# Coursework Guidance

## GCE English Literature

OCR Advanced Subsidiary GCE in English Literature   H071

Unit F662 *Literature post-1900*

This Coursework Guidance is designed to accompany the OCR Advanced Subsidiary GCE specification in English Literature for teaching from September 2008.

# Contents

# 1    Introduction

The new structure of assessment at Advanced level has been introduced for teaching from September 2008. The Specification is designed to build on the knowledge, understanding and skills established in GCSE English, GCSE English Literature and in the National Curriculum Programmes of Study for Key Stages 3 and 4.

The Specification is set out in the form of units. This Coursework Guidance is provided in addition to the Specification to support teachers in understanding the detail necessary to prepare candidates for the Advanced Subsidiary coursework Unit F662: *Literature post-1900*.

It is important to note that the Specification is the document on which assessment is based; it specifies the content and skills to be covered in delivering a course of study. At all times, therefore, this coursework guidance booklet should be read in conjunction with the Specification. If clarification on a particular point is needed then reference should be in the first instance to the Specification.

OCR recognises that programmes of teaching and learning in preparation for this qualification will vary from centre to centre and from teacher to teacher. This Coursework Guidance is offered to support teachers and it is recognised that individual teachers may want to make modifications to the suggested materials and approaches. Further support is offered through the OCR Coursework Consultancy service for GCE English Literature (see OCR website for details).

# 2   Summary of Unit Content

## Unit F662: *Literature post-1900*

The aim of this internally-assessed unit is to encourage interest and enjoyment in contemporary literary studies and for candidates to develop:

- an understanding and appreciation of literary texts in the light of other readers' views;

- an ability to link and explore relationships between texts in different ways appropriate to literary study: thematically and/or stylistically.

**Literary texts requirements**

Candidates are required to study three post-1900 texts. Of these three:

- at least two must be literary texts;

- one literary text must have been first published or performed after 1990;

- one literary text may be a significant/influential text in translation;

- one text may be a work of literary criticism or cultural commentary.

Literary texts may be chosen from within the same genre or across genres.

Centres and candidates must select texts in groupings that facilitate links or contrasts, in order to develop the ability to explore how texts illuminate and connect with each other. Texts should be selected on the basis of offering candidates a range of work of literary merit and significance.

**Note**: The texts chosen must not appear on any of the set text lists for the externally-assessed units at AS and A Level.

**Task requirements**

Candidates are required to produce a folder of coursework of a maximum of 3000 words with **two** tasks.

## Task 1: Close reading OR re-creative writing with commentary

Candidates can select to do:

**Either** – a close, critical analysis of a section of their chosen text or poem. Candidates are recommended to select a small section of text, up to **three pages** of prose or drama or up to **40 lines** of poetry.

Candidates are required to include a copy of their chosen passage when they submit their coursework folder.

**Or** – an item of re-creative writing based on a selected passage of their chosen text or of their chosen poem, with a commentary explaining the links between the candidate's own writing and the original passage selected.

Candidates are required to include a copy of their chosen passage or poem when they submit their coursework folder.

**This task must be based on one literary text.**

## Task 2: An essay on linked texts

Candidates submit an essay considering two texts exploring contrasts and comparisons between them, informed by interpretations of other readers. The term 'other readers' is defined as:

- reference to recognised critics;

- different theatrical interpretations of drama where candidates discuss different directors' presentations or different actors' portrayals;

- exploring a text in relation to, for example, Aristotelian or other concepts of tragedy;

- developing a theoretical approach to the study of their texts (feminism or Marxism, for example);

- different interpretations of texts produced through rewriting or television/film adaptations.

# 3   Coursework Guidance

## Unit F662: *Literature post-1900*

The following gives guidance on the requirements for **Task 2**: **An essay on linked texts** and provides suggestions for the grouping of texts where the assessment focus is AO1 (articulating a creative, informed and relevant response), AO3 (exploring connections and comparisons) and AO4 (demonstrating understanding of contexts).

It is important to note that these are initial suggestions. Teachers can create groupings of texts that best suit their own teaching programmes and their learners' interests provided that the selections meet the requirements of the Specification. Advice on whether groupings and possible contrasts and comparisons are acceptable is available from OCR.

**Note: There is no requirement to link Task 1 and Task 2 texts but teachers may group all three texts if they wish.**

### GROWING UP  -  innocence to experience

A commonly set theme for GCSE literature studies, the intention is to offer texts that focus on the move through adolescence. The proposed prose texts offer contrasting viewpoints - male and female, institutional and domestic, public and private, communal and individual. The poetry offers the longer perspective - adult reflection on moments in childhood that reveal the difference between the two worlds of the child and the adult.

| | | |
|---|---|---|
| Alan Bennett | • *The History Boys* | 2006 |
| Jeanette Winterson | • *Oranges are not the Only Fruit* | 1985 |
| Seamus Heaney | • *Death of a Naturalist* | 1966 |
| *Other suggested texts:* | | |
| Carson McCullers | • *The Member of the Wedding (play)* | 1951 |
| L P Hartley | • *The Go-Between* | 1953 |
| Ian McEwan | • *Atonement* | 2001 |
| Miles Franklin | • *My Brilliant Career* | 1901 |

Possible contrasts and comparisons to be made as informed by other readers:

"The past is a foreign country: they do things differently there." Compare and contrast ways in which two of your chosen writers suggest that the past can seem a different world from the present.

"Rites of passage or baptisms of fire are part of the process of growing up." Compare and contrast the ways in which two of your chosen writers present growing up in the light of this comment.

## ADVENTURE/FANTASY  -  moving beyond the real

Perhaps, still, for many young people, the first experience of literature. The coursework offers the opportunity to turn reading for pleasure into a focus for academic study.

| Rudyard Kipling | • *Kim* | 1901 |
|---|---|---|
| Geoffrey Household | • *Rogue Male* | 1939 |
| Gibson and Sterling | • *The Difference Engine* | 1990 |
| *Other suggested texts:* | | |
| Colin Teevan | • *Monkey* | 2001 |
| Philip Pullman | • *Northern Lights* | 1995 |
| Ursula Le Guin | • *The Left Hand of Darkness* | 1969 |
| Peter Carey | • *True History of the Kelly Gang* | 2001 |
| H G Wells | • *The First Men in the Moon* | 1901 |
| Alan Ayckbourn | • *The Boy Who Fell Into a Book* | 1998 |
| Carol Ann Duffy | • *Grimm Tales* | 1996 |

Possible contrasts and comparisons to be made as informed by other readers:

"Narrative method drives all adventure and fantasy fiction." Compare and contrast ways in which features of narrative method such as voice, style and structure drive two of your chosen adventure/fantasy texts.

"Although set in alternative worlds, adventure/fantasy literature reveals as much about the culture that produced it as it does imagined worlds." Compare and contrast two of your chosen texts in the light of this comment.

## FAITH IN THE WORLD  -  how the spiritual is made real

Much modern literature has explored the place of belief systems in the modern world.  Religion is a subject which can arouse strong feelings and give rise to interesting classroom debates. Students enjoy engaging with this topic in the light of contemporary political and secular debate as in the current controversies stimulated by Richard Dawkins for example.

| T S Eliot | • *Ash Wednesday, The Waste Land, Four Quartets* | 1922-1945 |
|---|---|---|
| Jill Paton Walsh | • *Knowledge of Angels* | 1994 |
| Arundhati Roy | • *The God of Small Things* | 1997 |
| *Other suggested texts:* | | |
| Antonia White | • *Frost in May* | 1933 |
| Graham Greene | • *The Power and the Glory* | 1940 |

| Evelyn Waugh | • *Brideshead Revisited* | 1945 |
|---|---|---|
| George Bernard Shaw | • *Saint Joan* | 1923 |
| E M Forster | • *A Passage to India* | 1924 |

Possible contrasts and comparisons to be made as informed by other readers:

"Twentieth century writing is particularly good at exploring the political manipulation of religion." How far, and in what ways, have you found this to be true of two different writers?

"Religion is both a cohesive and a divisive social force." Compare ways in which two of your writers present the influence religion has on society.

## AROUND BRITAIN  -  beyond literature of the English

The very title English Literature emphasizes the primacy of one of the four member nations; however all regions have contributed to the strength of the canon. They write in English, but bring the influence of "Celtic" traditions to their work so that Dylan Thomas' poetry is influenced by the rules of cynghanedd and Brian Friel's drama by the complex history of the relationship between England and Ireland.

| Brian Friel | • *Translations* | 1980 |
|---|---|---|
| Malcolm Pryce | • *Aberystwyth Mon Amour* | 2001 |
| George Mackay Brown | • *Greenvoe* | 1972 |
| *Other suggested texts:* | | |
| W B Yeats | • *The Tower* | 1928 |
| Patrick McCabe | • *The Dead School* | 1995 |
| J M Synge | • *The Playboy of the Western World* | 1907 |
| James Joyce | • *Dubliners* | 1914 |
| Gillian Clarke | • *Selected Poems* | 1985 |
| Alasdair Gray | • *Lanark* | 1981 |
| Dylan Thomas | • *Collected Poems* | 1934-1953 |
| R S Thomas | • *Collected Poems* | 1945-1990 |
| Don Patterson | • *Landing Light* | 2003 |
| Seamus Heaney | • *New Selected Poems* | 1966-1987 |
| John McGahern | • *Amongst Women* | 1990 |

Possible contrasts and comparisons to be made as informed by other readers:

Compare and contrast ways in which two of your chosen writers' work reflects the influence of literary and/or historical traditions of the "Celtic" nations.

Compare and contrast the importance of the Irish/Welsh/Scottish setting of two of your chosen texts.

## AFTER THE GREAT WAR  -  how war comes down to us

Many students will have encountered literature of the Great War during GCSE studies. Here is an opportunity to consider modern responses to modern wars and to look in more detail at literature of the two World Wars.

| | | |
|---|---|---|
| William Wharton | • *Birdy* | 1978 |
| Pat Barker | • *Regeneration* | 1991 |
| Kurt Vonnegut Jr. | • *Slaughterhouse-Five* | 1969 |
| *Other suggested texts:* | | |
| Gregory Burke | • *Black Watch* | 2006 |
| Colin Teevan | • *How Many Miles to Basra?* | 2006 |
| Michael Herr | • *Dispatches* | 1977 |
| Bertolt Brecht | • *The Caucasian Chalk Circle* | 1944 |
| Erich Maria Remarque | • *All Quiet on the Western Front* | 1929 |
| Siegfried Sassoon | • *Poems Newly Selected* | 1940 |
| ed. Catherine Reilly | • *Scars upon my Heart* | 1981 |
| Isaac Rosenberg | • *The Collected Works* | 1984 |
| R C Sherriff | • *Journey's End* | 1928 |
| Sebastian Faulks | • *Birdsong* | 1993 |
| Theatre Workshop | • *Oh What a Lovely War* | 1963 |
| Keith Douglas | • *The Complete Poems* | 1978 |

Possible contrasts and comparisons to be made as informed by other readers:

"War brings out the best and the worst in humanity." Compare and contrast ways in which two of your chosen writers reveal the impact that war has on the individual and on society.

"The war provided a disturbing context for painfully observant records or vehicles of protest." Compare and contrast two of the war texts you have studied in the light of this comment.

## BEYOND BRITAIN  -  gifts from overseas

The language of English Literature has been both enriched and transformed by its involvement with other cultures.

| | | |
|---|---|---|
| Grace Nichols | • *The Fat Black Woman Poems* | 1984 |
| Andrea Levy | • *Small Island* | 2004 |
| Benjamin Zephaniah | • *City Psalms* | 1993 |
| *Other suggested texts:* | | |
| Chinua Achebe | • *Things Fall Apart* | 1958 |
| Ngugi Wa Thiong'o | • *A Grain of Wheat* | 1967 |

| Joseph Conrad | • *Heart of Darkness* | 1902 |
| Athol Fugard | • *The Township Plays* | 1958-1973 |
| David Dabydeen | • *The Counting House* | 1996 |
| James Baldwin | • *Going to Meet the Man* | 1965 |
| Toni Morrison | • *Beloved* | 1987 |
| August Wilson | • *Fences* | 1985 |

Possible contrasts and comparisons to be made as informed by other readers:

"The main gift that colonial and post colonial literature has brought to English is the enrichment of the language." Compare and contrast ways in which you feel two of your chosen writers have enriched the English language.

"Writers don't give prescriptions. They give headaches."(Achebe - *Anthills of the Savannah*). Compare and contrast ways in which two of your chosen writers give headaches or prescriptions.

## LOVE - "Tell me the truth about love"

The complexity of human love has always been one of the richest subjects of literature.

| Ted Hughes | • *The Birthday Letters* | 1998 |
| A S Byatt | • *Possession* | 1990 |
| Jeanette Winterson | • *The Passion* | 1987 |
| *Other suggested texts:* | | |
| Elizabeth Bowen | • *The Death of the Heart* | 1938 |
| Carol Ann Duffy | • *Rapture* | 2005 |
| Vikram Seth | • *A Suitable Boy* | 1993 |
| Arundhati Roy | • *The God of Small Things* | 1997 |
| Ian McEwan | • *Enduring Love* | 1997 |
| Terence Rattigan | • *The Deep Blue Sea* | 1952 |
| Patrick Marber | • *Closer* | 2004 |
| Jim Cartwright | • *The Rise and Fall of Little Voice* | 1992 |
| Vikram Seth | • *The Golden Gate* | 1986 |

Possible contrasts and comparisons to be made as informed by other readers:

"Passion is both liberating and imprisoning." Compare and contrast ways in which two of your chosen writers present relationships in the light of this comment.

"All great love stories end in tragedy." Compare and contrast two of your chosen texts in the light of this comment.

## THINGS FALL APART  -  post-modern writing

That English Literature can often be about no more than itself or the complexity of relating reality to the page has been the hallmark of literary modernism and the movements it has fostered since its birth.

| | | |
|---|---|---|
| Carol Ann Duffy | • *The World's Wife* | 1999 |
| Angela Carter | • *Wise Children* | 1991 |
| Virginia Woolf | • *Orlando* | 1928 |
| *Other suggested texts:* | | |
| John Fowles | • *The French Lieutenant's Woman* | 1969 |
| Jean Rhys | • *Wide Sargasso Sea* | 1966 |
| Edward Bond | • *Restoration* | 1986 |
| Tom Stoppard | • *Rosencrantz and Guildenstern are Dead* | 1966 |
| Timberlake Wertenbaker | • *Our Country's Good* | 1988 |
| Tony Kushner | • *Angels in America* | 1992 |
| Caryl Churchill | • *Blue Heart* | 1997 |
| Sarah Kane | • *Blasted* | 1995 |
| Joe Penhall | • *Blue/Orange* | 2000 |

Possible contrasts and comparisons to be made as informed by other readers:

"The post-modernist writer delights in broken imagery, celebrates fragmentation". Compare and contrast two of your chosen texts in the light of this comment.

"Literature has become knowingly self conscious and actively presents itself in relation to texts that have come before." Compare and contrast two of your texts in the light of this comment.

## DYSTOPIA  -  between the idea and the reality … falls the shadow

We dream of our perfect world, but we fail to create it.

| | | |
|---|---|---|
| Russell Hoban | • *Riddley Walker* | 1980 |
| Angus Wilson | • *The Old Men at the Zoo* | 1961 |
| Will Self | • *The Book of Dave* | 2006 |
| *Other suggested texts:* | | |
| Margaret Atwood | • *The Handmaid's Tale* | 1985 |
| George Orwell | • *Nineteen Eighty-Four* | 1948 |
| Aldous Huxley | • *Brave New World* | 1932 |
| Anthony Burgess | • *A Clockwork Orange* | 1962 |
| Edward Bond | • *Lear* | 1971 |
| Mark Ravenhill | • *The Cut* | 2006 |

Possible contrasts and comparisons to be made as informed by other readers:

"The horror of dystopian fiction remains the same but each generation invents a new kind of nightmare for itself." Compare and contrast two of your chosen texts in the light of this comment.

Compare and contrast ways in which two of your chosen writers find endings for their dystopian tales. What degree of optimism for the future of the human race did you find in these endings?

## HISTORICAL WRITING  -  re-creating the past

Must writers inevitably reconsider the past in the light of the concerns of their own time?

| | | |
|---|---|---|
| Peter Ackroyd | • *Hawksmoor* | 1985 |
| D K Broster | • *The Flight of the Heron* | 1925 |
| Sebastian Faulks | • *Birdsong* | 1993 |
| *Other suggested texts:* | | |
| Jeannette Winterson | • *The Passion* | 1987 |
| Arthur Miller | • *The Crucible* | 1952 |
| David Hare | • *Plenty* | 1978 |
| G B Shaw | • *Saint Joan* | 1923 |
| Thomas Keneally | • *The Playmaker* | 1987 |
| Kate Atkinson | • *Behind the Scenes at the Museum* | 1995 |
| Tom Stoppard | • *Arcadia* | 1993 |
| Anthony Sher | • *The Year of the King* | 1985 |
| Max Stafford-Clark | • *Letters to George* | 1997 |

Possible contrasts and comparisons to be made as informed by other readers:

Compare and contrast ways in which two of your chosen writers seek to recreate the past.

"Historical writing will always look at the past through the eyes of its own age." Compare and contrast two of your chosen texts in the light of this comment.

# 4 Assessment Criteria
## Unit F662 *Literature post-1900*

Candidates are required to submit a coursework folder of a maximum of 3000 words. There are **two** tasks:

**Task 1: Close reading OR re-creative with commentary (15 marks)**

**Close reading**

Candidates are required to write a close critical analysis of a section of their chosen text.

**Re-creative writing with commentary**

Candidates are required to produce an item of re-creative writing based on a selected passage of their chosen text or poem with a commentary.

Candidates are assessed on:

AO1: articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression;

AO2: demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

**Assessment**

**Step 1: Determine the band**

1. Match evidence of achievement against the descriptors for the assessment grid.

2. Use the best fit method, balancing strengths against limitations, to establish the appropriate band.

*Note that assessments refer to bands and do not correlate to grades.*

**Step 2: Determine the mark**

To determine the mark within the band, consider the following

| Descriptor | Award mark |
|---|---|
| on the borderline of this band and the one below | at bottom of band |
| just enough achievement on balance for this band | above bottom and below middle of band |
| meets the criteria but with some slight inconsistency | above middle and below top of band |
| consistently meets the criteria for this band | at top of band |

The final mark will reflect the balance of achievement and will take into account the dominant assessment objective. The relative weighting of the assessment objectives can be represented as:

| Unit F662 | AO1 | AO2 | AO3 | AO4 |
|---|---|---|---|---|
| Task 1 | 5 | 10 | n/a | n/a |

# Task 1: Close reading

| | | |
|---|---|---|
| **Band 5**<br><br>12–15 marks | AO1 | • excellent and consistently detailed understanding of selected passage;<br>• consistently fluent and accurate writing in appropriate register;<br>• critical terminology accurately and consistently used;<br>• well-structured, coherent and detailed argument consistently developed. |
| | AO2 | • consistently coherent and detailed discussion of effects of language, form and structure in selected passage;<br>• excellent and consistently effective use of analytical methods;<br>• consistently effective use of quotations and references, critically addressed, blended into discussion. |
| **Band 4**<br><br>9–11 marks | AO1 | • good understanding of selected passage;<br>• good level of coherence and accuracy in writing, in appropriate register;<br>• critical terminology used accurately;<br>• well-structured arguments, with clear line of development. |
| | AO2 | • developed and good level of detail in discussion of effects of language, form and structure in selected passage;<br>• good use of analytical methods;<br>• good use of quotations and references, generally critically addressed. |
| **Band 3**<br><br>6–8 marks | AO1 | • some competent understanding of selected passage;<br>• some clear writing in generally appropriate register;<br>• some use of appropriate critical terminology;<br>• some straightforward arguments competently structured. |
| | AO2 | • some developed discussion of effects of language, form and structure in selected passage.<br>• some competent use of analytical methods;<br>• some competent use of illustrative quotations and references to support discussion. |
| **Band 2**<br><br>3–5 marks | AO1 | • limited understanding of selected passage mostly clear writing, some inconsistencies in register;<br>• limited appropriate use of critical terminology;<br>• limited structured argument evident, lacking development and/or full illustration. |
| | AO2 | • limited discussion of effects of language, form and structure in selected passage;<br>• limited attempt at using analytical methods;<br>• limited use of quotations/references as illustration. |
| **Band 1**<br><br>0–2 marks | AO1 | • very little or no relevant understanding of selected passage;<br>• very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register;<br>• persistently inaccurate or no use of critical terminology;<br>• undeveloped, very fragmentary discussion; |

| | AO2 | • very little or no relevant discussion of effects of language, form and structure;<br>• very infrequent commentary; very little or no use of analytical methods;<br>• very few quotations (eg one or two) used (and likely to be incorrect), or no quotations used |
|---|---|---|

## Task 1: Re-creative writing with commentary

| | | |
|---|---|---|
| Band 5<br><br>12–15 marks | AO1 | • excellent and consistently detailed understanding of original text;<br>• consistently fluent and accurate writing in appropriate register in both re-creative passage and commentary;<br>• critical terminology used accurately and consistently in commentary;<br>• well-structured, coherent and detailed argument consistently developed in commentary. |
| | AO2 | • consistently effective re-creative response to stylistic characteristics and thematic concerns of the original text;<br>• well-developed and consistently detailed discussion of effects of language, form and structure of re-creative passage, in relation to original text;<br>• excellent and consistently effective use of analytical methods in commentary;<br>• consistently effective use of quotations and references, critically addressed, blended into discussion. |
| Band 4<br><br>9–11 marks | AO1 | • good and secure understanding of original text;<br>• good level of coherence and accuracy in writing, in appropriate register in both re-creative passage and commentary;<br>• critical terminology accurately used in commentary;<br>• well-structured arguments with clear line of development in commentary. |
| | AO2 | • developed and appropriate re-creative response to stylistic characteristics and thematic concerns of the original text.<br>• developed and good level of detail in discussion of effects of language, form and structure of re-creative passage, in relation to original text.<br>• good use of analytical methods in commentary.<br>• good use of quotations and references, generally critically addressed. |
| Band 3<br><br>6–8 marks | AO1 | • some competent understanding of original text;<br>• some clear writing in generally appropriate register in both re-creative passage and commentary;<br>• some critical terminology appropriately used in commentary;<br>• some straightforward arguments competently structured in commentary. |

| | | |
|---|---|---|
| | AO2 | • mostly competent re-creative response to stylistic characteristics and thematic concerns of the original text;<br>• some developed discussion of effects of language, form and structure of re-creative passage, in relation to original text;<br>• competent use of analytical methods in commentary;<br>• competent use of illustrative quotations and references to support discussion. |
| Band 2<br><br>3–5 marks | AO1 | • limited understanding of original text;<br>• limited clear writing, with inconsistencies in register in both re-creative passage and commentary;<br>• limited appropriate use of critical terminology in commentary;<br>• limited structured argument evident in commentary, lacking development and/or full illustration. |
| | AO2 | • limited re-creative response to stylistic characteristics and thematic concerns of the original text;<br>• limited discussion of effects of language, form and structure of re-creative passage, in relation to original text;<br>• limited attempt at using analytical methods in commentary;<br>• limited use of quotations/references as illustration. |
| Band 1<br><br>0–2 marks | AO1 | • very little or no relevant understanding of selected passage;<br>• very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register;<br>• persistently inaccurate or no use of critical terminology;<br>• undeveloped, very fragmentary discussion. |
| | AO2 | • very little or no relevant discussion of effects of language, form and structure.<br>• very infrequent commentary; very little or no use of analytical methods;<br>• very few quotations (eg one or two) used (and likely to be incorrect), or no quotations used. |

**Task 2: Essay on linked texts (25 marks)**

Candidates are required to produce an essay on contrasts and comparisons across texts.

Candidates are assessed on:

AO1: articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression;

AO3: explore connections and comparisons between different literary texts, informed by interpretations of other readers;

AO4: demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

**Assessment**

**Step 1: Determine the band**

1. Match evidence of achievement against the descriptors for the assessment grid.

2. Use the best fit method, balancing strengths against limitations, to establish the appropriate band.

*Note that assessments refer to bands and do not correlate to grades.*

**Step 2: Determine the mark**

To determine the mark within the band, consider the following:

| Descriptor | Award mark |
|---|---|
| on the borderline of this band and the one below | at bottom of band |
| just enough achievement on balance for this band | above bottom and below middle of band |
| meets the criteria but with some slight inconsistency | above middle and below top of band |
| consistently meets the criteria for this band | at top of band |

The final mark will reflect the balance of achievement and will take into account the dominant assessment objectives. The relative weighting of the assessment objectives can be represented as:

| Unit F662 | AO1 | AO2 | AO3 | AO4 |
|---|---|---|---|---|
| Task 2 | 5 | n/a | 10 | 10 |

## Task 2: Essay on linked texts

| | | |
|---|---|---|
| Band 5<br><br>20–25 marks | AO 1 | • excellent and consistently detailed understanding of at least two text(s) and task undertaken;<br>• consistently fluent and accurate writing in appropriate register;<br>• critical terminology accurately and confidently used;<br>• well-structured, coherent and detailed argument consistently developed throughout the answer. |
| | AO 3 | • excellent and consistently detailed effective comparison of relationships between texts;<br>• well-informed and effective exploration of different readings of texts. |
| | AO 4 | • consistently well-developed and consistently detailed well-informed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the task undertaken. |
| Band 4<br><br>15–19 marks | AO 1 | • good understanding of text(s) and task undertaken;<br>• good level of coherence and accuracy in writing, in appropriate register;<br>• critical terminology used accurately;<br>• well-structured arguments, with clear line of development throughout the answer. |
| | AO 3 | • good, clear comparative discussion of relationships between texts;<br>• good level of recognition and some exploration of different readings of texts. |
| | AO 4 | • good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the task undertaken. |

| | | |
|---|---|---|
| Band 3<br><br>10–14 marks | AO 1 | • some competent understanding of text(s) and task undertaken;<br>• some clear writing in generally appropriate register;<br>• some critical terminology appropriately deployed;<br>• some straightforward arguments competently structured. |
| | AO 3 | • some competent comparative discussion of relationships between texts;<br>• answer informed by some reference to different readings of texts. |
| | AO 4 | • some competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the task undertaken. |
| Band 2<br><br>5–9 marks | AO 1 | • limited understanding of text(s) and main elements of task undertaken;<br>• limited clear writing, some inconsistencies in register;<br>• limited use of appropriate critical terminology;<br>• limited structured argument, lacks development and/or full illustration. |
| | AO 3 | • limited attempt to develop comparative discussion of relationships between texts;<br>• limited awareness of different readings of texts. |
| | AO 4 | • limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the task undertaken. |
| Band 1<br><br>0–4 marks | AO 1 | • very little or no relevant understanding of text(s) and very little relevant attempt at task undertaken;<br>• very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register;<br>• persistently inaccurate or no use of critical terminology;<br>• undeveloped, very fragmentary discussion. |
| | AO 3 | • very little or no comparative discussion of relationships between texts;<br>• very little or no relevant awareness of different readings of texts. |
| | AO 4 | • very little reference to (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question. |

# 5    Administration/Regulations

## Supervision and Authentication

- Sufficient work must be carried out under direct supervision to allow the teacher to authenticate the coursework with confidence.
- Teachers must verify that the tasks submitted for assessment are the candidate's own original work and should only sign the declaration of authentication if this is the case; they may not qualify the authentication in any way.

### Supervision

There are three different stages in the production of the tasks:

- planning;
- first draft;
- final submission.

The permitted level of supervision is different at each stage.

### Planning

It is expected that the teacher will provide detailed guidance to candidates in relation to the purpose and requirement of the task. This could include discussion on:

- selection of appropriate material;
- an appropriate and effective title;
- recommended reading;
- possible structure;
- how to resolve practical and conceptual problems;
- research techniques;
- time planning and deadlines;
- how the teacher will monitor progress throughout the process to ensure that candidates are proceeding to plan and deadlines.

### First draft

**What teachers can do**:

- review the work in either written or oral form, concentrating on the appropriateness of the title and content; structure; references.

**What teachers cannot do**:

- give, either to individual candidates or to groups, detailed advice and suggestions as to how the work may be improved in order to meet the assessment criteria;
- check and correct early drafts of sections or the completed tasks.

**Examples of unacceptable assistance include**:

- detailed indication of errors or omissions;
- advice on specific improvements needed to meet the criteria;
- the provision of outlines, paragraph or section headings, or writing templates specific to the task;
- personal intervention to improve the presentation or content of the coursework.

## Final submission

Once the final draft is submitted it must not be revised:

- in no circumstances are 'fair copies' of marked work allowed;
- adding or removing any material to or from coursework after it has been presented by a candidate for final assessment would constitute malpractice.

## Authentication

Teachers in centres are required to:

- sign the authentication form to declare that the work is original and by the individual candidate;
- provide details of the extent and nature of advice given to candidates;
- declare the circumstances under which the final work was produced.

# Submission of marks to OCR

- Centres must have made an entry for the unit in order for OCR to make the appropriate moderator arrangements.
- Marks may be submitted to OCR either by EDI or on mark sheets (MS1).
- Deadlines for the receipt of marks are:

|  |  |
|---|---|
| January series | 10 January |
| June series | 15 May |

**Teachers and Examinations Officers must also be familiar with the general regulations on coursework; these can be found in the OCR *Administration Guide* on the OCR website (www.ocr.org.uk).**

# Standardisation and Moderation

The purpose of moderation is to ensure that standards are aligned within and across all centres, and that each teacher has applied the standards consistently across the range of candidates within the centre.

- All coursework is assessed by the teacher.
- If coursework is assessed by more than one teacher, marks must be internally-standardised before submission so that there is a consistent standard across all teaching groups in the centre.
- Marks must be submitted to OCR by the agreed date, after which postal moderation takes place in accordance with OCR procedures.

The sample of work which is submitted for moderation must show how the marks have been awarded in relation to the assessment criteria.

### Coursework word length

- The maximum permitted length of work in a folder is 3000 words.
- If a folder exceeds this length it must not be submitted to OCR.
- Teachers in centres must return the folder to candidates before assessment so that adjustments to length can be made.
- If folders of excessive length are submitted, they will be considered to be in breach of the instructions and could be subject to a malpractice investigation by OCR.

### Quotations

If quotations are used, they must be acknowledged by use of footnotes (quotations and footnotes do not form part of the word count).

### Bibliography

All work must be accompanied by a complete bibliography. This must include, for books and periodicals, page numbers, publishers and dates, and for newspaper or magazine articles, titles, dates and sources (where known). Video and audio resources used must also be stated. For material taken from Internet sources, the full address is required. So that teachers can authenticate candidates' work with confidence, teachers are required to obtain a copy of all Internet materials used. If, for any reason, a candidate has used no additional resource material, a statement to this effect must be included. (The bibliography does not form part of the word count.)

# Minimum Coursework Required

- If a candidate submits no work for the unit, then A (Absent) should submitted on the coursework mark sheets.
- If a candidate completes some work for the unit then this should be assessed according to the criteria and an appropriate mark awarded; this could be zero.

# Coursework Re-sits

Candidates who re-sit a coursework unit **must** submit a folder of completely new work (where the folder contains two pieces, **both** pieces must be new). New work may be based on the same text(s), but the task(s) set must be sufficiently different to ensure that previously submitted, assessed coursework cannot be re-drafted.

# 6 FAQs

**1. Do task titles for the coursework have to be sent to OCR for approval?**

No, they don't. However, if teachers would like a senior moderator to comment on their task titles, they can make use of the Coursework Consultancy service, details of which can be found on the OCR website.

**2. Can teachers select the coursework texts for the candidates, rather than allowing candidates a free choice?**

Yes, they can. OCR recognises that programmes of teaching and learning in preparation for this qualification will vary from centre to centre and from teacher to teacher. It is therefore just as acceptable for teachers to nominate the coursework texts as it is for candidates to select the texts themselves.

**3. Can teachers/candidates use texts that are not listed in the Coursework Guidance document?**

Yes, they can. The groupings of texts in the Coursework Guidance document are suggestions. Teachers can create groupings of texts that best suit their own teaching programmes and their learners' interests provided that the selections meet the requirements of the specification.

**4. What's the word limit for the coursework units?**

Units F662 and F664 each have a word limit of 3,000 words. If a folder contains in excess of 3,000 words, only the first 3,000 words must be assessed.

**5. The new regulations state that 'sufficient work must be carried out under direct supervision'. What is considered 'sufficient'?**

OCR recognises that the amount of direct coursework supervision will vary from centre to centre. The requirement is that there needs to be sufficient supervision to enable the teacher to sign the authentication form with confidence, i.e. to know that a candidate's work is entirely their own.

**6. If candidates choose to re-sit a coursework unit, do they need to write on a different group of texts?**

No, they don't. Candidates who re-sit a coursework unit must submit a folder of completely new work. New work may be based on the same text(s), but the task(s) set must be sufficiently different to ensure that previously submitted, assessed coursework cannot be re-drafted. Please note that where the folder contains two pieces, **both** pieces must be new – this is a change from the regulations for the previous AS coursework Unit 2709.

**7. If a group of candidates is studying the same texts, can they be given the same task title(s) for their coursework?**

In theory yes, but it can often benefit candidates if they are given a selection of tasks to choose from, as this will enable them to focus on aspects of the texts that interest them. Another option is for candidates to develop their own task titles with guidance from their teacher(s). Teachers themselves can receive guidance on the wording of task titles via OCR's Coursework Consultancy service.

8. **If candidates are using a poetry collection as one of their texts, how many poems do they need to refer to in their coursework?**

As poems vary in both length and content, there can be no definitive guide to how many should be studied. A range of work (a minimum of around five or six poems) is advisable, but ultimately the way in which the poems are used to illustrate or enrich an argument is more important than the number referred to.

9. **For Task 1 of the AS coursework unit, can candidates write a critical appreciation of a passage/poem without referring to the text from which the passage/poem is taken?**

Although most of the band descriptors for this task could be met without referring to the passage/poem in context, candidates are required to read the whole text (or a range of poems from a collection) in order to meet the requirements of the specification. The focus of Task 1 is close reading, but in order to develop a 'coherent and detailed argument' (AO1 Band 5 descriptor) it is likely that candidates will need to show, in their critical analysis or commentary, an awareness of the wider text from which the passage or poem has been taken.

10. **Is a task title required for the close critical analysis/re-creative writing on the AS coursework unit?**

Although not a requirement, it is recommended that task titles are used for the close critical analysis/re-creative writing, in order to direct candidates towards the requirements of the assessment objectives and to help focus their argument(s). Advice on the wording of task titles can be obtained from OCR's Coursework Consultancy service.

11. **Can the same text be used for Task 1 and Task 2 of the AS coursework unit?**

No. Three texts must be studied for each of the coursework units. For AS Unit F662, this is one text for Task 1 and two texts for Task 2.

12. **Can a screenplay be used as a coursework text?**

Yes, but it must be a published screenplay and, like any text, of sufficient substance to merit study at A Level.

13. **In what ways could screenplays be used?**

Screenplays could potentially be used in the same way as other literary texts, or as cultural commentary. Careful thought would have to be given to the way in which a screenplay is to be approached by the candidates and how assessment objectives are going to be met.

Screenplays could be used for the linked text task (F662 Task 2), but are unlikely to be appropriate for Task 1. Potentially, a screenplay could also be used as the third text for Unit F664.

14. **Can films be used as a text?**

Only published screenplays can be used as texts, but a screenplay could of course be accompanied by the film itself. If a film is used as an interpretation of text, it does not count as one of the three texts required.

**15. How should the F664 essay be divided over three texts?**

This will depend on the type of texts being used, but candidates must show that they have engaged with all three texts. Even if the third text used is cultural commentary or a literary-critical text, candidates must make explicit reference to this text in their essay.

**16. How should I structure teaching of the course as a whole?**

As an awarding body, OCR does not prescribe how specifications should be taught and how courses of study should be structured. However, examples of ways in which some Centres are structuring their courses and dividing their teaching time for the new GCE English Literature specification will soon be available on the OCR website.