



14-19 CHANGES
A LEVEL

Support Materials

**A2 Level English Language and
Literature H473:**

Coursework Guidance - Unit F674

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1 Introduction

The new structure of assessment at Advanced level has been introduced for teaching from September 2008. The specifications are 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 specifications are set out in the form of units. This Coursework Guidance is provided in addition to the specifications to support teachers in understanding the detail necessary to prepare candidates for the Advanced coursework unit: F674: *Connections across Texts*.

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 Language and Literature (see OCR website for details).

2 Summary of Unit Content

Unit F674 *Connections across Texts*

The focus of this internally-assessed unit is the study of texts in relation to notions of value, status and classification.

Candidates study one substantial written text from any genre, chosen specifically to extend the range of texts across the whole qualification. This substantial text is one that falls outside of the accepted literary canon, but which, nonetheless, must be regarded as influential, or culturally significant. This substantial text forms the starting point for a study that will include other texts in its scope, one of which is a spoken language text and one of which is non-literary.

This unit requires candidates to make selective and informed use of their skills, knowledge and understanding across the whole qualification.

Candidates are expected to:

- explore relations between different types of text combined for purposes of comparison and contrast
- synthesise and reflect on their knowledge and understanding of linguistic and literary concepts and methods
- make creative connections across different areas of the course
- consider ways in which orthodoxies and attitudes which have grown up around texts may be open to question
- develop their own expert insights through critical evaluation and text production

Candidates are required to produce a folder of coursework of a maximum of 3000 words with two items of work.

Task 1: Analytical study

Candidates produce a written study exploring relationships between the substantial text and other types of text that have been chosen for the purposes of comparison and contrast.

Consideration should be given to:

- the scope the supporting texts offer for comparison/contrast with the substantial text
- approaches for analysis from integrated literary and linguistic study that are most useful to apply
- the significance of contextual factors in the production and reception of the different types of text
- connections with other areas of AS and A Level study.

Task 2: Original creative writing with commentary

Candidates produce a creative piece of their own that arises from the study with a substantial commentary on the approach taken, evaluating the outcome.

The original creative writing:

- should be an outcome of the study undertaken for Task 1 but does not have to be based directly on any one of the texts chosen
- should be appropriate for the scope of the unit, bearing in mind the total maximum word count
- could be one section of what might be a much larger work
- The commentary forms a substantial part of the whole folder and should
 - explain the approach taken and reasons for choices made during the stages of writing/production
 - evaluate the outcome in comparison to the original texts studied.

Choice of texts

The study of the substantial text is supported by at least two other texts, chosen for purposes of comparison and contrast of different ways of reading. Within the whole study, which includes text produced by the candidate for Section B, there should be evidence of:

- a spoken language text (e.g. speech transcript or other speech record; scripted speech of any type)
- a non-literary text.

3 Coursework Guidance

Unit F674 *Connections across Texts*

Examples of study for this unit

	Substantial text	Supporting texts	Own creative piece
Example 1	Lynn Truss <i>Eats, Shoots and Leaves</i>	- Samuel Johnson's <i>Preface to the English Dictionary</i> - Recorded Radio 5 vox-pop about standards of English	'Talkin' Proper' – a rap poem written as a response to the 'debate'
Example 2	Bill Bryson <i>A Short History of Nearly Everything</i>	- Charles Darwin <i>The Voyage of the Beagle</i> - Extract from <i>Guardian</i> 'Bad Science' column - Transcript of Year 7 students in science lesson	Promotional material for The Science Museum's launch of its forthcoming <i>Science Matters</i> exhibition
Example 3	Germaine Greer <i>The Female Eunuch</i>	- Media articles about Germaine Greer (including interview) - Extracts from: <i>The Taming of the Shrew</i> and <i>The Handmaid's Tale</i>	Opening section of a short story for an issue of <i>Granta Magazine</i> entitled <i>A Woman's Place</i>
Example 4	Samuel Smiles <i>Self Help</i> OR Dale Carnegie <i>How to Win Friends and Influence People</i>	- 'Business-speak' motivational training course material - Transcript of scene from BBC TV <i>The Apprentice</i> and/or <i>The Office</i>	Informative PowerPoint presentation by 'life-coach' to a specific audience (e.g. redundant over-45 executives)
Example 5	<i>Rubaiyat of Omar Khayyam</i> translated by Edward Fitzgerald	- Encyclopaedia/Wikipedia entries on Persian religion and philosophy - Modern and/or pastiche versions of Fitzgerald's translation, e.g. Wendy Cope's <i>Strugnell's Rubaiyat</i>	Contemporary <i>Rubaiyat</i> , reflecting the writer's personal and societal concerns
Example 6	Bob Dylan lyrics	- Scholarly article by English Literature authority (e.g. Professor Christopher Ricks) arguing that Dylan is a major poet - Audio/video/transcript of interview with Dylan	Literary and linguistic analysis of own choice of song lyrics, making a case for consideration as having serious literary merit

Example 7	Martin Luther King <i>I Have a Dream</i> speech AND/OR Enoch Powell 1968 speech AND/OR Nelson Mandela speeches	- Glossary of rhetorical terms and features used in political speeches - Extracts from <i>Julius Caesar</i> illustrating rhetorical skills - Transcript of TV/radio discussion of speech's significance, at the time and in hindsight	- Impassioned speech – own choice of subject and audience – complete with cues for actions and gestures, with audio/video clips. - Linguistic attack of rhetorical styles of a current politician(s).
Example 8	<i>Country Diary of an Edwardian Lady</i> (or similar 'heritage' text)	- Advertisements for 'Heritage Lifestyle' products - Transcript of radio or television programme about the 'Heritage Industry'	Press release and other publicity material for (re-) launch of 're-discovered classic' (real or pastiche)
Example 9	Culturally influential extracts from the 1611 (<i>King James</i>) <i>Authorised Version of the Bible</i> , e.g. Parables (Good Samaritan; Prodigal Son; The Sower; The Good Shepherd)	- Range of newspaper leading articles responding to debate on developing morality in children. - Extracts from 'Think-Tank' reports (e.g. Civitas) - Text extracts from earlier centuries expressing concern about morality of younger generation.	Script for pilot edition of children's TV programme commissioned to provide secular source of moral teaching.
Example 10	Lewis Carroll <i>Alice in Wonderland / Through the Looking-Glass</i>	- Radio discussion of controversial aspects of the book - Script (excerpts) of Disney cartoon film version	Chapter from modernised version of the book for the contemporary child (male or female protagonist)
Example 11	Jonathan Swift <i>A Modest Proposal</i>	- Transcript of satirical radio or TV programme (may be panel game or drama) - Columns by newspaper political satirist, e.g. Craig Brown	Script for stand-up political satire / comedy routine
Example 12	Epistolary novel, e.g. Jane Austen: <i>Lady Susan</i>	- E-mail exchanges (especially any published to expose public figure, e.g. in professional sport - cricket umpire in ball-tampering allegations; McLaren Formula One team spying on Ferrari rivals) - Chapters from English language textbook on features of e-languages.	Section of novel told through electronic media (e-mail, text message, answering machine message, voice-mail)
Example 13	'Pop Psychology' text, e.g. Eric Berne <i>Games People Play</i> OR <i>Men are from Mars, Women are from Venus</i> OR <i>I'm OK, You're OK</i>	- Magazine, newspaper or internet columns offering advice based on popular psychology - Transcripts of therapeutic interaction aimed at improving self-image.	- Brief introduction to the proposals for (and subsequent media debate about) 'happiness' lessons at school. - Scheme of lesson plans for course in 'How to be Happy'

Example 14	Irvine Welsh <i>Trainspotting</i>	<ul style="list-style-type: none"> - Transcript of discussion on recovering from addiction (Radio 4/BBC2) - Material used in secondary schools for Drug Awareness campaign 	Opening chapter of first-person novel in local dialect/idiolect
Example 15	William Wordsworth: <i>Preface to the Lyrical Ballads 1798</i>	<ul style="list-style-type: none"> - BBC <i>Voices</i> project website recordings and transcripts of local dialect speakers discussing their language and accent - Articles about the influence of Wordsworth's ideas about simple language in poetry 	Invented transcript of imagined interview (in the style of <i>The South Bank Show</i>) with Wordsworth, in which the interviewer has to find ways of telling the dead poet of his posthumous reputation
Example 16	<i>Book of Common Prayer, 1662</i> (especially, for example, the marriage service)	<ul style="list-style-type: none"> - Websites offering alternative (religious and secular) wedding and funeral ceremonies - <i>Four Weddings and a Funeral</i> 	Illustrated article for English Magazine on BCP's literary and/or linguistic influence
Example 17	Elizabeth David <i>French Provincial Cooking</i> AND/OR Peter Mayle <i>A Year in Provence</i>	<ul style="list-style-type: none"> - Newspaper/colour supplement features on 'lifestyle' influences - Transcripts of TV programmes on national cookery and/or Brits moving abroad 	<ul style="list-style-type: none"> - Introduction to article for on-line literary forum, investigating the significance of food in literature - A creative diary/autobiography told through/around meals and food
Example 18	R D Laing <i>Knots</i>	<ul style="list-style-type: none"> - 1960/1970s counter-culture magazines - Transcribed interviews with Laing and/or other notable figures of the time 	Linguistic analyses of 'Knots'
Example 19	J R R Tolkien <i>The Hobbit</i> and/or <i>The Lord of the Rings</i>	<ul style="list-style-type: none"> - 'Fanzines' or websites dedicated to enthusiasts - Filmed versions of the novels, including 1970s cartoon by Ralph Bakshi - Transcript of sixth form students discussing the books and films 	Script/screenplay for opening scene of a filmed version of a fantasy novel
Example 20	Susan Gubar and Sandra Gilbert <i>The Madwoman in the Attic</i>	<ul style="list-style-type: none"> - Transcript of sixth form students discussing women's writing - Selection of critical views of marginalized writers and characters. 	Section from a new, ground-breaking critical work concentrating on a hitherto-neglected writer or literary figure
Example 21	Jon Krakauer <i>Into Thin Air</i> (1996)	<ul style="list-style-type: none"> - Obituaries of Sir Edmund Hillary - Sections from 'Into the Void' and 'The Beckoning Silence' (DVD-transcribed) 	Opening section of a 'faction' novel about Hillary and Tensing's Everest summit bid

Example 22	Michael Herr <i>Dispatches</i>	<ul style="list-style-type: none"> - Blogs of British and American soldiers in Iraq/Afghanistan - Media written reports and transcripts of broadcast pieces - Ishmael Beah: <i>A Long Way Gone</i>. The true story of a child soldier. 	Dramatic monologue or playscript from the perspective of a soldier/reporter at war
Example 23	David Pearce <i>The Dammed United</i>	<ul style="list-style-type: none"> - Transcripts from BBC Panorama on corruption in football - Media reports on football scandals from 1960s onwards - <i>My Favourite Year: A Collection of Football Writing</i> (ed., Nick Hornby) 	Illustrated article for a sport or football magazine, e.g. Four, Four Two Magazine: 'Football the not so beautiful game'

Sample approaches to study

Title setting

- Before candidates set up their coursework with their teachers they will need to ensure that there is a clear title which asks a question on the chosen texts which enables them to be linked in significant ways and shows understanding of both the literary and linguistic approaches.
- Teachers are advised to ensure that candidates have discussed a clear focus to their research and writing before embarking on the first draft.

Appropriate titles for **Example 11** might include:

1. How do satirists aim to change the opinions of their audiences?
2. What makes for good satire?
3. Can satire outlive the circumstances of its own production?
4. Is satire anything more than clever people making jokes at other's expense?
5. 'Satire is a sort of glass, wherein beholders do generally discover everybody's face but their own.' How do satirists make mud stick?
6. 'Satire can only exist in a society where there are commonly held attitudes and values.' Is this your experience?
7. Is satire always moral?

Appropriate titles for **Example 17** might include:

1. 'Practicality or gastro-porn?' How do your selected texts show changing attitudes towards cookery and household management?
2. How important and what effect does 'voice' have on the success of cookery writing and broadcasting?
3. How does writing and broadcasting about food reflect specific periods and their wider attitudes and values?
4. Why, in your view, is so much cookery writing and broadcasting linked to particular names, even when it is obvious that the 'named' cook/writer/ broadcaster is so obviously a front for a team of others?

Sample structure: Task 1 - Analytical study

A recommended structure for this study is:

Section A - Substantial Text: discussion of classification, cultural significance status, value, orthodoxies and attitudes.

Section B - Comparisons of supporting texts:

- reasons for choice of supporting texts

- use of analytical methods from integrated literary and linguistic study:
 - register
 - tone
 - voice
 - lexis
 - semantics
 - syntax
 - grammar
 - rhetoric/ features of spoken language
 - different ways of reading

- scope for comparison/contrast

- connections with other areas of AS and A level study
 - voice
 - power and authority
 - mode

Sample approach to Example 11

Example 11	Jonathan Swift: <i>A Modest Proposal for preventing the children of poor people in Ireland, from being a burden on their parents or country, and for making them beneficial to the publick (1729)</i>	<ul style="list-style-type: none"> - Transcript of current satirical radio or TV programme (may be panel game or drama) e.g. <i>Have I Got News For You;</i> <i>The Thick Of It;</i> <i>Grumpy Old Men/Women</i> - Satirical TV/radio shows from earlier eras e.g. <i>People Like Us;</i> <i>2DTV</i> (especially the George Bush sock-puppet); <i>Not the Nine o'clock News;</i> <i>TWTWTW</i> - Column by newspaper political satirist, e.g. Craig Brown in the <i>Daily Telegraph</i> - Satirical novels, e.g. <i>Catch-22,</i> <i>Animal Farm;</i> 1984 The QCA website hosts a teaching unit on satire at http://www.qca.org.uk/qca_9418.aspx 	<ul style="list-style-type: none"> - Script for stand-up political satire / comedy routine - 'Modest Proposal' related to a contemporary issue. This might be <i>written</i> (e.g. pamphlet or newspaper advertisement form; blog on website) or <i>spoken</i> (e.g. contribution to debate in Parliament; extract from or introduction to TV or radio programme). - Lament in the 'voice' of someone who has suffered what they perceive as unfair satirical treatment, e.g. politician, 'celebrity', England football manager ...
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Task 1: Analytical study (20 marks – c.1500 words)

The sections which follow are intended as a guide to enable a structured coverage of the requirements. It is inevitable that there will be overlap between categories: for example, consideration of contextual factors in the production and reception of the different types of text is likely to figure regularly. (Key words from the Specification appear in **bold**.)

Choice of ‘substantial’ text

- **Classification?** Genre?
Definition of satire: *"Satire is a sort of glass, wherein beholders do generally discover everybody's face but their own"* (Swift's own opinion)
N.B. Discussion of A Modest Proposal might question/explore notions of classification
 - **Status** of Swift's text? – in 1729? and now? Notions of **value?**
Long-lasting significance of the text and the issue it deals with c.f. ephemeral nature of other satirical writing (including Swift's) which concentrates on personalities
 - Outside the accepted **literary canon?** Scope to question (briefly) this concept; also to explore **orthodoxies and attitudes** which have grown up around text, e.g. could be seen as an early 'post-colonial' attack on the English
 - Influence? **Cultural significance?** Generally regarded as a classic example of a satirical text
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Choice of ‘other’ text

- Must include (a) spoken text(s) and (b) non-literary text(s)
- ‘Related’ texts: comparison may focus on differences as well as on similarities (of content, text-type, period)
- ‘Different ways of reading’ – see comparison/contrast (below)
- Could be determined by teachers or individual candidate's interests and choices.

Approaches for analysis from integrated literary and linguistic study

- Features of language of the ‘voice’ adopted by Swift – how is the ‘faux-naif’ persona constructed?
 - Differences in language use between 1729 and now
 - Specifically **linguistic** approaches – key constituents of language: register/tone; voice; lexis/diction; semantics; syntax; grammar
 - Rhetorical techniques, e.g. false logic, mock-politeness, sweet-reasonable-ness
 - ‘Political correctness’
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Scope for comparison/contrast

- Production and reception: contextual factors
- Contemporary satire: **different ways (and fashions) of reading** – e.g. (presumed) attention span and understanding of subtlety/irony
- Politics now part of the entertainment/celebrity industry?
- Ephemeral v. perennial concerns
- Targets? More likely to be personal than based on an issue?

[contrast with]

- Swift's (stated) targets: "*He lash'd the Vice but spar'd the Name*"

Creative connections with other areas of AS and A Level study

- Voice: comparison with the peculiarities of the narrative voice in the prose text studied for Unit F671, e.g. the signs of 'derangement' in *Hawksmoor* and *Surfacing*
 - Power and authority: consideration (c.p. texts in Unit F673) of how power relations (between author and reader, 'producer' and 'receiver') are constructed by language
 - Mode: consideration of the inter-relationships between mode, purpose and audience (c.p. multimodality studied for Unit F672)
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Task 2: Original creative writing with commentary (20 marks – c.1500 words)

Candidates produce their **own creative piece in any form**, with a **substantial supporting commentary** on the approach taken, **evaluating the outcome**, in order to demonstrate expertise and creativity in the subject.

It is acceptable for the creative writing to be a section of a more substantial piece of work but the section to be assessed:

- must be clearly indicated
- together with the commentary must not add up to more than 1500 words.

The commentary must focus on the extract selected but can make reference to the more substantial piece of work.

Outcome of the study undertaken for Task 1

- Creative writing **arising from the study** in Task 1, but **does not have to be based directly** on any one of the texts chosen. For example, it could be a student's own 'Modest Proposal' for putting right a perceived injustice OR a less direct response to satire, e.g. a lament/complaint in the voice of someone who has been the target of unfair satirical attention
- Could be **one section of what might be a much larger work**, e.g. the introduction to the 'Modest Proposal', in which the injustice is outlined and the grounds of argument set out
- Must be **appropriate for the scope of the unit** – i.e. a more compact production whose qualities/features are not self-evident is likely to be paired with a more substantial commentary; a production whose main thrust is analytical is likely to need less in the way of comment
- Could be spoken text – or script for same – e.g. stand-up comedy routine employing satirical method

Approach taken and reasons for choices

- Clear statement of how the creative element (Task 2) has arisen from the textual study (Task 1), e.g. a current political/social issue may have been the trigger for a modern 'Modest Proposal'
 - Comment on the stages of the process, explaining how combined linguistic/literary study has informed the approach
 - Discussion of cultural/social/literary context of production
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Evaluation of the outcome

- Linguistic focus needs to be maintained, e.g. commentary on stand-up comedy routine would consider how such a monologue anticipates responses and exploits/subverts the conventions of 'normal' speech, then go on to analyse the structure of utterances
 - Student's text production may be entirely different from original text – in which case the differences need to be considered in terms of contextual factors (genre, purpose, audience)
 - Evaluation should draw substantially on literary/linguistic knowledge: AO1 and AO4 are the targeted Assessment Objectives
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Sample approach to Example 17

<p>Example 17</p>	<p><i>Mrs Beeton's Book of Household Management</i> (first published 1861)</p> <p>OR</p> <p>Fannie Farmer <i>The Boston Cooking-School Cook Book</i> 1918) at http://www.bartleby.com/87/</p> <p>OR</p> <p>Elizabeth David <i>French Provincial Cooking</i></p> <p>OR</p> <p>John Lanchester <i>The Debt to Pleasure</i> (published in 1996, and written by an ex-restaurant critic, this is the fictional autobiography of a psychopathic gourmet, and is structured according to seasonal recipes)</p>	<ul style="list-style-type: none"> - Extracts from online recipes (e.g. BBC cookery; Delia Smith; Jamie Oliver; Gordon Ramsay) - Transcripts of TV programmes on influential figures in cookery and/or transcripts of 'reality' cookery shows: <i>Ready, Steady, Cook</i> <i>Kitchen Nightmares</i> <i>Hell's Kitchen</i> - Newspaper/colour supplement features on 'lifestyle' aspects of food and cookery - Historic cookery books and recipes, for example those available at the British Library online collection http://www.bl.uk/learning/langlit/texts/cook/cookery2.html - BBC TV and radio Archive resources, e.g. at http://www.bbc.co.uk/radio4/womanshour/food_index.shtml - Blogs on the subject of food and/or wine 	<ul style="list-style-type: none"> - Introduction to article for on-line literary forum, investigating the significance of food in literature - <i>Dinner at Elsinore</i> (or any other place from the literary texts studied for AS/A2). A meal-time scene in play-script form using the characters and situation of the chosen text to explore aspects of the culture and language associated with food. - Article for English language magazine on current trends in writing about food. For example, focus might be linguistic features of menus and recipes – e.g. adjective use in menus or imperative verbs in recipes.
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Task 1: Analytical study (20 marks – c.1500 words)

The sections which follow are intended as a guide to enable a structured coverage of the requirements. It is inevitable that there will be overlap between categories: for example, consideration of contextual factors in the production and reception of the different types of text is likely to figure regularly. (Key words from the Specification appear in **bold**.)

Choice of 'substantial' text

- **Classification?** Genre? Possible texts might include 'pure' cookery books (Elizabeth David; Jane Grigson) but even these have significant cultural content. Opening discussion might question/explore notions of classification. **Cultural significance?**
- **Status** of chosen text? – at the time of first publication? and now? Notions of **value**?
- Enduring significance of written texts v. ephemeral nature of web-based or TV/radio material.
- Outside the accepted **literary canon**? Scope to question (briefly) this concept; also to explore **orthodoxies and attitudes** which have grown up around text, e.g. Mrs Beeton could be seen as an early exponent of keeping women in their place (the home) even if they are constructed as 'household managers' with responsibility for hiring-and-firing staff and servants

Choice of 'other' text

- Must include (a) spoken text(s) and (b) non-literary text(s)
- 'Related' texts: comparison may focus on differences as well as on similarities (of content, text-type, period)
- 'Different ways of reading' – see comparison/contrast (below)
- Could be determined by teachers or individual candidate's interests and choices.

Approaches for analysis from integrated literary and linguistic study

- Linguistic and cultural choices made in the construction of the 'voice' adopted by each author. For example, Mrs Beeton's first chapter ("The Mistress") is prefaced by a quotation from the Old Testament *Book of Proverbs* and begins with a comparison between the mistress of the house and "the commander of an army"
- Differences in language use between time of writing and now – if relevant
- Specifically **linguistic** approaches – key constituents of language: register/tone; voice; lexis/diction; semantics; syntax; grammar
- Politeness Features
- 'Political correctness' in terms of address, e.g. Hannah Glasse in 1747 is careful to make instructions clear for servants without talking down to them
<http://www.bl.uk/learning/images/texts/cooks/transcript869.html>

Scope for comparison/contrast

- Production and reception: contextual factors
- Contemporary interest in 'lifestyle' leads to **different ways of reading**
- Bite/byte-size portions in more modern texts. Evidence in older texts of authorial expectations of audience: longer attention span and ability to understand breadth of cultural/literary reference. (What kinds of allusion do more modern texts make?)
- Cookery and food very much part of the contemporary entertainment/celebrity industry
- Linguistic fashions in writing about food, e.g. adjective use in menus ("enrobed ... drizzled ... resting on a bed of wilted spinach ... ") or imperative verbs in recipes (e.g. "sweat the onions ... sift the flour ...")

Creative connections with other areas of AS and A Level study

- Voice: comparison with the peculiarities of the narrative voice in the prose text studied for Unit F671, e.g. the signs of 'derangement' in *Hawksmoor* and *Surfacing*. This would work especially well with the John Lanchester novel
- Power and authority: consideration (c.p. texts in Unit F673) of how power relations (between author and reader, 'producer' and 'receiver') are constructed by language
- Mode: consideration of the inter-relationships between mode, purpose and audience (c.p. multimodality studied for Unit F672)

Task 2: Original creative writing with commentary (20 marks - c.1500 words)

Candidates produce their **own creative piece in any form**, with a **substantial supporting commentary** on the approach taken, **evaluating the outcome**, in order to demonstrate expertise and creativity in the subject.

It is acceptable for the creative writing to be a section of a more substantial piece of work but the section to be assessed

- must be clearly indicated
- together with the commentary must not add up to more than 1500 words.

The commentary must focus on the extract selected but can make reference to the more substantial piece of work.

Outcome of the study undertaken for Task 1

- Creative writing arising from the study in Task 1 - but does not have to be based directly on any one of the texts chosen – for example, it could be the start of a comparatively scholarly discussion of literary examples of writing about food or a light-hearted transformation of a section of a well-known literary text into a meal-time scene..
- Could be one section (e.g. introductory – see above) of what might be a much larger work.
- Must be appropriate for the scope of the unit – i.e. a more compact production whose qualities/features are not self-evident is likely to be paired with a more substantial commentary; a production whose main thrust is analytical is likely to need less in the way of comment.
- Could be spoken text – or script for same – e.g. historic figure appearing on chat show or current affairs programme to comment on current cookery issues (Mrs Beeton on school lunches?)

Approach taken and reasons for choices

- Clear statement of how the creative element (Task 2) has arisen from the textual study (Task 1), e.g. a pre-existing interest in language use may have been the trigger for a scholarly or entertaining discussion of the language/literature of cookery.
- Comment on the stages of the process, explaining how combined linguistic/literary study has informed the approach
- Discussion of cultural/social/literary context of production

Evaluation of the outcome

- Linguistic/literary focus needs to be maintained even in a more light-hearted production, e.g. commentary on dinner with Hamlet, Gertrude, Claudius *et al.* would consider how the play's prevailing imagery of disgust and disease had been incorporated (or subverted)
- Student's text production may be entirely different from original text – in which case the differences need to be considered in terms of contextual factors (genre, purpose, audience)
- Evaluation should draw substantially on literary/linguistic knowledge: AO1 and AO4 are the targeted Assessment Objectives

4 Coursework Assessment Criteria for A2

Unit F674: *Connections across Texts*

	AO1	AO2	AO3	AO4
Task 1	5	5	10	0
Task 2 – own text	0	0	0	15
Task 2 – commentary	5	0	0	0

Band Criteria Task 1: Analytical study (20 marks)

Band 5 16–20 marks	AO 1	<ul style="list-style-type: none"> • excellent, coherent and consistent application of relevant concepts and approaches from integrated linguistic and literary study; • critical terminology, appropriate to the subject matter, accurately and consistently used; • consistently accurate written expression, meaning is consistently clear.
	AO 2	<ul style="list-style-type: none"> • excellent, well-developed and consistently detailed critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts.
	AO 3	<ul style="list-style-type: none"> • detailed and consistently effective use of integrated approaches to explore relationships between texts; • excellent and consistently effective analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the task.

Band 4 12–15 marks	AO 1	<ul style="list-style-type: none"> • well-structured application of relevant concepts and approaches from integrated linguistic and literary study; • critical terminology, appropriate to the subject matter, used accurately; • good level of accuracy in written expression, only minor errors which do not inhibit communication of meaning.
	AO 2	<ul style="list-style-type: none"> • developed, clear critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts.
	AO 3	<ul style="list-style-type: none"> • developed use of integrated approaches to explore relationships between texts; • developed, clear analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the task.

Band 3 8–11 marks	AO 1	<ul style="list-style-type: none"> • some competent application of relevant concepts and approaches from integrated linguistic and literary study; • some competent use of critical terminology appropriate to the subject matter; • generally clear written expression but there are inconsistencies that inhibit communication of meaning.
	AO 2	<ul style="list-style-type: none"> • some competent critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts.
	AO 3	<ul style="list-style-type: none"> • some use of integrated approaches to explore relationships between texts; • some competent analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the task.

Band 2 4–7 marks	AO 1	<ul style="list-style-type: none"> • limited attempt to apply relevant concepts and approaches from integrated linguistic and literary study; • limited use of critical terminology appropriate to the subject matter; • mostly inconsistent written expression, errors that inhibit communication of meaning.
	AO 2	<ul style="list-style-type: none"> • limited attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts.
	AO 3	<ul style="list-style-type: none"> • limited attempt to use integrated approaches to explore relationships between texts; • limited attempt to develop analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the task.

Band 1 0–3 marks	AO 1	<ul style="list-style-type: none"> • little or no attempt to structure argument with little or no or irrelevant exemplification; • little or no use of critical terminology appropriate to the subject matter; • mostly inconsistent written expression, errors that inhibit communication of meaning.
	AO 2	<ul style="list-style-type: none"> • little or no attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts.
	AO 3	<ul style="list-style-type: none"> • little or no attempt to use integrated approaches to explore relationships between texts; • little or no attempt to develop analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the task.

Band Criteria Task 2: Original creative writing with commentary (20 marks)

Own text (15 marks)

Band 5 12–15 marks	AO 4	<ul style="list-style-type: none">• excellent level of expertise and creativity demonstrated in writing for a variety of purposes and audiences;• excellent, effective and detailed use of insights drawn from linguistic and literary study.
Band 4 9–11 marks	AO 4	<ul style="list-style-type: none">• good level of expertise and creativity demonstrated in writing for a variety of purposes and audiences;• developed, clear use of insights drawn from linguistic and literary study.
Band 3 6–8 marks	AO 4	<ul style="list-style-type: none">• some expertise and creativity demonstrated in writing for a variety of purposes and audiences;• some use of insights drawn from linguistic and literary study.
Band 2 3–5 marks	AO 4	<ul style="list-style-type: none">• limited level of expertise and creativity demonstrated in writing for a variety of purposes and audiences;• limited use of insights drawn from linguistic and literary study.
Band 1 0–2 marks	AO 4	<ul style="list-style-type: none">• little or no expertise and creativity demonstrated in writing for a variety of purposes and audiences;• little or no use of insights drawn from linguistic and literary study.

Commentary (5 marks)

Band 5 5 marks	AO 1	<ul style="list-style-type: none">• excellent, coherent and consistent application of relevant concepts and approaches from integrated linguistic and literary study;• critical terminology, appropriate to the subject matter, accurately and consistently used;• consistently accurate written expression, meaning is consistently clear.
Band 4 4 marks	AO 1	<ul style="list-style-type: none">• well-structured application of relevant concepts and approaches from integrated linguistic and literary study;• critical terminology, appropriate to the subject matter, used accurately;• good level of accuracy in written expression, only minor errors which do not inhibit communication of meaning.
Band 3 3 marks	AO 1	<ul style="list-style-type: none">• some competent application of relevant concepts and approaches from integrated linguistic and literary study;• some competent use of critical terminology appropriate to the subject matter;• generally clear written expression but there are inconsistencies that inhibit communication of meaning.
Band 2 2 marks	AO 1	<ul style="list-style-type: none">• limited attempt to apply relevant concepts and approaches from integrated linguistic and literary study;• limited use of critical terminology appropriate to the subject matter;• mostly inconsistent written expression, errors that inhibit communication of meaning.
Band 1 0–1 marks	AO 1	<ul style="list-style-type: none">• little or no attempt to structure argument with little or no or irrelevant exemplification;• little or no use of critical terminology appropriate to the subject matter;• inconsistent written expression, little or no communication of meaning.

5 Coursework 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, specific 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 detailed 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 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 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

Candidates who re-sit a coursework unit **must** submit a completely new piece of work for Task 2: original creative writing with commentary.

6 FAQs

- **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 recommend the coursework texts as it is for candidates to select the texts themselves.

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

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

- **What's the word limit for the coursework units?**

Units F672 and F674 each have a word limit of 3,000 words. Folders in excess of 3,000 words must not be submitted to OCR. Quotations, footnotes and bibliographies do not form part of the word count.

- **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.

- **What can teachers do in respect of checking drafts?**

Teachers can

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

Teachers cannot

- give specific 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 'original creative writing with commentary'.

- **What's the word limit for the original creative writing with commentary?**

The total word limit for this coursework unit is 3000 words. For this task we recommend 1500 words including the commentary.

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

No, they don't. Candidates who re-sit a coursework unit must submit a piece of completely new work for Task 2. The new work for Task 2 can be based on the same substantial and supporting texts but the task (original creative writing with commentary) must be different to that previously submitted and assessed.

- **What if we submit coursework that is too long?**

If work of excessive length is submitted, it will be considered to be in breach of the instructions and could be subject to a malpractice investigation by OCR.