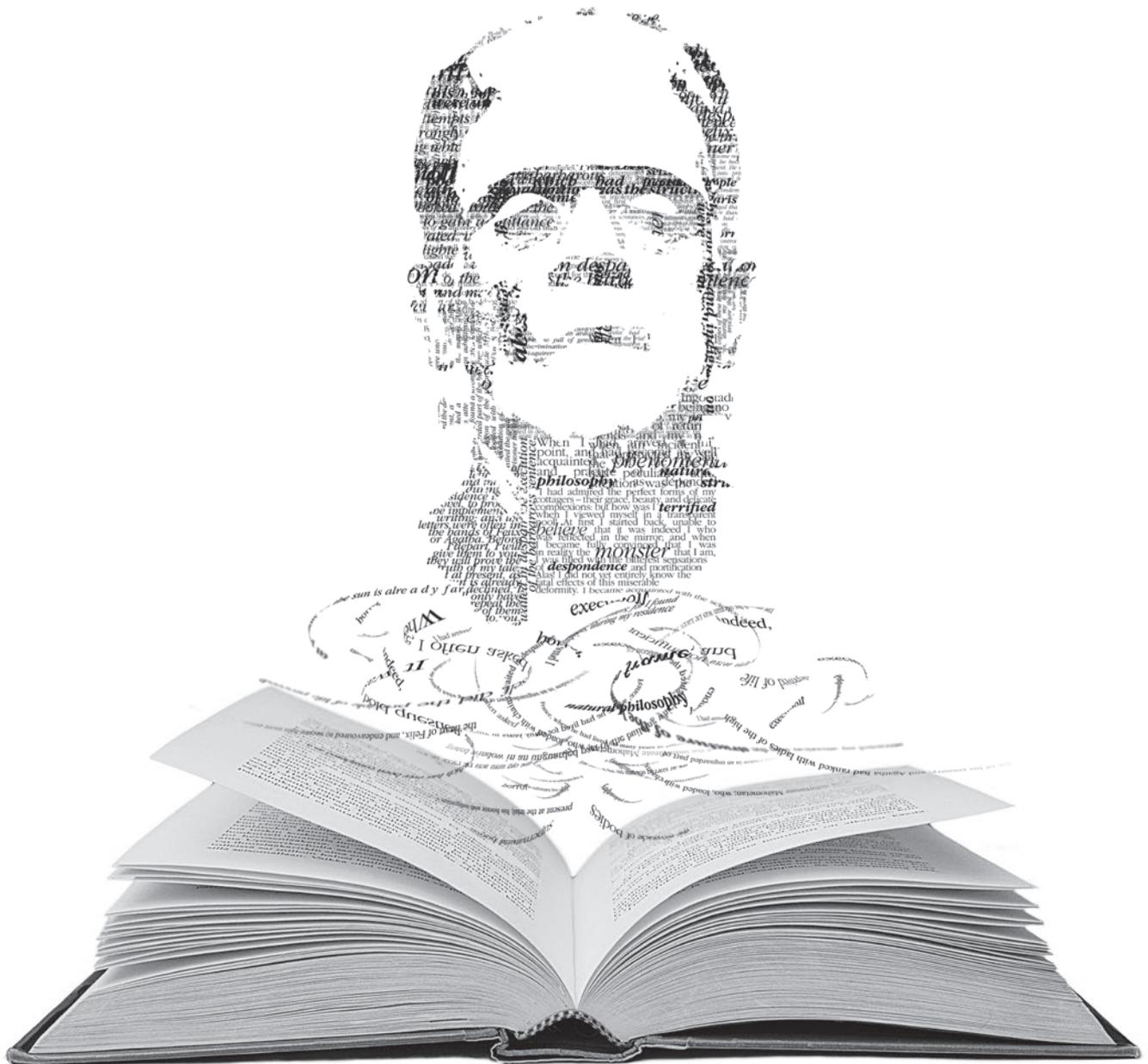


# A LEVEL

## ENGLISH LITERATURE H071

### Coursework Guidance

Unit F662 Literature Post-1900



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This Coursework Guidance is designed to accompany the OCR Advanced Subsidiary GCE specification in English Literature for teaching from September 2008 and was updated after the June 2012 examination series, to reflect developments in centre knowledge and practice and to refresh the suggestions for set texts and tasks.

## Contents

1.	Introduction	3
2.	Summary of Unit Content	4
3.	Coursework Guidance	6
4.	Assessment Criteria Unit F662 <i>Literature Post-1900</i>	14
5.	Administration/Regulations	21
6.	FAQs	24



# Introduction

The OCR 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.

This Coursework Guidance is provided in addition to the Specification to support teachers in understanding the detail necessary to prepare candidates for the Advanced Subsidiary coursework Unit F662: Literature Post-1900.

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

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

# Summary of Unit Content

## Unit F662: *Literature Post-1900*

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

- an understanding and appreciation of literary texts in the light of other readers' views;
- an ability to link and explore relationships between texts in different ways appropriate to literary study: thematically and/or stylistically.

### Literary text requirements

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

- at least two must be literary texts;
- one literary text must have been first published or performed after 1990;
- one literary text may be a significant/influential text in translation;
- one text may be a work of literary criticism or cultural commentary.

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

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

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

### Task requirements

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

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

Candidates can select to do:

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

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

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

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

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

## **Task 2: An essay on linked texts**

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

- reference to recognised critics;
- different theatrical interpretations of drama where candidates discuss different directors' presentations or different actors' portrayals;
- exploring a text in relation to, for example, Aristotelian or other concepts of tragedy;
- developing a theoretical approach to the study of their texts (feminism or Marxism, for example);
- different interpretations of texts produced through rewriting or television/film adaptations.

# Coursework Guidance

## Unit F662: *Literature Post-1900*

The following pages give some suggestions for the grouping of texts for this unit. In refreshing the suggestions for texts given below, we have tried to incorporate texts which are already popular in centres, with some suggestions for alternatives. In this refreshed set of guidance, we have also provided some formulations for Task 1: Critical Piece tasks, and Task 1: Recreative Writing tasks, to give further guidance and exemplification on good practice in setting both tasks for the Coursework Folder. A number of tasks have been suggested for each group of texts. This is to encourage the practice in centres of providing for learners a choice of tasks, to encourage independent study and personal responses. It also gives exemplification of different styles of task formulation for each of the tasks in the folder.

It is important to note that these are initial suggestions. Teachers can create groupings of texts to best suit their own teaching programmes and their learners' interests, provided that the selections meet the requirements of the Specification, and can use the suggested tasks as a basis or inspiration to devise their own tasks. Advice on whether groupings, texts and tasks are acceptable is available from OCR via the Coursework Consultancy.

Please note, there is no requirement to link Task 1 and Task 2 texts, but teachers may group all three texts if they wish. Therefore, a teacher or teachers may wish to select a Task 1 suggested text and task from one group of suggestions, and a Task 2 suggested texts and task from another group of suggestions.

In the lists below, post 1990 texts are indicated by \*

## Looking Back

Peter Carey, *True History of the Kelly Gang*\*

Ian McEwan, *Atonement*\*

Sebastian Faulks, *Birdsong*\*

## Tasks

### Task 1

Consider the passage where Kelly first tells his unborn daughter of his intentions in telling his story from his position of truth. In what ways does Carey provide a voice for his creation and legitimise his writing approach throughout the novel?

A re-creative insert into *True History of the Kelly Gang* closely imitating Carey's distinct style; plus a commentary explaining the reason for the point of inclusion and pastiche choices.

Consider the portrayal of Paul Marshall in chapter 4 of *Atonement*. What do we learn here of Cecilia? What clues to future events are subtly being introduced here?

Re-read the visit to the prostitute in *Birdsong*. What effects does the writing have on you. Where else in the novel does Faulks produce similar impressions on you?

### Task 2

Compare and contrast the presentation of friendship in *Birdsong* and *True History of the Kelly Gang*.

A comparison of the ways leadership is presented in *Birdsong* and *True History of the Kelly Gang*.

Compare and contrast the importance of settings in *Atonement* and *True History of the Kelly Gang*.

A comparison between the portrayal of mistakes in *Atonement* and *True History of the Kelly Gang*.

Compare and contrast the uses of material from different periods of time in *Atonement* and *Birdsong*.

A literary exploration of love and lust by comparing *Atonement* and *Birdsong*.

## All That Jazz

Toni Morrison, *Jazz*\*  
The Selected Poetry of Langston Hughes  
F. Scott Fitzgerald, *The Great Gatsby*

### Tasks

#### Task 1

Look at Violet's assault of Joes' lover's corpse in *Jazz*. How is this represented? How far is it typical of other violent events in the novel?

Analyse a section from the final narrator in the novel *Jazz*. What impressions does this have on you as a reader. In what ways is it different to the rest of the novel's narration?

Produce an improvised sequence in the style of the jazz riffs imitated in Toni Morrison's novel from the point of view of one of the major characters. Explain your writing choices and how your passage might be inserted in the novel in a commentary.

How typical of Langston Hughes's style and approach is the poem "Brass Spittoons"?

Consider the description of the Valley of Ashes in Chapter 2 of *The Great Gatsby*. Analyse the effects of this piece of writing. How does its mood look forward to future sections of the novel?

#### Task 2

Compare and contrast the presentation of Harlem in *Jazz* and the poetry of Langston Hughes.

A comparison of the portrayal of white people in *Jazz* and the poetry of Langston Hughes.

Compare and contrast the use of unreliable narrators in *The Great Gatsby* and *Jazz*.

By comparing *The Great Gatsby* and *Jazz*, provide an exploration of themes, motifs and symbols in literature depicting 1920s America.

Compare and contrast the portrayal of women in *The Great Gatsby* and the poetry of Langston Hughes.

Compare and contrast the importance of dreams or The American Dream in *The Great Gatsby* and the poetry of Langston Hughes.

A comparison of the treatment of money and wealth in *The Great Gatsby* and the poetry of Langston Hughes.

## Youth into Adulthood

DH Lawrence, *Sons and Lovers*

Jeanette Winterson, *Oranges Are Not The Only Fruit*

Alan Bennett, *The History Boys*\*

### Tasks

#### Task 1

How typically do the opening pages of chapter 7 of *Sons and Lovers* (“Lad-And-Girl-Love”) convey the relationship between Paul Morel and Miriam Leivers? (Start of the chapter until “She resented that he saw so much.”)

Consider the extract in Chapter 6 of *Oranges Are Not The Only Fruit* where the church members pray over Jeanette. In what ways is this passage representative of Winterson’s depiction of religion in the novel as a whole?

Look at the French conversation in *The History Boys*. In what ways does it typify Bennett’s presentation of Hector’s lessons and approach to education?

Write part of an extra scene for *The History Boys* in which Mrs Lintott takes the boys for a lesson in the absence of either Hector or Irwin. In your commentary explore how her teaching style is different to that of her male colleagues and provide insight into what your scene might achieve dramatically.

#### Task 2

With close reference to *Sons and Lovers* and *The History Boys*, compare how Winterson and Bennett present adult influence on the developing youth.

Compare and contrast the presentation of class in *Sons and Lovers* and *The History Boys*.

Compare and contrast how *Sons and Lovers* and *Oranges Are Not The Only Fruit* present social expectations and conventions.

By close comparison of the two novels, an exploration of home life in *Sons and Lovers* and *Oranges Are Not The Only Fruit*.

Compare the uses of formal invention in *The History Boys* and *Oranges Are Not The Only Fruit*.

An exploration into the portrayal of same sex relationships in *The History Boys* and *Oranges Are Not The Only Fruit*.

## Science/Speculative Fiction

Margaret Atwood, *The Handmaid's Tale*  
Cormack McCarthy, *The Road*\*  
Kazuo Ishiguro, *Never Let Me Go*\*

### Tasks

#### Task 1

Consider the introduction to Professor Pieixoto's lecture by Maryann Crescent Moon in The Historical Notes section. In what ways is it surprising after Offred's story? In what ways does it maintain Atwood's style and approach as a whole?

Look again at the first Night sequence in the novel (gymnasium). Using your knowledge of the rest of the novel extend this Red Section sequence so that it contains more of a sense of Offred rather than a group of handmaids ("We"). Provide a commentary explaining what you have done.

How does McCarthy convey the tragedy of human life by his use of physical description? Find a two page extract to illustrate McCarthy's approach.

Find a passage of the novel in which the sense of mystery the reader feels while reading is most obvious and explore how we (and Kathy) are being kept in the dark here and elsewhere by Ishiguro's approach.

#### Task 2

"Dystopian literature invites the reader to reflect upon the mutability of identity." By comparing *The Handmaid's Tale* and *Never Let Me Go*, discuss how far, and in what ways the two novels support or refute this claim?

What is the impact of the author's choice of narrator in *The Handmaid's Tale* and *Never Let Me Go*? Provide a comparative discussion.

"If you want a picture of the future, imagine a boot stamping on a human face – forever." In the light of this statement, in what ways would you see *The Handmaid's Tale* and *Never Let Me Go* presenting any sense of optimism?

"A mixture of social pressure inflicted on, and path to self-destruction embraced by, the protagonists." Compare and contrast the plots of *The Handmaid's Tale* and *Never Let Me Go* in the light of this comment.

"A common feature of dystopian literature is its celebration of the individual in the face of diversity." Compare the presentation of heroism in *The Handmaid's Tale* and *The Road*.

"Dystopian literature is often characterised by its active engagement with social and political issues." By comparing *The Handmaid's Tale* and *The Road*, say how far you agree.

Compare and contrast the presentation of youth in *The Road* and *Never Let Me Go*.

"Speculative Fiction sounds like it should be tentatively exploratory, but it is often deeply manipulative writing." An investigation into the didacticism of futuristic novels by a comparison of *The Road* and *Never Let Me Go*.

By a comparative study show how McCarthy and Ishiguro present the theme of loss in *The Road* and *Never Let Me Go*.

By conducting a comparative discussion, show to what extent do McCarthy and Ishiguro present dystopic visions of the future and how might these be read as warnings for the future.

“Modern Science Fiction works by creating sympathy for detached alienated figures.” By comparing *The Road* and *Never Let Me Go*, explore how far you think this statement is true.

## Mental Problems

Tennessee Williams, *A Streetcar Named Desire*

Jean Rhys, *Wide Sargasso Sea*

Joe Penhall, *Blue/Orange\**

Pat Barker, *Regeneration\**

Carol Ann Duffy, *The World's Wife\**

Harold Pinter, *The Hothouse*

Ken Kesey, *One Flew Over the Cuckoo's Nest*

## Tasks

### Task 1

How far do you agree that the end of scene 10 of *A Streetcar Named Desire* is the dramatic high point of the play?

Write an extension to Antoinette's confusion in Part One, pages 31 to 34 (*Wide Sargasso Sea*). Supply a commentary to explain your compositional choices.

By address to pages 36 – 43 of *Blue/Orange* consider to what extent we see here a power struggle given dramatic space elsewhere in the play.

How is Yealland's treatment of his patients presented in pages 231 to 233 of *Regeneration* and how does Barker develop the themes and concerns of the novel?

Explore “Queen Herod” by Carol Ann Duffy. How far is it representative of Duffy's portrayal of female desperation throughout *The World's Wife*?

By close analysis of “Mrs Beast”, investigate the notion that Carol Ann Duffy's powerful female figures are problematic because they are more masculine than feminine.

Choose a section of the play that you think best typifies Harold Pinter's style in *The Hothouse* which has at times been called black comedy, at others tragicomedy, at others sinister. What atmosphere and effects are created in your chosen section?

Look at the start of Section IV of *One Flew Over the Cuckoo's Nest*. What do you think Nurse Ratched is trying to achieve? In what ways is she building on earlier ideas about McMurphy?

## Task 2

Compare and contrast the ways in which Chandler and Banks examine gender roles in their novels (*The Big Sleep* and *The Wasp Factory*).

Compare and contrast the ways in which limits and boundaries are presented in *The Wasp Factory* and *Disgrace*.

To what extent do you think *The Wasp Factory* and *Disgrace* challenge social norms? Write a comparative essay.

Explore the theme of violation in *In Cold Blood* and *Disgrace* by a comparative study of the two works.

“A study in community.” How appropriate do you find this statement as a comment on *In Cold Blood* and *Disgrace* after you have compared the two works?

A comparative investigation into the ways in which *The Big Sleep* and *Disgrace* scrutinise flawed societies.

Explore the presentation of desire in *The Big Sleep* and *Disgrace*.

Compare and contrast the presentation of disturbing behaviour in *The Hound of the Baskervilles* and *In Cold Blood*.

## American greats

Arthur Miller, *Death of a Salesman*

Annie Proulx, *Postcards*

F. Scott Fitzgerald, *The Great Gatsby*

Edward Albee, *Who’s Afraid of Virginia Woolf*

## Tasks

### Task 1

During the wire recording device scene (p 177 – 179), how does Willy’s attitude towards the outside world affect what occurs later in the play? (*Death of a Salesman*)

An additional “What I see” section to chapter 13 in the style of Annie Proulx. (*Postcards*)

To what extent are the style and themes of this episode (*Postcards*, p 5–6) characteristic of the writer’s methods as a whole?

Consider the account of Gatsby’s funeral in Chapter 9. How does Fitzgerald here and elsewhere suggest the sense of promise not fulfilled?

Look again at the sequence where Martha tries to seduce Nick in front of George. What effects does this piece of action achieve – both on George and the audience?

## Task 2

By a comparative study of *Death of a Salesman* and *The Great Gatsby*, say how far you think they can be perceived as tragic works.

Compare the presentation of the dangers involved in the pursuit of the American Dream by a comparative analysis of *Death of a Salesman* and *The Great Gatsby*.

A comparative investigation of the view that "Both Gatsby and Loman had an extraordinary capacity for hope" using *The Great Gatsby* and *Death of a Salesman*.

"Much Post 1900 American Writing shows people consumed by their past and unable to escape." Comparing *The Great Gatsby* and *Death of a Salesman*, say to what extent this assertion can be applied to them both.

"Better at criticism than celebration". How far, and in what ways, do you agree with this statement on twentieth century American literature?

By comparing the concerns of *Postcards* with those of *The Great Gatsby* discuss the implications of the term "The American Dream".

Compare and contrast the shallowness of marriage as presented in *The Great Gatsby* and *Who's Afraid of Virginia Woolf?*

"Humankind cannot bear very much reality." (T.S. Eliot) By constructing a comparative discussion, say to what extent you consider this to be useful in understanding *Death of a Salesman* and *Who's Afraid of Virginia Woolf*.

"The past is more important than the present." How useful is this to responding to and *Who's Afraid of Virginia Woolf?* Write a comparative essay.

## Assessment Criteria

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

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

#### Close reading

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

#### Re-creative writing with commentary

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

Candidates are assessed on:

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

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

### Assessment

#### Step 1: Determine the band

1. Match evidence of achievement against the descriptors for the assessment grid.
2. Use the best fit method, balancing strengths against limitations, to establish the appropriate band.

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

#### Step 2: Determine the mark

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

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

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

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

## Task 1: Close reading

Band 5 12 - 15 marks	AO1	<ul style="list-style-type: none"> <li>• excellent and consistently detailed understanding of selected passage;</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>• consistently coherent and detailed discussion of effects of language, form and structure in selected passage;</li> <li>• excellent and consistently effective use of analytical methods;</li> <li>• consistently effective use of quotations and references, critically addressed, blended into discussion.</li> </ul>
Band 4 9 - 11 marks	AO1	<ul style="list-style-type: none"> <li>• good understanding of selected passage;</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 in selected passage;</li> <li>• good use of analytical methods;</li> <li>• good use of quotations and references, generally critically addressed.</li> </ul>
Band 3 6 - 8 marks	AO1	<ul style="list-style-type: none"> <li>• some competent understanding of selected passage;</li> <li>• some clear writing in generally appropriate register;</li> <li>• some use of appropriate 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 in selected passage.</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 selected passage 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 in selected passage;</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 selected passage;</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>

### Task 1: Re-creative writing with commentary

Band 5 12 - 15 marks	AO1	<ul style="list-style-type: none"> <li>• excellent and consistently detailed understanding of original text;</li> <li>• consistently fluent and accurate writing in appropriate register in both re-creative passage and commentary;</li> <li>• critical terminology used accurately and consistently in commentary;</li> <li>• well-structured, coherent and detailed argument consistently developed in commentary.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• consistently effective re-creative response to stylistic characteristics and thematic concerns of the original text;</li> <li>• well-developed and consistently detailed discussion of effects of language, form and structure of re-creative passage, in relation to original text;</li> <li>• excellent and consistently effective use of analytical methods in commentary;</li> <li>• consistently effective use of quotations and references, critically addressed, blended into discussion.</li> </ul>
Band 4 9 - 11 marks	AO1	<ul style="list-style-type: none"> <li>• good and secure understanding of original text;</li> <li>• good level of coherence and accuracy in writing, in appropriate register in both re-creative passage and commentary;</li> <li>• critical terminology accurately used in commentary;</li> <li>• well-structured arguments with clear line of development in commentary.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• developed and appropriate re-creative response to stylistic characteristics and thematic concerns of the original text.</li> <li>• developed and good level of detail in discussion of effects of language, form and structure of re-creative passage, in relation to original text.</li> <li>• good use of analytical methods in commentary.</li> <li>• good use of quotations and references, generally critically addressed.</li> </ul>
Band 3 6 - 8 marks	AO1	<ul style="list-style-type: none"> <li>• some competent understanding of original text;</li> <li>• some clear writing in generally appropriate register in both re-creative passage and commentary;</li> <li>• some critical terminology appropriately used in commentary;</li> <li>• some straightforward arguments competently structured in commentary.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• mostly competent re-creative response to stylistic characteristics and thematic concerns of the original text;</li> <li>• some developed discussion of effects of language, form and structure of re-creative passage, in relation to original text;</li> <li>• competent use of analytical methods in commentary;</li> <li>• competent use of illustrative quotations and references to support discussion.</li> </ul>

## Task 1: Re-creative writing with commentary

Band 2 3 - 5 marks	AO1	<ul style="list-style-type: none"> <li>• limited understanding of original text;</li> <li>• limited clear writing, with inconsistencies in register in both re-creative passage and commentary;</li> <li>• limited appropriate use of critical terminology in commentary;</li> <li>• limited structured argument evident in commentary, lacking development and/or full illustration.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• limited re-creative response to stylistic characteristics and thematic concerns of the original text;</li> <li>• limited discussion of effects of language, form and structure of re-creative passage, in relation to original text;</li> <li>• limited attempt at using analytical methods in commentary;</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 selected passage;</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 or no relevant discussion of 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>

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

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

Candidates are assessed on:

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

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

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

### Assessment

#### Step 1: Determine the band

1. Match evidence of achievement against the descriptors for the assessment grid.
2. Use the best fit method, balancing strengths against limitations, to establish the appropriate band.

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

#### Step 2: Determine the mark

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

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

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

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

## Task 2: Essay on linked texts

Band 5 20 - 25 marks	AO1	<ul style="list-style-type: none"> <li>• excellent and consistently detailed understanding of at least two text(s) and task undertaken;</li> <li>• consistently fluent and accurate writing in appropriate register;</li> <li>• critical terminology accurately and confidently used;</li> <li>• well-structured, coherent and detailed argument consistently developed throughout the answer.</li> </ul>
	AO3	<ul style="list-style-type: none"> <li>• excellent and consistently detailed effective comparison of relationships between texts;</li> <li>• well-informed and effective exploration of different readings of texts.</li> </ul>
	AO4	<ul style="list-style-type: none"> <li>• consistently well-developed and consistently detailed well-informed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the task undertaken.</li> </ul>
Band 4 15 - 19 marks	AO1	<ul style="list-style-type: none"> <li>• good understanding of text(s) 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 throughout the answer.</li> </ul>
	AO3	<ul style="list-style-type: none"> <li>• good, clear comparative discussion of relationships between texts;</li> <li>• good level of recognition and some exploration of different readings of 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	AO1	<ul style="list-style-type: none"> <li>• some competent understanding of text(s) and task undertaken;</li> <li>• some clear writing in generally appropriate register;</li> <li>• some critical terminology appropriately deployed;</li> <li>• some straightforward arguments competently structured.</li> </ul>
	AO3	<ul style="list-style-type: none"> <li>• some competent comparative discussion of relationships between texts;</li> <li>• answer informed by some reference to different readings of 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	AO1	<ul style="list-style-type: none"> <li>• limited understanding of text(s) and main elements of task undertaken;</li> <li>• limited clear writing, some inconsistencies in register;</li> <li>• limited use of appropriate critical terminology;</li> <li>• limited structured argument, lacks development and/or full illustration.</li> </ul>
	AO3	<ul style="list-style-type: none"> <li>• limited attempt to develop comparative discussion of relationships between 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>

## Task 2: Essay on linked texts

Band 1 0 - 4 marks	AO1	<ul style="list-style-type: none"><li>• very little or no relevant understanding of text(s) and very little relevant 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>
	AO3	<ul style="list-style-type: none"><li>• very little or no comparative discussion of relationships between 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>

# 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 teachers will provide detailed guidance to candidates in relation to the purpose and requirement of the task. This could include discussion on:

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

### First draft

#### What teachers can do:

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

#### What teachers cannot do:

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

#### Examples of unacceptable assistance include:

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

## **Final submission**

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

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

## **Authentication**

Teachers in centres are required to:

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

## **Submission of marks to OCR**

Centres must have made an entry for the unit in order for OCR to make the appropriate moderator arrangements.

Marks may be submitted to OCR either by EDI or on mark sheets (MS1).

Deadlines for the receipt of marks are:

January series: 10 January

June series: 15 May

Teachers and Examinations Officers must also be familiar with the general regulations on coursework; these can be found in the OCR Administration Guide on the OCR website ([www.ocr.org.uk](http://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 in a centre is assessed by more than one teacher, marks must be internally standardised before submission so that there is a consistent standard and appropriate rank order across all teaching groups in the centre.
- Marks must be submitted to OCR by the agreed date, after which postal moderation takes place in accordance with OCR procedures.

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

## Coursework word length

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

## Quotations

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

## Bibliography

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

## Minimum Coursework Required

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

## FAQs

### **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.

### **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. However, since the unit is designed as an individual research task producing extended individual study, Centres are very much encouraged to allow candidates some choice.

### **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 only. Candidates and teachers can create groupings of texts that best suit their own programmes of study and interests, provided that the selections meet the requirements of the specification.

### **What is the word limit for the coursework units?**

Both units F662 and F664 have a word limit of 3,000 of the candidate's own words. If a folder contains in excess of 3,000 words, only the first 3,000 words must be assessed.

### **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 teachers to sign the authentication form with confidence, i.e. to know that a candidate's work is entirely their own.

### **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 texts, but the task set must be sufficiently different to ensure that previously submitted, assessed coursework cannot be re-drafted.

### **If a group of candidates is studying the same texts, can they be given the same task title for their coursework?**

In theory yes, but this can often lead to work with little variance which lacks individual engagement. It is therefore beneficial at least to give candidates 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.

### **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. The text studied should be the approximate equivalent to a poetry selection set for an examined unit, and the essay should show an understanding of that text. In practice, this means that candidates should aim for some detailed discussion of four or five poems, with some reference to others where they fit the developing argument. Where the text includes a long poem, such as 'The Rime of the Ancient Mariner' or 'The Wasteland', detailed reference to this poem will serve instead of four or five shorter poems, but there should still be some reference to others in the collection.

### **What defines a text 'of sufficient substance'?**

One of the advantages of coursework is that candidates and teachers can choose texts according to particular interests or abilities. This means that a very wide range of texts are chosen and used successfully. However, teachers need to think carefully when guiding candidates to ensure that the chosen texts allow them to address the Assessment Objectives at an appropriate level.

### **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.

### **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.

### **Can films be used as a text?**

No. Only published screenplays can be used as texts, but a screenplay could be accompanied by the film itself, used as an interpretation of text or the context of the screenplay. Used in this way, it would address AO3 and AO4.

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

The essay should deal with all three texts approximately equally in order to demonstrate the understanding of three texts, a key requirement of AO1.

