

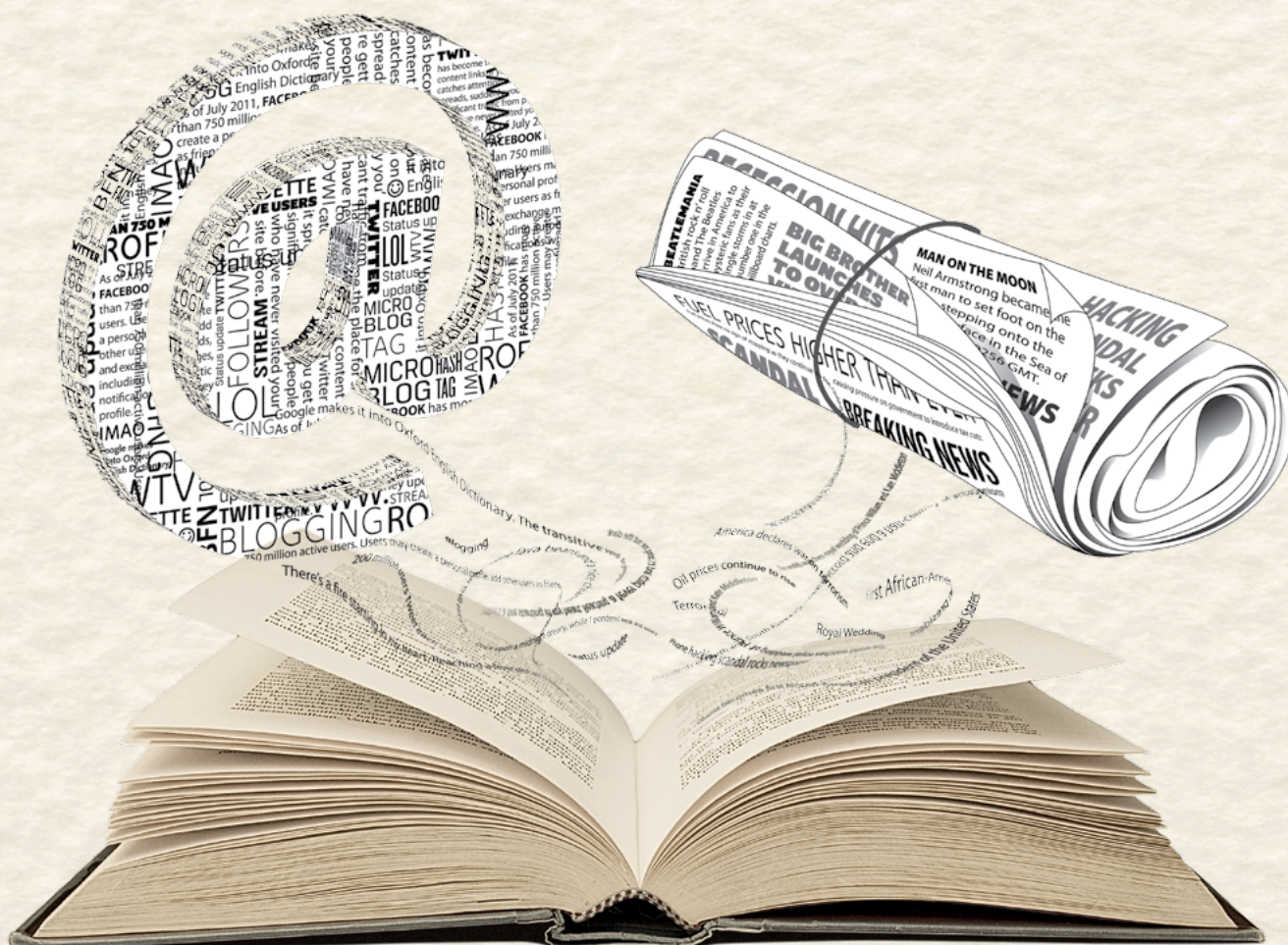
LIVING TEXTS

LEVEL 1/2 CERTIFICATE (J945)

TEACHER'S GUIDE

A guide for the delivery of the whole specification, including notes for teachers, examiners' expectations, choice of texts, resources and class room practice

NOVEMBER 2014



CONTENT

Notes for teachers	3
Completing a folder of work for Living Texts	6
Integrating Living Texts into your existing course	7
Classroom practice	7
Choosing resources	7



NOTES FOR TEACHERS

The certificate comprises three units: B931 Analysing Texts, B932 Recreating Texts and B933 Comparing Texts.

B931 *Analysing Texts* is designed to:

- encourage students to read a variety of different texts and text types
- enable them to take a part in the analytical process
- help them gain an insight into exploring ways in which their chosen text might be understood and interpreted.

B932 *Recreating Texts* is designed to:

- bring texts alive for students in a new way
- enable them to take a part in the creative process
- encourage them to empathise with and understand writers' choices
- help them to respond creatively to writers' uses of language.

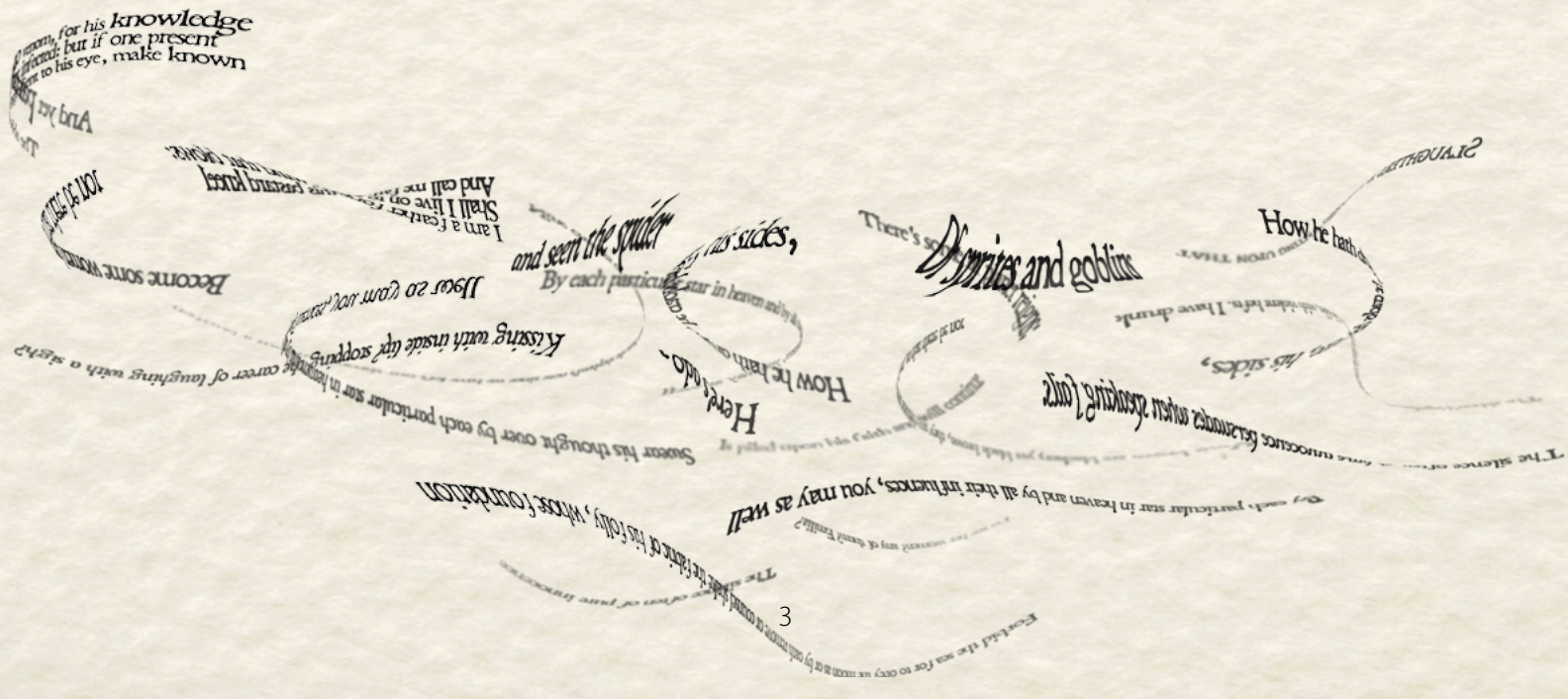
B933 *Comparing Texts* is designed to:

- encourage students to consider how texts can relate to one another
- allow students to make connections between texts across different forms and genre
- encourage a close study of how writers use language to create meanings in texts
- encourage wider reading through exploration of a topic across different texts
- enable students to explore texts for which they have an enthusiasm.

It is hoped that in the selection of texts studied for this qualification that a combination of teacher and student enthusiasms can enable variety in the choices and comparisons. It is the expectation that there will be at least some element of student choice in the texts selected for study, to allow a critical and creative engagement with texts for which there is enthusiasm. While the texts studied in this unit can overlap with GCSE English literature set-texts, there is also the possibility to develop students reading beyond the range of these texts into the realm of film, TV scripts, media and spoken language texts. This qualification encourages, validates and certifies wider reading.

Though it can be used earlier in a Secondary course, the specification is complementary to established English Language and Literature assessed courses: it will also allow access to literary materials for students not otherwise studying for a Literature qualification.

It should enhance students' responses to literary technique, enable a different sort of relationship with texts, and may even provide a useful introduction to a skill later developed at Advanced level.



Unit B931 Analysing Texts

Why analyse?

Some students can find the set texts of English Literature specifications heavy going and become uninterested when they cannot understand what they are reading and cannot engage with the writer. Other students have specific interests in genres such as Sci Fi, Comedy or Romance that are not always represented in the set texts of their English syllabus. This specification gives them a chance to choose areas that appeal to them and study not just novels or poems but also biography and autobiography, film and TV scripts, spoken language scripts, transcripts and new media texts.

Unit B932 Recreating Texts

Why re-create?

Most great writers - and, probably, all not-so-great ones - begin their careers by imitation; we learn to create by copying the techniques of those who interest us. The opportunity to be assessed on re-creative writing has been available to students in the past only at Sixth Form level: many teachers have had great fun teaching it, and it seems unfair to deny it to younger students. B932 makes re-creative writing available to students earlier in their school careers. It is accessible to students at almost any Secondary age, from 11 onwards.

Our hope is that by enjoying and studying in detail the tone, style and technique of authors, and by emulating that style, students may both have fun (this is most important!) and come to a fuller understanding of the vast range of technical resources which authors bring to their work. If pieces (such as travel writing or reportage) are suitably chosen, students may also bring their own experiences to bear on their writing.

Unit B933 Comparing Texts

Why compare texts?

It is a very common experience when reading a story or novel, or watching a play or film, or listening to poetry or song lyrics to be reminded of other kinds of text. These connections can sometimes be direct: a writer deliberately emulating the themes, ideas or style of another writer, or even re-creating an original story in a new form, style or genre. Or the relationship can be more indirect in the sense of a text exploring similar territory to an earlier text. Obviously there is not a limitless range of experiences and relationships that a writer can explore so overlap and connection are inevitable. Often too we can be struck by how a text that was written in some earlier period can seem to become particularly pertinent to the

situations in our own lives and own times – both on a personal and societal level. It can be very stimulating for students to explore these relationships. Why and how do these texts connect? How do they contrast? Or, even, to what extent do the connections I see come from *me*, as an individual reader, listener or viewer with a unique set of experiences?

What we expect

In all three units students will be exploring texts in the classroom. They will be selecting, reading, watching and listening to texts. They will be sharing texts and ideas, discussing their responses, exploring themes and ideas, arriving at interpretations and analysing writers' choices of language. They will be writing about, and in the style of, the texts they have studied. These kinds of activity, across the five texts studied, will be common to all three units and form the backdrop to success in the assessed work.

For each unit in Living Texts there are two elements: two writing tasks in each of B931 and B932, and a writing task and presentation in Unit B933.

In **B931** students will produce two pieces of writing in which they will explore and analyse an aspect of two 'extended' texts from two different genres (an extended text is more than a single poem or short story or an extract from a longer piece of work). Each task will be on a different text and one of the two may be comparative. In each of the pieces of writing students will need to engage closely with the text and task, share their ideas in how the text can be interpreted, and support these ideas with precise and appropriate references to the text. By doing this they will fulfil all the requirements of the single Assessment Objective for this unit, AO1.

As long as the ideas expressed are closely related to the texts studied, students should be encouraged to develop an informed personal response and to consider how this influences their ideas and interpretations. This could include a consideration of how the text affects them emotionally, or an evaluation of the effectiveness or appeal of the text.

In **B932** as a result of the work done in selecting, sharing, analysing and talking about two stimulus texts from two different genres, students will produce two pieces of writing, each on a different text. These stimulus texts may be either 'extended' or 'shorter' texts (a shorter text could, for example, be a single story or an extract from a longer work). Each of these writing tasks will demonstrate an ability to respond to 'voice' and 'meaning' in the stimulus text by recreating the language and style in an original piece of writing. While it is important that the stimulus texts are more than a springboard to a piece of creative writing it is hoped that the work created will have an originality about it that goes beyond pastiche.

Through accurately recreating the voice and register of the stimulus text students can demonstrate an implicit understanding of how meanings and effects are created in it. This will enable them to meet the requirements of AO2.

In **B933** students will compare two texts from any genre. At least one of these texts should be an 'extended' text. One piece of written work is produced for this unit, a single written study which explores connections and relationships between texts. These texts could be linked in terms of theme but drawn from different genres. The texts chosen for comparison could include one 'core' text which all students study and one drawn from a range of texts offered for comparison. Some examples of appropriate paired texts for this unit are given on the *Living Texts* pages of the OCR website. By showing how the paired texts relate to one another and using precise examples to illustrate how meanings and effects are created, students will meet the requirements of AO3.

This unit also requires students to produce a presentation that links and extends their written study. Particular advice on the types and forms of presentation is given in the B933 section of the 2013 and 2014 Examiners' Reports for *Living Texts*.



Completing a folder of work for Living Texts

B931

Two pieces of analytical writing will be submitted that are each marked out of 40 and assessed against AO1. Each of these pieces should not exceed 1000 words in length. This is an internally assessed and externally moderated unit.

This unit represents 40% of the overall mark for Living Texts.

B932

Two pieces of recreative writing will be submitted that are each marked out of 30 and assessed against AO2. Neither piece should be more than 800 words in length.

This unit is undertaken in controlled conditions, internally assessed and externally moderated.

This unit represents 30% of the overall mark for Living Texts.

NB Moderators need to be clear about what the stimulus text is. It can be very helpful if a short, single-page extract from each of the stimulus texts is included with the candidate's work as it can help in evaluating or demonstrating the student's success. This is especially the case if the text is an unusual one with which a moderator may not be familiar.

B933

One written comparative study of two texts will be submitted, marked holistically out of 40 and assessed against AO3. The written task and presentation are internally assessed, and the written work is externally moderated.

The unit represents 30% of the overall mark for Living Texts.

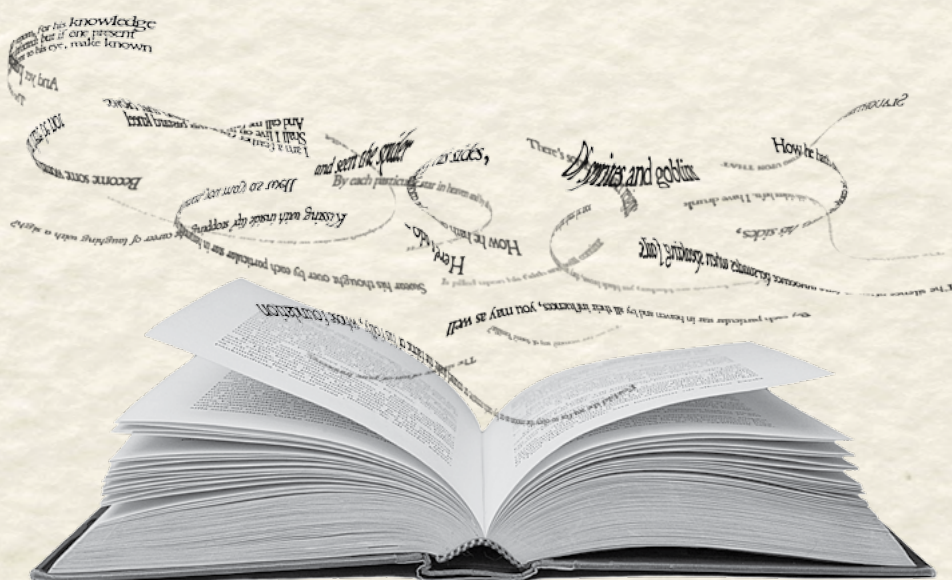
NB Written work submitted for moderation should be accompanied by a record of what constituted the presentation, in what circumstances it was delivered and how it was assessed. Examples of what form this documentation can take are given on the website.

Marking

A coursework cover sheet (CCS/B931/B932/B933) should be securely attached to written work and summative comments on how the work reflects the appropriate band of the mark scheme for each unit should be given. Marginal annotation that highlights particular strengths of the work is very helpful in justifying the mark awarded. If sufficient candidates are entered to require cross-moderation, there should be evidence of this on the assessed work. Each set of submitted folders must be accompanied by the standard *Board Certificate of Authenticity*.

Choosing texts

Variety of stimulus is what makes this specification different so texts and tasks are by no means restricted to those listed in the sample texts and tasks lists on the website. However, those lists provide a good start for ideas. The keynote is enthusiasm: we believe for all of the units teachers should use texts which they themselves find stimulating – and to which they think their students will respond. This is a very flexible qualification and texts and tasks can be adapted to suit the particular cohort of students in a centre. The texts chosen should be of sufficient quality to support analytical and recreative writing but teachers should not feel constrained in their choices to necessarily choose canonical works, or those kinds of text typically found in Literature specifications.



Integrating Living Texts into your existing course

Early use

This component can work well alongside Key Stage 3, as an introduction to the critical appreciation of a wide range of literary material.

Year 9

It has been used by some Centres as part of the transition to Key Stage 4. It offers an emphasis on engagement with style which enhances, but does not duplicate, existing English Literature and Language work.

Alongside GCSE

It is perfectly possible to work with this course using existing GCSE or Key Stage 3 texts, simply to extend your students' task range. Pieces have been offered very successfully on core GCSE texts such as *Of Mice and Men*, or nineteenth and twentieth century short stories. Many centres have found that students respond with enthusiasm, perception and imagination to contact with passages from what have come to be seen as A Level texts: such as *Frankenstein*, *A Portrait of the Artist as a Young Man*, *The Kite Runner* or *The Shipping News*. With able students, it can provide a stimulating foretaste of Advanced Level work.

Classroom practice

Preparation

Careful preparation enhances the quality of students' written work for each of the units. Enabling students to encounter and respond to as wide a variety of text types as possible will develop their understanding and skills. Activities such as browsing source materials, discussion of genres, styles and tone, categorising and making connections between text types, annotation, research, short paragraph imitation games, analysis of 'tone' – will all be valuable and enjoyable preparation.

Choosing resources

Centres that have the time and resources to offer their students a range of text types and style models tend to offer more individual and exciting folders: some centres already have anthologies of travel writing or gothic writing which lend themselves to this type of work. In some centres students have worked collaboratively to create their own anthologies, using resources such as Project Gutenberg <http://www.gutenberg.org>. Such anthologies are then shared as a departmental resource. Writing proceeding from the students' own choice tends to produce a more personal and engaged response,

although this depends on availability of time and materials. The sharing of resources and self-evaluation or peer review of writing outcomes can encourage real engagement and commitment to texts and tasks. If groups need to work on common texts and tasks at the same time, because of time or other constraints, it is still possible to create successful work.

Canonical texts

Texts with strong stylistic characteristics that students can identify tend to generate more successful outcomes for each of the three units of the specification. Apparently 'harder', more stylistically mannered texts can produce very engaged and original work. A surprisingly wide range of the literary canon is accessible at this level.

Texts with strong characterisation or descriptive passages often offer the most successful and idiosyncratic stimuli. Biblical or historical materials have been used with great success. Gothic fiction can be very rich: and since it is not necessary to study a whole text, it can be fun finding source material. Some astonishing work has been offered stimulated by Edgar Allen Poe, Thomas Hardy and other authors with a strongly individual style. Contemporary novels with a distinct and individualistic narrative voice have been very productive: *The Curious Incident of the Dog in the Night-Time*, *The Perks of Being a Wallflower* and *Noughts and Crosses* have all been used very successfully.

Accessibility

This specification is available to students of any level of ability willing to try their hand at exploring, comparing and recreating texts. One of the most pleasing aspects of the specification is its inclusivity: despite the great ability range of candidates, virtually all submitted work shows insight, interest and engagement.



GENERAL QUALIFICATIONS

Telephone 01223 553998

Facsimile 01223 552627

general.qualifications@ocr.org.uk

1 Hills Road, Cambridge CB1 2EU

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored.

© OCR 2014 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England.

Registered office 1 Hills Road, Cambridge CB1 2EU.

Registered company number 3484466. OCR is an exempt charity.

ocr.org.uk/livingtexts