

GCSE (9–1)

Comparison Guide

J352

ENGLISH LITERATURE

A Comparison of the Cambridge
IGCSE English Literature and
the Reformed OCR GCSE English
Literature

September 2014



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A Comparison of the Cambridge IGCSE English Literature and the Reformed OCR GCSE English Literature

At this time of change and transition, schools may wish to reflect and re-consider their choice of specifications and awarding bodies. We are aware that such choices are never easy and that teachers try very hard to select specifications that enable their learners to succeed. A number of schools in the past opted for IGCSEs to benefit their learners because these syllabuses afforded more breadth and flexibility.

However, in view of the curriculum reforms for courses starting in 2015, to be first examined in 2017, IGCSE centres may wish to transfer to alternate specifications which will carry performance points, including OCR's GCSE (9-1) English Literature (J352). CIE and OCR work together within our parent company, Cambridge Assessment, and in order to help you at this time of transition, we set below a comparison of our Literature qualifications for 16 year olds. The comparison focuses mainly on areas of skills, specification content and assessment.

There are, obviously, clear similarities and some differences between IGCSE and GCSE. IGCSE Literature is quite appropriately more flexible and international in its perspective, however, both are skills-based and focus on:

- the development of close reading
- understanding the techniques used by writers
- analysis, critical thinking and appreciation of literature
- the exploration of a range of literary genres, modern as well as pre-twentieth century.

It is important to be clear that Ofqual have stipulated certain requirements for the reforms which cannot be deviated from, and these will be common to the specifications of all awarding bodies. For example:

- A new grading scale using the numbers 1–9 to identify levels of performance, (with 9 being the top level)
- English Literature will be untiered
- GCSEs will be linear with assessment to be taken at the end of the course in the summer
- Assessment is by external examination only.

In addition, for GCSE English Literature there are requirements that learners study whole texts that are intellectually challenging and substantial, and that they make comparisons across texts. These texts must include:

- at least one play by Shakespeare
- at least one 19th century novel (short stories should not form part of this category)
- a selection of poetry since 1789 including Romantic poetry (no fewer than 15 poems)
- fiction or drama from the British Isles from 1914 onwards.



Comparison of IGCSE Literature and the new GCSE Literature

(Italics indicate some of the differences between the two specifications)

IGCSE First Language English syllabus 0486 International outlook with local relevance	New GCSE Literature (specification J352) Wide range of modern and English literary heritage texts
<p>Skills-based</p> <ul style="list-style-type: none"> • Read range of texts (drama, poetry and prose) • Understand context • Respond to unseen texts (optional) • Analyse effects created • Informed personal response. 	<p>Skills-based</p> <ul style="list-style-type: none"> • Read range of texts – modern and literary heritage • Respond to unseen texts • <i>Comparative writing</i> • Analyse effects created • Personal response.
<p>Content Overview One compulsory component : 1 hour 30 minutes</p> <p>1. Poetry and Prose: Answer two questions on two set texts. Choice of extract-based and essay-type questions. (50%)</p> <p>And one other (or combination) from:</p> <p>2. Drama: (closed book - 1 hour 30 minutes) Answer two questions on two texts, one extract-based and one essay. (50%)</p> <p>OR (3&4)</p> <p>3. Drama (open text 45 minutes) and 4 Unseen (1 hour 15 minutes) prose and poetry (25%+25%)</p> <p>OR (3&5)</p> <p>4. Drama (open text 45 minutes) and 5. Coursework (two assignments each on a different text). (25%+25%)</p> <p><i>At IGCSE there are a number of <u>optional</u> elements available e.g.:</i></p> <ul style="list-style-type: none"> - Open book option for Drama - A Shakespeare play is optional - Unseen option of prose and poetry but not comparative - Coursework is optional <p><i>The minimum examination duration is 2 hours 15 minutes plus coursework; otherwise 3 or 3.5 hours.</i></p>	<p>Content Overview Two compulsory components: 2 hours each</p> <p>1. Modern and literary heritage texts (01)</p> <p>A. Answer one question which is in two parts:</p> <p>a) A comparison of an extract from the studied text with a modern unseen extract</p> <p>AND</p> <p>b) A question on the studied text.</p> <p>B. 19th century prose Answer one question from choice of two: (25%+25%)</p> <ul style="list-style-type: none"> - Extract-based or essay. <p>2. Poetry and Shakespeare (02)</p> <p>A. Answer one Poetry question which is in two parts:</p> <p>a) A comparison of a poem from the OCR Anthology with an unseen poem</p> <p>AND</p> <p>b) A question on a different poem from the studied anthology</p> <p>B. Shakespeare – one play from set selection Answer one question from choice of two: (25%+25%)</p> <ul style="list-style-type: none"> - extract-based linked to whole text or essay. <p><i>In the new GCSE specification there are a number of <u>compulsory</u> elements:</i></p> <ul style="list-style-type: none"> - Response to unseen extracts - Comparative response - Response to a Shakespeare text <p><i>The minimum examination duration is 4 hours.</i></p>



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<p>Assessment Objectives (AOs)</p> <p>AO1: show detailed knowledge of the content of literary texts in the three main forms (drama, poetry and prose)</p> <p>AO2: understand the meanings of literary texts and their contexts, and explore texts beyond surface meanings to show deeper awareness of ideas and attitudes</p> <p>AO3: recognise and appreciate ways in which writers use language, structure and form to create and shape meanings and effects</p> <p>AO4: communicate a sensitive and informed personal response to literary texts.</p> <p><i>The AOs are similar:</i></p> <ul style="list-style-type: none"> - Knowledge, analysis, personal response. - There is no specific AO for the use of language: range of vocabulary, spelling and punctuation. 	<p>Assessment Objectives (AOs)</p> <p>AO1: Read, understand and respond to texts. Students should be able to:</p> <ul style="list-style-type: none"> • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations. <p>AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p> <p>AO3: Show understanding of the relationships between texts and the contexts in which they were written.</p> <p>AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p> <p><i>The AOs are more explicit e.g. 'use of textual references, including quotations':</i></p> <ul style="list-style-type: none"> - Comparative responses are required. - There is an AO for the use of language: range of vocabulary, spelling and punctuation.
<p>Assessment</p> <ol style="list-style-type: none"> 1. June and November exams 2. Grades: A*-G 3. All AOs carry the same weight: 25% 4. All questions and coursework assignments worth 25 marks. 	<p>Assessment</p> <ol style="list-style-type: none"> 1. June exam only 2. Scale 9-1 (9 highest) 3. AOs weightings vary (AO1 and AO2 <i>i.e. understanding and analysis carry more weight - 20+%</i>), than context and language used: SPAG - 15-5%) 4. Two-part questions 5. Some questions worth 20 marks and some 40 – the latter include 4 marks for SPAG.



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<p>Texts for 2016 exam</p> <p>Section A: Poetry</p> <p>Candidates answer on one set text in this section. <u>Thomas Hardy - the following 14 poems:</u> Neutral Tone 'I Look into My Glass' Drummer Hodge The Darkling Thrush On the Departure Platform The Pine Planters The Convergence of the Twain The Going The Voice At the Word 'Farewell' During Wind and Rain In Time of 'The Breaking of Nations' No Buyers: A Secret Scene Nobody Comes</p> <p>OR</p> <p>From Jo Phillips, ed. <i>Poems Deep & Dangerous</i> The following 14 poems (from Section 4 'One Another'): John Clare, 'First Love' Matthew Arnold, 'To Marguerite' Elizabeth Jennings, 'One Flesh' Christina Rossetti, 'Sonnet' ('I wish I could remember that first day') William Shakespeare, 'Shall I Compare Thee...?' Elma Mitchell, 'People Etcetera' Patricia Beer, 'The Lost Woman' Owen Sheers, 'Coming Home' Sam Hunt, 'Stabat Mater'</p>	<p>Texts proposed from 2015</p> <p>Modern prose or drama</p> <p><u>Choice of one set text from:</u></p> <ul style="list-style-type: none"> • <i>Anita and Me</i> – Meera Syal • <i>Never Let Me Go</i> – Kazuo Ishiguro • <i>Animal Farm</i> – George Orwell • <i>An Inspector Calls</i> – J. B. Priestley • <i>My Mother Said I Never Should</i> – Charlotte Keatley • <i>DNA</i> – Dennis Kelly. <p>19th century prose</p> <p><u>Choice of one set text from:</u></p> <ul style="list-style-type: none"> • <i>Great Expectations</i> – Charles Dickens • <i>Pride and Prejudice</i> – Jane Austen • <i>The War of the Worlds</i> – H G Wells • <i>The Strange Case of Dr Jekyll and Mr Hyde</i> – Robert Louis Stevenson • <i>Jane Eyre</i> – Charlotte Brontë. <p>Poetry across time</p> <p><u>Choice of one themed poetry cluster (15 poems) from the OCR Poetry Anthology:</u></p> <ul style="list-style-type: none"> • Love and Relationships • Conflict • Youth and Age. <p>Shakespeare</p> <p><u>Choice of one play from:</u></p> <ul style="list-style-type: none"> • <i>Romeo and Juliet</i> • <i>The Merchant of Venice</i> • <i>Macbeth</i> • <i>Much Ado About Nothing</i>.



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<p>Simon Armitage, 'In Our Tenth Year' William Shakespeare, 'The Marriage of True Minds' Seamus Heaney, 'Follower' Michael Laskey, 'Registers' Chris Banks, 'The Gift' Liz Lochhead, 'Laundrette' Liz Lochhead, 'Poem for My Sister' Patricia McCarthy, 'Football After School'</p> <p>OR</p> <p><i>**From Songs of Ourselves Volume 2, Part 1, the following 14 poems:</i></p> <p>William Blake, 'The Clod and The Pebble' Lady Mary Wroth, 'Song' Kathleen Raine, 'Passion' George Herbet, 'Love (3)' John Donne, 'Lovers' Infiniteness' William Wordsworth, 'She was a Phantom of Delight' Emma Jones, 'Tiger in the Menagerie' Amanda Chong, 'lion heart' Edith Sitwell, 'Heart and Mind' Liz Lochhead, 'For My Grandmother Knitting' Dilip Chitre, 'Father Returning Home' Patricia Beer, 'The Lost Woman' Owen Sheers, 'Coming Home' Sam Hunt, 'Stabat Mater'</p>	<p><i>World literature in English is not included.</i></p> <p><i>There are some shared texts e.g.</i></p> <ul style="list-style-type: none"> - <i>An Inspector Calls</i> - <i>The Merchant of Venice</i> - <i>The Strange Case of Dr Jekyll and Mr Hyde</i> <p><i>Also there are common themes in poetry.</i></p>



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<p>Section B: Prose</p> <p>Candidates answer on one set text in this section.</p> <p>Jane Austen <i>Northanger Abbey</i></p> <p>* George Eliot <i>Silas Marner</i> (note this will now stay on the syllabus until 2017)</p> <p>Susan Hill <i>I'm the King of the Castle</i></p> <p>Robert Louis Stevenson <i>The Strange Case of Dr Jekyll and Mr Hyde</i></p> <p>** Chinua Achebe <i>No Longer at Ease</i></p> <p>** Michael Frayn <i>Spies</i></p> <p>** R.K. Narayan <i>The English Teacher</i></p> <p>OR</p> <p>** from <i>Stories of Ourselves</i> The following 10 stories:</p> <p>no. 10 Saki (Hector Hugo Munro), 'Sredni Vashtar'</p> <p>no. 17 Sylvia Townsend Warner, 'The Phoenix'</p> <p>no. 19 Bernard Malamud, 'The Prison'</p> <p>no. 22 J G Ballard, 'Billennium'</p> <p>no. 24 Maurice Shadbolt, 'The People Before'</p> <p>no. 30 Patricia Highsmith, 'Ming's Biggest Prey'</p> <p>no. 34 Anita Desai, 'Games at Twilight'</p> <p>no. 39 Paule Marshall, 'To Da-duh, in Memoriam'</p> <p>no. 40 Rohinton Mistry, 'Of White Hairs and Cricket'</p> <p>no. 45 Adam Thorpe, 'Tyres'</p> <p>Drama</p> <p>Candidates must answer on two different set texts for Component 2 and one for Component 3.</p> <p>Arthur Miller <i>All My Sons</i></p> <p>* J.B. Priestley <i>An Inspector Calls</i></p> <p>* William Shakespeare <i>The Merchant of Venice</i></p> <p>** William Shakespeare <i>Henry V</i></p> <p>** J Lawrence/R Lee <i>Inherit The Wind</i></p>	

* Text examined also in June and November 2017

** Text examined also in June and November 2017 and 2018



In conclusion:

Both specifications are skills-based and focus on:

- developing close reading
- understanding techniques used by writers
- analysis, critical thinking and appreciation of literature
- exploring a range of literary genres, modern as well as pre-twentieth century.

The IGCSE Literature syllabus seems to offer more choice and be more flexible and less prescriptive, and this is appropriate and in line with its international perspective.

The Reformed GCSE Literature specification is inevitably more prescribed because of Ofqual's requirements that it:

- is assessed entirely by linear examinations of a minimum of 4 hours
- makes comparisons across texts
- follows specific AOs (including AO4 for language use) and weightings (i.e. that AO3 and AO4 carry less weight than AO1 and AO2)
- includes:
 - at least one play by Shakespeare
 - at least one 19th century novel (short stories not permitted here)
 - poetry since 1789 including Romantic poetry
 - fiction and drama from the British Isles from 1914 onwards.





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