Night* Dylan Thomas  
*Crabbed Age and Youth* William Shakespeare  
*Porphyria's Lover* Robert Browning  
*I Have Longed to Move Away* Dylan Thomas  
*Leisure* W.H. Davies  
*Human Interest* Carol Ann Duffy  
*Hawk Roosting* Ted Hughes  
*My Last Duchess* Robert Browning  
*Ozymandias* Percy Bysshe Shelley  
*The Interrogation* Edwin Muir  
*They Did Not Expect This* Vernon Scannell  
*Meeting Point* Louis MacNeice  
*Afternoons* Philip Larkin  
*Havisham* Carol Ann Duffy  
*To the Virgins, To Make Much of Time* Robert Herrick  
*To His Coy Mistress* Andrew Marvell  
*Song: The Willing Mistriss* Aphra Behn  
*A Woman to Her Lover* Christina Walsh  
*Twice Shy* Seamus Heaney  
*The Beggar Woman* William King  
*Whoso List to Hunt* Sir Thomas Wyatt  
*Sonnet 116* William Shakespeare  
*Sonnet 130* William Shakespeare  
*Song of the Worker's Wife* Alice Gray Jones (Translated from the Welsh by Katie Gramich)  
*A Married State* Katherine Philips  
*Chapel Deacon* R.S. Thomas  
*The Hunchback in the Park* Dylan Thomas  
*Displaced Person Looks at a Cage-bird* D.J. Enright  
*Base Details* Siegfried Sassoon  
*The Capon Clerk* Sheenagh Pugh

*You Will Be Hearing From Us Shortly* U.A. Fanthorpe  
*Refugee Blues* W.H. Auden  
*In Church* Thomas Hardy  
*Dulce et Decorum Est* Wilfred Owen  
*A Refusal to Mourn the Death, by Fire, of a Child in London* Dylan Thomas  
*The Soldier* Rupert Brooke  
*The Conscript* Wilfrid Gibson  
*MCMXIV* Philip Larkin  
*The Charge of the Light Brigade* Alfred Lord Tennyson  
*The Send Off* Wilfred Owen  
*The Man He Killed* Thomas Hardy  
*Drummer Hodge* Thomas Hardy  
*The Hero* Siegfried Sassoon

For the GCSE English Literature / English controlled assessment task candidates must also study an entire Shakespeare play chosen by the centre (not *Othello* or *Much Ado About Nothing*).