

# Coursework Guidance

## **GCE English Literature**

OCR Advanced GCE in English Literature H471

Unit F664 *Texts in Time*

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

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# 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 level coursework Unit F664: *Texts in Time*.

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 F664: *Texts in Time*

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The aim of this internally-assessed unit is to encourage candidates to further develop research skills acquired at AS level and to synthesise knowledge and understanding acquired through their studies in an extended individual study of literary texts across at least two of the genres of poetry, prose and drama within the same or different time periods.

#### Literary text requirements

Candidates are required to cover three texts of their choice. This must include one prose and one poetry text. The third text can be from any genre. Texts can be selected from any period and also across periods, depending on candidates' interests. Of the three texts:

- one literary text may be a [significant/influential] text in translation;
- one text may be a work of literary criticism or cultural commentary.

**Note:** The texts chosen must not appear on any of the set text lists for the externally-assessed units at AS and A level and must not overlap with texts studied for AS Unit F662.

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.

There are different ways of linking texts, for example by movement, by time of writing, the varying forms adopted, the values explored, gender or theme. Some suggested ways of grouping are:

- satire;
- travel writing;
- gothic writing;
- women and society;
- narrative method;
- romanticism;
- Victorian ideas and attitudes;

- modernism;
- post-WW2 Britain – 1945 to 1965;
- post-1900 perspectives on America;
- men and women, love and marriage;
- nature and the environment;
- tragedy and comedy.

### **Task requirement**

Candidates are required to produce one extended essay of a maximum of 3000 words. The task should be designed to enable candidates to compare texts and cover all Assessment Objectives.

# 3 Coursework Guidance

## Unit F664: *Texts in Time*

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The following gives guidance on the requirements for the extended essay and provides suggestions for the grouping of texts.

In each grouping, the first three texts cover the requirement to study one prose text and one poetry text. This does not mean that these are particularly recommended but that they are examples which fulfil the criteria. Some texts occur more than once in different groupings in order to demonstrate that there are various ways to link texts.

The texts might be primarily linked by period, tradition or genre. Where the focus is more strongly on attitudes and values, candidates might examine the varying societies which are portrayed and perhaps criticised in the texts, and assess the significance of class, race and gender in the sorts of subjects presented and explored. They might examine the presentation of urban and/or rural life, and analyse the attitudes that the texts reveal.

The main linking factor might be a literary movement, which is of course also linked to period and to social changes and attitudes. Candidates might assess the significance of political contexts, but also the more personal aspects of the movement, with its focus on the individual and their place in society, as well as the contrasts between the urban environment and the influence of culture on both adults and children.

Connections could be made by the time of writing, the varying forms adopted, the different subject matters which might be addressed by the writers, the possible significance of the gender of the writers, and, for example, the exploration of aspects of women's lives on which different writers choose to focus, the various approaches taken, and the attitudes and ideas which the texts might reveal.

Candidates' writing should respond to a point of view, and demonstrate an awareness of the significance of the form and genre used by writers. Candidates should make appropriate use of the conventions of writing in literary studies, including references to quotations and sources.

### SATIRE

Martin Amis	• <i>Money</i>	PROSE
Lord Byron	• <i>Don Juan</i>	POETRY
George Etherege	• <i>The Man of Mode</i>	
<i>Other suggested texts:</i>		
Jonathan Swift	• <i>Gulliver's Travels</i>	
Jane Austen	• <i>Northanger Abbey</i>	
John Dryden	• <i>Selected Poems</i>	

Geoffrey Chaucer	• <i>The Miller's Tale</i> and <i>The Reeve's Tale</i>
Joseph Heller	• <i>Catch-22</i>
Ben Jonson	• <i>Bartholomew Fair</i>
Kingsley Amis	• <i>Lucky Jim</i>
Aldous Huxley	• <i>Brave New World</i>
Mark Twain	• <i>Adventures of Huckleberry Finn</i>
Kurt Vonnegut Jr.	• <i>Slaughterhouse-Five</i>

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

“Although sometimes cruel, satire always seeks to make the world a better place.” Compare and contrast ways in which this statement applies to your chosen texts.

“Satire, more than any other genre, is rooted in a particular place and time.” Compare and contrast ways in which your three chosen texts either support or challenge this statement.

“Satire and comedy are always linked together, yet a satirical view of the world is necessarily a tragic one.” How far do your three chosen texts either support or challenge this statement?

## TRAVEL WRITING

Tobias Smollett	• <i>Humphry Clinker</i>	PROSE
Craig Raine	• <i>A Martian Sends A Postcard Home</i>	POETRY
Jim Crace	• <i>Signals of Distress</i>	
<i>Other suggested texts:</i>		
Henry Fielding	• <i>Joseph Andrews</i>	
William Golding	• <i>Rites of Passage</i>	
Bruce Chatwin	• <i>In Patagonia</i>	
Barbara Kingsolver	• <i>The Poisonwood Bible</i>	
Esther Freud	• <i>Hideous Kinky</i>	
D H Lawrence	• <i>Sea and Sardinia</i>	
John Steinbeck	• <i>Travels with Charley</i>	

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

“In much travel literature writers use the outward journey as a metaphor for inward development.” Compare and contrast ways in which your three chosen texts either support or refute this statement.

“Contrasts between the home and outer world, between safety and danger, form an important theme in travel literature.” Compare ways in which your writers use contrasts between different worlds for thematic or literary effect.

## GOTHIC WRITING

Joel Townsley Rogers	• <i>The Red Right Hand</i>	PROSE
Edgar Allan Poe	• <i>Selected Poems</i>	POETRY
William Godwin	• <i>Caleb Williams</i>	
<i>Other suggested texts:</i>		
Angela Carter	• <i>The Bloody Chamber</i>	
M R James	• <i>Selected Short Stories</i>	
S T Coleridge	• <i>Christabel</i>	
Robert Browning	• <i>Men and Women (My Last Duchess, Childe Roland to the Dark Tower Came)</i>	
John Keats	• <i>Narrative poems (Isabella/Eve of St Agnes/Lamia/La Belle Dame Sans Merci)</i>	
Peter Ackroyd	• <i>Hawksmoor</i>	
Bram Stoker	• <i>Dracula</i>	
Henry James	• <i>The Turn of the Screw</i>	
Horace Walpole	• <i>The Castle of Otranto</i>	

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

“The gothic provides a world where the writer can explore the transgressive while appearing to retain the moral high ground.” Compare and contrast ways in which your three chosen writers explore good and evil in the light of this comment.

“The gothic appeals to childish fears and insecurities; it can tell us nothing about adult society or ourselves.” How far do your three chosen texts either support or refute this statement?

“The role of women in the gothic genre is as victims, always subject to male authority.” Compare and contrast the extent to which this interpretation is relevant to your three chosen texts.

## WOMEN AND SOCIETY

Angela Carter	• <i>Wise Children</i>	PROSE
Carol Ann Duffy	• <i>The World’s Wife</i>	POETRY
George Eliot	• <i>The Mill on the Floss</i>	
<i>Other suggested texts:</i>		
Anne Brontë	• <i>The Tenant of Wildfell Hall</i>	
George Eliot	• <i>Middlemarch</i>	
George Gissing	• <i>The Odd Women</i>	
Sylvia Plath	• <i>Selected Poems</i>	
Anne Stevenson	• <i>Selected Poems</i>	
Stevie Smith	• <i>Selected Poems</i>	
Caryl Churchill	• <i>Top Girls</i>	



Margaret Atwood	• <i>The Handmaid's Tale</i>
Henrik Ibsen	• <i>A Doll's House</i>
Jean Rhys	• <i>Wide Sargasso Sea</i>
Maxine Hong Kingston	• <i>The Woman Warrior</i>

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

“A common idea in texts written by women is the celebration of the triumph of the individual over adversity.” Compare and contrast the extent to which this interpretation is relevant to your three chosen texts.

Compare and contrast your three chosen writers' presentation of the ways their women characters fight against the constrictions that society places upon them.

“To read texts by women written over the course of a hundred years or more is to acknowledge the shifting balance of power as women gain control over their own lives.” Compare and contrast ways in which your three chosen texts either support or challenge this statement.

#### NARRATIVE METHOD

S T Coleridge	• <i>The Rime of the Ancient Mariner</i>	POETRY
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Charles Dickens	• <i>Great Expectations</i>	PROSE
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William Faulkner	• <i>As I Lay Dying</i>	
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*Other suggested texts:*

William Wordsworth	• <i>The Prelude</i>
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James Thomson	• <i>The Seasons</i>
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William Cowper	• <i>The Odyssey</i>
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Alan Bennett	• <i>Talking Heads</i>
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Peter Carey	• <i>Oscar and Lucinda</i>
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Iris Murdoch	• <i>Under the Net</i>
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Richard Ford	• <i>The Sportswriter</i>
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Margaret Atwood	• <i>The Handmaid's Tale</i>
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John Fowles	• <i>The French Lieutenant's Woman</i>
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Kazuo Ishiguro	• <i>The Remains of the Day</i>
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Mark Haddon	• <i>The Curious Incident of the Dog in the Night-time</i>
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Charlotte Mew	• <i>Poems</i>
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Possible contrasts and comparisons to be made as informed by other readers:

“The teller is always as important as the tale.” Compare and contrast ways in which your three chosen writers create a sense of voice, and the effects they achieve through their use of voice.

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“Writers often experiment with narrative devices and structures in order to challenge their readers’ expectations of genre, and their view of the outside world.” Compare and contrast your three chosen texts in the light of this comment.

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“The choice and presentation of a narrator and his or her particular view of the world around them have a startling impact on the reader.” Compare and contrast the presentation and impact of the narrator and narrators in your three chosen texts.

## ROMANTICISM

S T Coleridge	• <i>Selected Poems</i>	POETRY
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Johann Goethe	• <i>The Sorrows of Young Werther</i>	PROSE
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Mary Wollstonecraft	• <i>A Vindication of the Rights of Woman</i>	
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*Other suggested texts:*

Percy Shelley	• <i>A Defence of Poetry</i>	
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William Hazlitt	• <i>Selected Essays</i>	
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Thomas de Quincey	• <i>Confessions of an English Opium Eater</i>	
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John Clare	• <i>Selected Poems</i>	
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William Blake	• <i>The Marriage of Heaven and Hell</i>	
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Lord Byron	• <i>Childe Harold's Pilgrimage</i>	
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W B Yeats	• <i>Poems</i>	
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P B Shelley	• <i>Poems</i>	
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Possible contrasts and comparisons to be made as informed by other readers:

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“Man is born free and everywhere he is in chains.” Compare and contrast ways in which your three chosen writers present the conflict between the individual and society.

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“The Romantics valued imagination above reason.” In the light of this view, assess the role of the imagination and its presentation in your three chosen texts.

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“To the Romantics, literature was valuable not for describing the world outside the individual, but for illuminating the world within.” To what extent does your reading of your three chosen texts support this view?

## VICTORIAN IDEAS AND ATTITUDES

Alfred Lord Tennyson	• <i>Selected Poems</i>	POETRY
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Elizabeth Gaskell	• <i>North and South</i>	PROSE
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Wilkie Collins	• <i>The Woman in White</i>	
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*Other suggested texts:*

Charles Dickens	• <i>Hard Times</i>	
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Mary Elizabeth Braddon	• <i>Lady Audley's Secret</i>	
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Anthony Trollope	• <i>The Warden</i>	
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A C Swinburne	• <i>Selected Poems</i>
Robert Browning	• <i>Men and Women</i>
Matthew Arnold	• <i>Culture and Anarchy</i>
Oscar Wilde	• <i>An Ideal Husband</i>
George Eliot	• <i>Silas Marner</i>

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

“The energy of a world in flux industrially and socially is what characterises the literature of this period.” Compare and contrast your three chosen texts in the light of this comment.

Compare and contrast ways in which your three chosen writers explore the individual's quest for meaning and purpose in an increasingly uncertain world.

“What characterises Victorian literature is an engagement with social problems and injustices.” To what extent does your reading of your three chosen texts support or challenge this view?

## MODERNISM

T S Eliot	• <i>Selected Poems</i>	POETRY
Virginia Woolf	• <i>Mrs Dalloway</i>	PROSE
Joseph Conrad	• <i>Heart of Darkness</i>	

*Other suggested texts:*

Samuel Beckett	• <i>Waiting for Godot</i>
Bertolt Brecht	• <i>Mother Courage</i>
e e cummings	• <i>Poems</i>
William Faulkner	• <i>The Sound and the Fury</i>
Ernest Hemmingway	• <i>A Farewell to Arms</i>
James Joyce	• <i>Dubliners</i>
Katharine Mansfield	• <i>Short Stories</i>
Ezra Pound	• <i>Poems</i>
William Carlos Williams	• <i>Collected Poems</i>

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

“Modernism is characterised by a rejection of conventions and values.” Compare and contrast your three texts in the light of this view.

“What modernist writers aim to do is unsettle their readers or audiences by disturbing the relationship between writer and reader/audience.” To what extent does your reading of your three chosen texts support or challenge this view?

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“Modernist texts present a view of the world as fragmented and complex.” How far does your interpretation of your three chosen texts support this judgment?

### POST-WW2 BRITAIN – 1945 TO 1965

Iris Murdoch	• <i>The Bell</i>	PROSE
Philip Larkin	• <i>The Whitsun Weddings</i>	POETRY
John Osborne	• <i>Look Back in Anger</i>	

*Other suggested texts:*

Kingsley Amis	• <i>Lucky Jim</i>	
W H Auden	• <i>The Age of Anxiety</i>	
L P Hartley	• <i>The Go-Between</i>	
Elizabeth Jennings	• <i>Poems</i>	
Doris Lessing	• <i>The Golden Notebook</i>	
Harold Pinter	• <i>The Caretaker</i>	
Alan Sillitoe	• <i>Saturday Night and Sunday Morning</i>	
Muriel Spark	• <i>The Girls of Slender Means</i>	
Dylan Thomas	• <i>Poems</i>	
Evelyn Waugh	• <i>Brideshead Revisited</i>	
Angus Wilson	• <i>Anglo Saxon Attitudes</i>	

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

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“Many post-World War II writers were concerned with making sense of a rapidly changing world.” Compare and contrast ways in which your three chosen writers present a ‘changing world’.

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“Post-World War II Britain was still bound by a rigid class system which restricted the freedom of individuals within it.” Compare and contrast your three texts in the light of this view, exploring how they support or challenge this view.

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“The alienation of the individual is a key theme in writing of the post-World War II period.” Compare and contrast ways in which your three chosen writers have explored this idea.

### POST-1900 PERSPECTIVES ON AMERICA

Philip Roth	• <i>The Plot Against America</i>	PROSE
Robert Lowell	• <i>Life Studies</i>	POETRY
Carson McCullers	• <i>The Heart is a Lonely Hunter</i>	

*Other suggested texts:*

James Baldwin	• <i>Go Tell It On The Mountain</i>	
Dorothy Parker	• <i>Poetry and Prose</i>	
Brett Easton Ellis	• <i>American Psycho</i>	

Tom Wolfe	• <i>The Bonfire of the Vanities</i>
e e cummings	• <i>Poems</i>
William Faulkner	• <i>The Sound and the Fury</i>
Sylvia Plath	• <i>The Bell Jar</i>
John Steinbeck	• <i>The Grapes of Wrath</i>
Elizabeth Bishop	• <i>Poems</i>
Cormac McCarthy	• <i>Blood Meridian</i>

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

“A sadness permeates American literature of some lost ideal.” Compare and contrast ways in which your three chosen writers either support or refute this statement.

“American literature demonstrates the essential paradox of America: that it is both proud and ashamed of its history.” Compare and contrast ways in which your three chosen texts either support or challenge this view.

“As the century progresses, it is clear to see the ways in which American literature reflects a society in which the oppressed gradually gain a voice.” To what extent does your reading of the three chosen texts support or challenge this view of a developing and changing society?

#### **MEN AND WOMEN, LOVE AND MARRIAGE**

D H Lawrence	• <i>The Rainbow</i>	PROSE
George Meredith	• <i>Modern Love</i>	POETRY
William Shakespeare	• <i>Much Ado About Nothing</i>	
<i>Other suggested texts:</i>		
Elizabeth Barrett Browning	• <i>Sonnets from the Portuguese</i>	
George Eliot	• <i>The Mill on the Floss</i>	
Jane Austen	• <i>Persuasion</i>	
Sir Philip Sidney	• <i>Astrophil and Stella</i>	
Geoffrey Chaucer	• <i>The Franklin’s Tale</i>	
Ted Hughes	• <i>Tales From Ovid</i>	
Arthur Wing Pinero	• <i>The Second Mrs Tanqueray</i>	
Gustave Flaubert	• <i>Madam Bovary</i>	
Oscar Wilde	• <i>A Woman of No Importance</i>	
William Shakespeare	• <i>The Taming of the Shrew</i>	

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

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“Literature over time has reflected a shift in power between men and women.” Compare and contrast ways in which your three chosen writers have reflected a shift in the power balance between men and women.

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“Passion for another always involves destruction of the self, often with tragic results.” Compare and contrast your three texts in the light of this comment, exploring how they endorse or challenge this view.

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“What writers tend to demonstrate in texts which explore relationships between men and women is that women have always been relatively powerless, the victims of society’s double standards.” Compare and contrast the extent to which this interpretation applies to your three chosen texts.

### **NATURE AND THE ENVIRONMENT**

Gerard Manley Hopkins	• <i>Poems</i>	POETRY
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Thomas Hardy	• <i>The Return of the Native</i>	PROSE
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A E Housman	• <i>A Shropshire Lad</i>	
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*Other suggested texts:*

T H White	• <i>The Goshawk</i>	
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Ted Hughes	• <i>Selected Poems</i>	
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D H Lawrence	• <i>Selected Poems</i>	
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John Clare	• <i>Selected Poems</i>	
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Alfred Lord Tennyson	• <i>Selected Poems</i>	
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Dylan Thomas	• <i>Poems</i>	
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R S Thomas	• <i>Poems</i>	
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Kenneth Grahame	• <i>The Wind in the Willows</i>	
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William Cobbett	• <i>Rural Rides</i>	
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Oliver Goldsmith	• <i>The Deserted Village</i>	
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Thomas Gray	• <i>Elegy Written in a Country Churchyard</i>	
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Richard Jeffries	• <i>Bevis</i>	
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Laura Thompson	• <i>Lark Rise to Candleford</i>	
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Raymond Williams	• <i>The Country and the City</i>	
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William Shakespeare	• <i>As You Like It</i>	
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Possible contrasts and comparisons to be made as informed by other readers:

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“Writers who contrast urban and rural environments always conclude that urban life is inferior in every way to country life.” Compare and contrast your three chosen texts in the light of this assertion.

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“Books and poems about the countryside are usually laments for a vanishing way of life.” Compare and contrast ways in which your three chosen texts either support or challenge this statement.

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To what extent do your chosen texts endorse the view that a close engagement with the natural world is essential for an individual’s moral growth?

### TRAGEDY AND COMEDY

Kurt Vonnegut Jr.	• <i>Deadeye Dick</i>	PROSE
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Alfred Lord Tennyson	• <i>In Memoriam/Maud</i>	POETRY
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Thomas Hardy	• <i>Jude the Obscure</i>	
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*Other suggested texts:*

William Shakespeare	• <i>Comedy of Errors</i>	
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Andrea Levy	• <i>Small Island</i>	
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Ben Jonson	• <i>The Alchemist</i>	
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Ayi Kwei Armah	• <i>The Beautiful Ones Are Not Yet Born</i>	
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Michael Ondaatje	• <i>The English Patient</i>	
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Chinua Achebe	• <i>Things Fall Apart</i>	
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Brian Friel	• <i>Translations</i>	
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Leo Tolstoy	• <i>Anna Karenina</i>	
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Possible contrasts and comparisons to be made as informed by other readers:

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“Tragedy and comedy both deal with human suffering but comedy offers respite even if it is only laughter at the absurdity of our pain.” Compare and contrast ways in which your three chosen texts deal with suffering in either a tragic or comic way.

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“It is the way that writers resolve issues that defines a text as a tragedy or a comedy.” Compare and contrast the ways your three texts come to a resolution in the light of this comment.

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“Tragedy is private and personal to the individual human being, but comedy depends upon the workings of society.” Compare and contrast your three texts in the light of this view, exploring how they endorse or challenge the view.

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# 4 Assessment Criteria

## Unit F664 *Texts in Time*

Candidates are required to produce one extended essay of a maximum of 3000 words. The essay is assessed on two separate assessment grids:

- AO1 and AO2 are assessed together (15 marks) and are equally weighted;
- AO3 and AO4 are assessed together (25 marks) and are equally weighted.

### Assessment

#### Step 1: Determine the band

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



## Comparative Analytical Essay – AO1 and AO2 (15 marks)

Band 5 12–15 marks	AO1	<ul style="list-style-type: none"> <li>• excellent and consistently detailed understanding of three texts and task undertaken;</li> <li>• consistently fluent and accurate writing in appropriate register;</li> <li>• critical terminology accurately and consistently used;</li> <li>• well-structured, coherent and detailed argument consistently developed.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• well-developed and consistently detailed discussion of effects of language, form and structure;</li> <li>• excellent and consistently effective use of analytical methods;</li> <li>• consistently effective use of quotations and references to text, critically addressed, blended into discussion.</li> </ul>
Band 4 9–11 marks	AO1	<ul style="list-style-type: none"> <li>• good understanding of three texts and task undertaken;</li> <li>• good level of coherence and accuracy in writing, in appropriate register;</li> <li>• critical terminology used accurately;</li> <li>• well-structured arguments, with clear line of development.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• developed and good level of detail in discussion of effects of language, form and structure;</li> <li>• good use of analytical methods;</li> <li>• good use of quotations and references to text, generally critically addressed.</li> </ul>
Band 3 6–8 marks	AO1	<ul style="list-style-type: none"> <li>• some competent understanding of three texts and task undertaken;</li> <li>• some clear writing in generally appropriate register;</li> <li>• some appropriate use of critical terminology;</li> <li>• some straightforward arguments competently structured.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• some developed discussion of effects of language, form and structure;</li> <li>• some competent use of analytical methods;</li> <li>• some competent use of illustrative quotations and references to support discussion.</li> </ul>
Band 2 3–5 marks	AO1	<ul style="list-style-type: none"> <li>• limited understanding of three texts and main elements of task undertaken;</li> <li>• mostly clear writing, some inconsistencies in register;</li> <li>• limited appropriate use of critical terminology;</li> <li>• limited structured argument evident, lacking development and/or full illustration.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• limited discussion of effects of language, form and structure;</li> <li>• limited attempt at using analytical methods;</li> <li>• limited use of quotations/references as illustration.</li> </ul>
Band 1 0–2 marks	AO1	<ul style="list-style-type: none"> <li>• very little or no relevant understanding of three texts and very partial attempt at task undertaken;</li> <li>• very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register;</li> <li>• persistently inaccurate or no use of critical terminology;</li> <li>• undeveloped, very fragmentary discussion.</li> </ul>

	AO2	<ul style="list-style-type: none"><li>• very little relevant or no discussion of effects (including dramatic effects) of language, form and structure;</li><li>• very infrequent commentary; very little or no use of analytical methods;</li><li>• very few quotations (eg one or two) used (and likely to be incorrect), or no quotations used.</li></ul>
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## Comparative Analytical Essay – AO3 and AO4 (25 marks)

Band 5 20–25 marks	AO3	<ul style="list-style-type: none"> <li>• excellent and consistently detailed comparative analysis of relationships between three texts;</li> <li>• well-informed and effective exploration of different readings of three texts.</li> </ul>
	AO4	<ul style="list-style-type: none"> <li>• consistently well-developed and consistently detailed understanding of the significance and influence of contexts in which literary texts are written and understood as appropriate to the task undertaken.</li> </ul>
Band 4 15–19 marks	AO3	<ul style="list-style-type: none"> <li>• good, clear comparative discussion of relationships between three texts;</li> <li>• good level of recognition of different readings of three texts.</li> </ul>
	AO4	<ul style="list-style-type: none"> <li>• good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood as appropriate to the task undertaken.</li> </ul>
Band 3 10–14 marks	AO3	<ul style="list-style-type: none"> <li>• some competent comparative discussion of relationships between three texts;</li> <li>• answer informed by some reference to different readings of three texts.</li> </ul>
	AO4	<ul style="list-style-type: none"> <li>• some competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the task undertaken.</li> </ul>
Band 2 5–9 marks	AO3	<ul style="list-style-type: none"> <li>• limited attempt to develop comparative discussion of relationships between three texts;</li> <li>• limited awareness of different readings of texts.</li> </ul>
	AO4	<ul style="list-style-type: none"> <li>• limited understanding of the significance and influence of contexts in which literary texts are written and understood as appropriate to the task undertaken.</li> </ul>
Band 1 0–4 marks	AO3	<ul style="list-style-type: none"> <li>• very little or no relevant comparative discussion of relationships between the three texts;</li> <li>• very little or no relevant awareness of different readings of texts.</li> </ul>
	AO4	<ul style="list-style-type: none"> <li>• 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.</li> </ul>

# 5 Administration/Regulations

## Supervision and Authentication

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- Sufficient work must be carried out under direct supervision to allow the teacher to authenticate the coursework with confidence.
- Teachers must verify that the essay submitted for assessment is 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 essay:

- 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:

- 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

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- 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](http://www.ocr.org.uk)).

## Standardisation and Moderation

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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

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- If a candidate submits no work for the unit, then A (Absent) should be 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

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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.