A LEVEL
ENGLISH LITERATURE H071 H471

Coursework Guidance
Unit F664 *Texts in Time*

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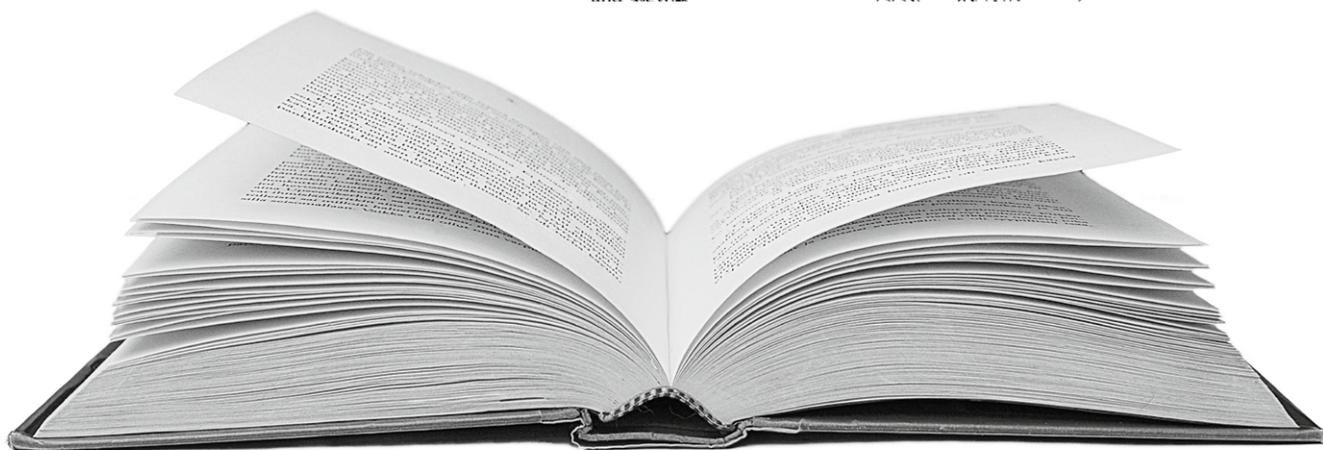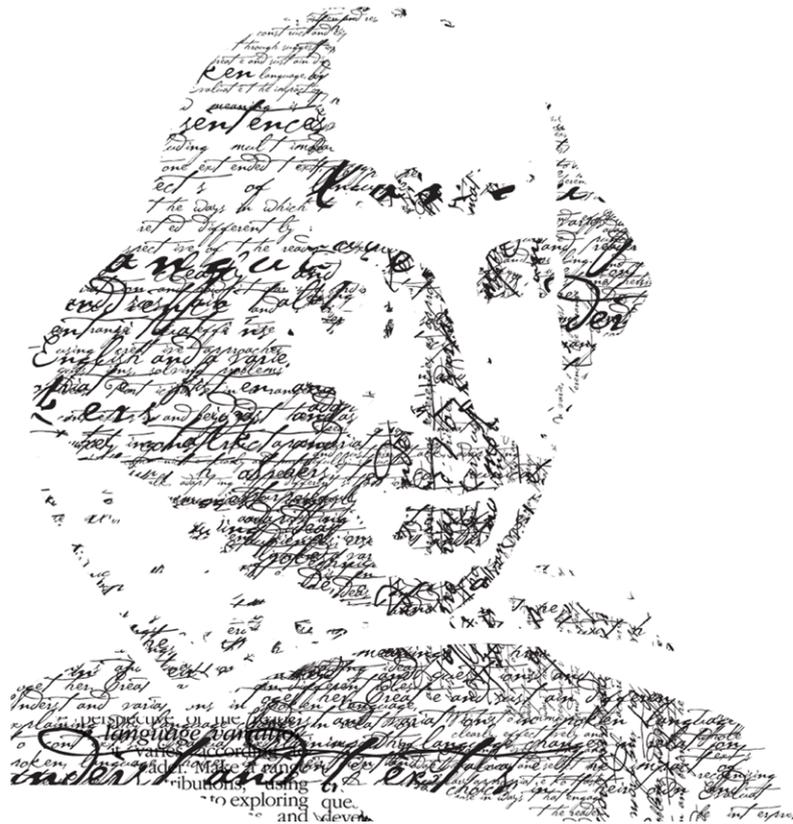
Introduction

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. The Specification is structured in the form of units. This Coursework Guidance is provided in addition to the Specification to support teachers in understanding the detail necessary to prepare candidates for the Advanced level coursework Unit F664: Texts in Time.

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

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

Summary of Unit Content

Unit F664: *Texts in Time*

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

With this aim in mind, OCR strongly encourages centres to create opportunities for candidates to develop individual interests by offering the some choice of texts and choice of tasks. Ideally, candidates should create their own tasks, with guidance from their teachers. Further advice is available from the Coursework Consultancy Service.

Literary text requirements

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

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

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

Each text chosen should be the approximate equivalent in substance and demand to one which might be set for an examined unit. Poetry, and short stories where chosen, should be single published collections.

Centres and candidates must select texts in groupings that facilitate links or contrasts, in order to develop the ability to explore how texts illuminate and connect with each other.

There are different ways of linking texts, for example by movement, by time of writing, the varying forms adopted, the values explored, gender or theme. Some successful groupings used by centres have been:

- satire
- post-colonial literature
- gothic literature
- women and society
- narrative method
- Romanticism
- Victorian ideas and attitudes
- Modernism
- post-WW2 Britain
- American literature
- literature of warfare
- dystopian literature
- tragedy and comedy

Task requirement

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

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Unit F664: *Texts in Time*

The following provides suggestions for some grouping of texts and guidance on task setting.

The following groupings are some examples that have been used by centres. They are not particular recommendations, but are examples which fulfil the criteria.

The groups below are linked by a common concern or by their context. The contexts vary, including the historical, political, social, cultural and literary. Literary movements themselves are also linked to period and to social changes and attitudes. Each grouping gives candidates the opportunity to assess the significance of such contexts.

It is important that candidates compare ways in which the ideas are presented in the writing of the three texts chosen. Since one poetry text and one prose text are compulsory, the nature of the writing in those genres should be considered.

Candidates should make appropriate use of the conventions of writing in literary studies, using references and quotations to support the argument and acknowledging sources of secondary material.

Possible Text Groupings

Presentations of Heroism
Beowulf	trans. Seamus Heaney
The Handmaid's Tale	Margaret Atwood
Hamlet	William Shakespeare

Imagination in Romantic Writing
Ancient Mariner and Other Poems	Coleridge
Confessions of an English Opium Eater	Thomas De Quincey
Poems and Letters	John Keats

Satire
The Vanity of Human Wishes	Samuel Johnson
Gulliver's Travels	Jonathan Swift
Candide	Voltaire

Women and Society
Selected Poems	Sylvia Plath
Rebecca	Daphne du Maurier
Top Girls	Caryl Churchill

Reality, Dream and Narrative
Selected Poetry	John Keats
House of Sleep	Jonathan Coe
Dream Country	Neil Gaiman

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Dehumanisation

Poetry of the Thirties	ed. Robin Skelton
Brave New World	Aldous Huxley
Mourning Becomes Electra	Eugene O'Neill

Men, Women, Love, Marriage

The Merchant's Tale	Geoffrey Chaucer
Persuasion	Jane Austen
Dubliners	James Joyce

Politics

Howl and Other Poems	Allen Ginsberg
The Plot Against America	Philip Roth
The Triumph of the Political Class	Peter Oborne

Relationships

Selected Poems	TS Eliot
The Hours	Michael Cunningham
Angels in America	Tony Kushner

Identity

Brunizem	Sujata Bhatt
A Grain of Wheat	Ngugi
Translations	Brian Friel

Narrative

Selected Poems	Robert Browning
Wide Sargasso Sea	Jean Rhys
Property	Valerie Martin

Romanticism

Odes	John Keats
Wuthering Heights	Emily Brontë
Walden	Henry James Thoreau

Irish Literature

North	Seamus Heaney
Reading in the Dark	Seamus Deane
Juno and the Paycock	Sean O'Casey

Absurdism

Collected Poems	Frank O'Hara
The Outsider	Albert Camus
Waiting for Godot	Samuel Beckett

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Setting Task Titles

Creating a clear, purposeful task which offers guidance to candidates is the first step towards success in coursework. It is a good idea, as far as possible, to construct the task so that its wording encourages candidates to address the Assessment Objectives.

AO1, understanding of the texts and construction of argument, will be covered by the choice of texts and the quality of the candidate's response to the topic area of the question set. It is important that the focus of the essay is literary, so questions should ideally make reference to the author's presentation, treatment, portrayal, ways or similar, thus encouraging address to AO2.

The prime focus of the F664 essay is comparative (AO3). It is therefore good practice to include the instruction to compare in the task title, making that requirement explicit. In order to encourage argument, it can be helpful to give the comparison a purpose so that candidates make evaluations and judgements arising from their comparisons. Providing a judgement for them to consider in the title not only encourages this, but it also helps them to begin to address the other readings aspect of AO3. The other dominant Assessment Objective is AO4. The context may be apparent from the particular grouping of texts, but it can also be helpful to make this explicit in the task title too.

This practice can be seen in the following titles, which relate to the groupings above. Again, these are not particularly recommended tasks; they are provided to demonstrate how careful task setting can help candidates address the Assessment Objectives.

Presentations of Heroism
Compare and contrast the authors' characterisation of Beowulf, Jane Eyre and Hamlet, considering their predicaments, and say how far you consider them to fulfil the concept of hero.

Imagination in Romantic Writing
The Romantics elevated the imagination above the traditional supremacy of reason. Compare the works of Coleridge, Shelley and Keats, saying how far and in what ways they explore this aspect of Romantic literature.

Satire
'Satire can be pessimistic, but it can also offer hope through its depiction of human follies.' By comparing and contrasting ways in which Johnson's poetry, Gulliver's Travels and Candide satirise human nature, say to what extent you agree that they suggest there is hope for humanity.

Women and Society
Susan Bordo argues that society insists 'that all women aspire to a coercive standardised ideal', which makes women feel the need to conform to the impossible. Compare these works by Plath, du Maurier and Churchill, saying in what ways and to what extent they present aspiration towards a so-called 'female ideal'.

Reality, Dream and Narrative
By comparing the treatment of dreams in Keats' poetry, House of Sleep and Dream Country, say how far literature teaches us that dreams are the pharmacon of society.

Dehumanisation
'Society can be seen as a malevolent force, bringing about the dehumanisation of the individual.' Say to what extent this idea is shown in Poetry of the Thirties, Brave New World and Mourning Becomes Electra by comparing the writers' presentation of the pressures society brings to bear on the individual.

Men, Women, Love, Marriage

Compare and contrast the presentation of relationships and marriage in The Merchant's Tale, Persuasion and Dubliners, saying how far these texts show that 'in literature, marriage is overwhelmingly shown to be an unequal relationship'.

Politics

'All that is necessary for the triumph of evil is that good men do nothing.' Compare Ginsberg's, Roth's and Oborne's presentation of the political elite, saying how far their writing leads you to concur with Edmund Burke's comment.

Relationships

'Sometimes neither person is to blame for the collapse of a relationship; often both are victims of circumstance.' Compare and contrast the presentation of relationships in Eliot's Selected Poems, The Hours and Angels in America, saying to what extent they place the blame for failure on individuals or circumstance.

Identity

'We talk of identity as individual, but in reality identity is formed by society.' By comparing ways in which Bhatt, Ngugi and Friel explore issues of identity in their works, say how far they lead you to agree with this view.

Narrative

Compare and contrast the use of narrative voice in Browning's poems, Rhys' Wide Sargasso Sea and Property by Martin, saying how far you agree that the reader must judge not only the character of the speaker, but the truth of what is spoken.

Romanticism

'Let Nature be your teacher.' Compare and contrast ways in which Keats, Brontë, and Thoreau explore Romantic ideals. To what extent do they support Wordsworth's injunction?

Irish Literature

Compare Heaney's, Deane's and O'Casey's treatment of Ireland's political troubles, saying to what extent you agree that they 'offer anger, but little hope'.

Absurdism

Compare ways in which O'Hara, Camus and Beckett confront the essential concept of the Absurd. To what extent do they show that 'The absurd is the essential concept and the first truth'?

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Assessment Criteria

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

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

Assessment

Step 1: Determine the band

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

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

Step 2: Determine the mark
To determine the mark within the band, consider the following:

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

Marking Criteria for F664

Band	AO	Criteria
Band 5 12 - 15 marks	AO1	• excellent and consistently detailed understanding of three texts and task undertaken; • consistently fluent and accurate writing in appropriate register; • critical terminology accurately and consistently used; • well-structured, coherent and detailed argument consistently developed.
	AO2	• well-developed and consistently detailed discussion of effects of language, form and structure; • excellent and consistently effective use of analytical methods; • consistently effective use of quotations and references to text, critically addressed, blended into discussion.
Band 4 9 - 11 marks	AO1	• good understanding of three texts and task undertaken; • good level of coherence and accuracy in writing, in appropriate register; • critical terminology used accurately; • well-structured arguments, with clear line of development.
	AO2	• developed and good level of detail in discussion of effects of language, form and structure; • good use of analytical methods; • good use of quotations and references to text, generally critically addressed.
Band 3 6 - 8 marks	AO1	• some competent understanding of three texts and task undertaken; • some clear writing in generally appropriate register; • some appropriate use of critical terminology; • some straightforward arguments competently structured.
	AO2	• some developed discussion of effects of language, form and structure; • some competent use of analytical methods; • some competent use of illustrative quotations and references to support discussion.
Band 2 3 - 5 marks	AO1	• limited understanding of three texts and main elements of task undertaken; • mostly clear writing, some inconsistencies in register; • limited appropriate use of critical terminology; • limited structured argument evident, lacking development and/or full illustration.
	AO2	• limited discussion of effects of language, form and structure; • limited attempt at using analytical methods; • limited use of quotations/references as illustration.
Band 1 0 - 2 marks	AO1	• very little or no relevant understanding of three texts and very partial attempt at task undertaken • very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register; • persistently inaccurate or no use of critical terminology; • undeveloped, very fragmentary discussion.
	AO2	• very little relevant or no discussion of effects (including dramatic effects) of language, form and structure; • very infrequent commentary; very little or no use of analytical methods; • very few quotations (eg one or two) used (and likely to be incorrect), or no quotations used.

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Band 5 20 - 25 marks	AO3	• excellent and consistently detailed comparative analysis of relationships between three texts; • well-informed and effective exploration of different readings of three texts.
	AO4	• consistently well-developed and consistently detailed understanding of the significance and influence of contexts in which literary texts are written and understood as appropriate to the task undertaken.
Band 4 15 - 19 marks	AO3	• good, clear comparative discussion of relationships between three texts; • good level of recognition of different readings of three texts.
	AO4	• good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood as appropriate to the task undertaken.
Band 3 10 - 14 marks	AO3	• some competent comparative discussion of relationships between three texts; • answer informed by some reference to different readings of three texts.
	AO4	• some competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the task undertaken.
Band 2 5 - 9 marks	AO3	• limited attempt to develop comparative discussion of relationships between three texts; • limited awareness of different readings of texts.
	AO4	• limited understanding of the significance and influence of contexts in which literary texts are written and understood as appropriate to the task undertaken.
Band 1 0 - 4 marks	AO3	• very little or no relevant comparative discussion of relationships between the three texts; • very little or no relevant awareness of different readings of texts.
	AO4	• 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.

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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 essay submitted for assessment is the candidates' own original work and should only sign the declaration of authentication (CCS160) if this is the case; they may not qualify the authentication in any way. If there is evidence for doubt, work should not be submitted.

Supervision
There are three different stages in the production of the essay:
- planning
- first draft
- final submission.

The permitted level of supervision is different at each stage.

Planning
It is expected that teachers will provide detailed guidance to candidates in relation to the purpose and requirement of the task. This could include discussion of:
- 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 Centre Authentication Form (CCS160) to declare that the work is original and by the individual candidates
- provide details of the extent and nature of any extra help 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 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.
- The word count does not include task title, footnotes which acknowledge sources, bibliography or quotations from any source.
- If a folder exceeds this length it must not be submitted to OCR.
- Teachers in centres should clearly instruct candidates to write within the word limit and to edit before assessment if necessary.
- Candidates should state the word count of their essays, both with and without exclusions.
- If a candidate does submit work beyond the word limit, a line should be drawn after the 3000th word, and the work assessed to that point. An explanatory note should appear in the summative comment on the cover sheet.
- If folders of excessive length are submitted, they will be considered to be in breach of the regulations and could be subject to a malpractice investigation by OCR.

Quotations

If quotations from secondary sources are used, they must be acknowledged by use of footnotes, which should corroborate with the bibliography. Oxford referencing is preferred. Footnotes should not be used to extend points of argument or to provide other information – if they do so, they must be included in the word count.

Bibliography

All work must be accompanied by a complete bibliography. This should 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 included. For material taken from internet sources, the full url is required. So that teachers can authenticate candidates' work with confidence, it is recommended that teachers obtain a copy of all internet materials used. If, for any reason, a candidate has used no additional resource material, a statement to this effect must be included. (The bibliography does not form part of the word count.)

Minimum Coursework Required

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

Coursework Re-sits

Candidates who re-sit a coursework unit **must** submit a folder of completely new work. 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.

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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.

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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 Waste Land*, 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.