LIVING TEXTS

LEVEL 1 & 2 CERTIFICATE

ACCREDITED
SPECIFICATION J945
VERSION 3
AUGUST 2015

www.ocr.org.uk/livingtexts

LEVEL 1 & 2 CERTIFICATE – LIVING TEXTS

AN INNOVATIVE APPROACH TO ENGLISH

Living Texts gives you the total freedom to choose the texts you want to study. All units in the qualification are internally assessed and externally moderated.

GOOD REASONS TO WORK WITH OCR

- You can enjoy the **freedom** of teaching a qualification which has been developed to help you inspire students of all abilities.

- We've built the specification **with you in mind** using a clear and easy-to-understand format making delivery straightforward.

- **Pathways for choice**
  We have a wide range of English qualifications and our Level 1 & 2 Certificate and GCSEs provide an ideal foundation for students to progress to more advanced studies and employment.

- **Working in partnership to support you**
  Together with teachers we've developed a range of practical help and support to save you time. By providing you with the tools to teach our specification with confidence we hope your students will get as much as possible from our qualifications.

- **A personal service**
  As well as providing you with lots of support resources, we're also here to help you with specialist advice and guidance for those times when you simply need a more individual service.

HERE'S HOW TO CONTACT US FOR SPECIALIST ADVICE :
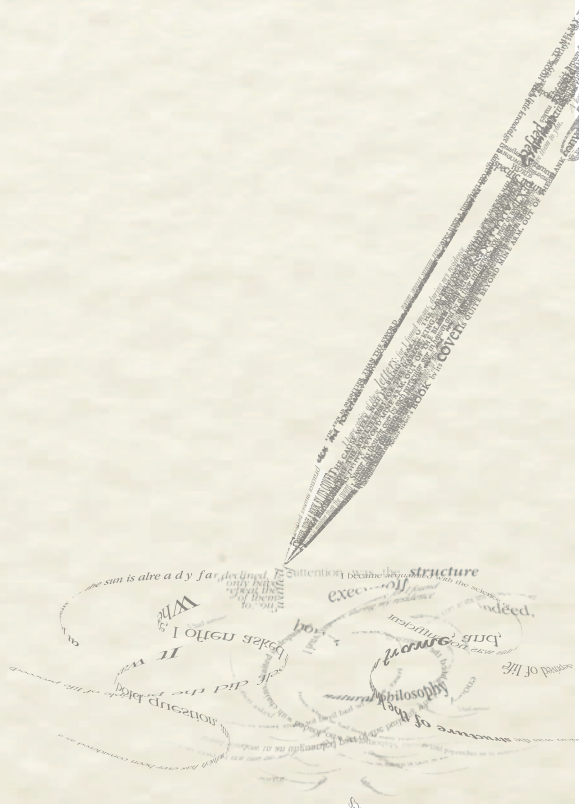
Phone: 01223 553998
Email: OCR.LivingTexts@ocr.org.uk
Fax: 01223 552627
Online: www.ocr.org.uk/livingtexts
Post: Customer Contact Centre, OCR, Progress House, Westwood Business Park, Coventry CV4 8JQ

DON'T FORGET
You can download a copy of this specification and all our support materials at
www.ocr.org.uk/livingtexts

SUPPORTING YOU ALL THE WAY

Our aim is to help you at every stage. We work in close consultation with teachers and other experts to provide a practical package of high-quality resources and support.

Our support materials are designed to save you time while you prepare for and teach our new specification.

Our essential FREE support includes:

Materials

- Specimen assessment materials and mark schemes
- Sample controlled assessment material
- Teacher's handbook
- Frequently asked questions.

You can access all of our support at:
www.ocr.org.uk/livingtexts

Training

Our Level 1 and 2 Certificate in Living Texts CPD events:

- include useful information about this specification direct from the experts
- are designed to assist you in preparing to teach
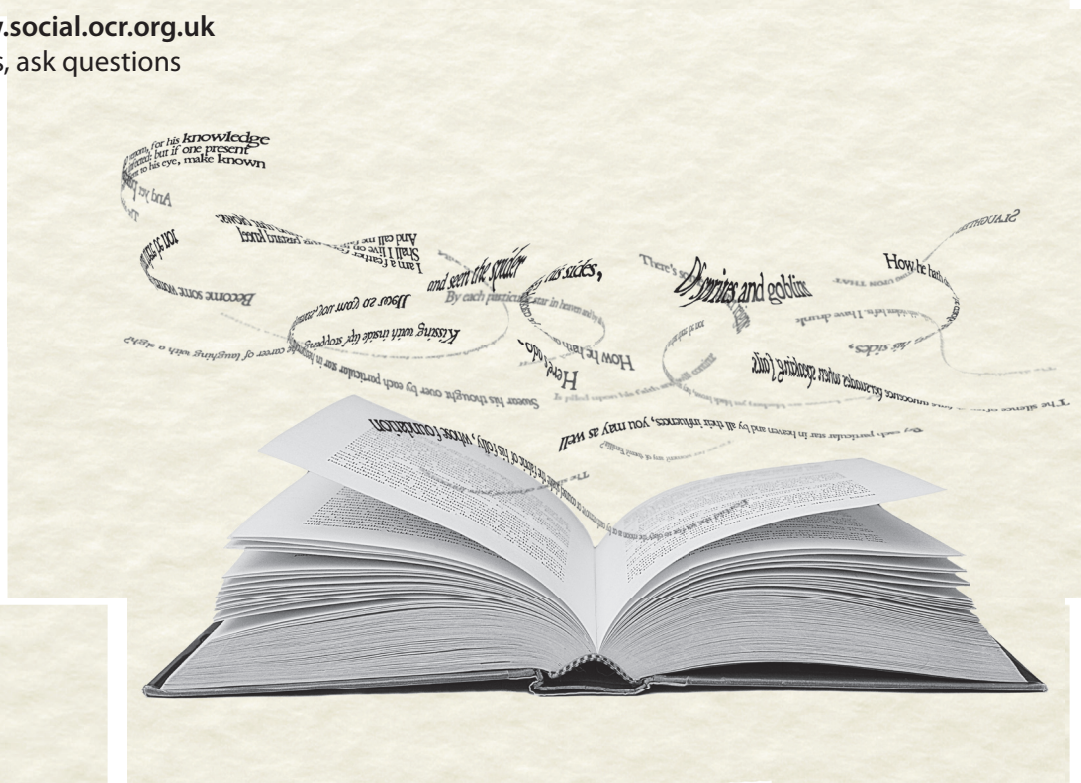- provide you with an opportunity to speak face-to-face with our team.

Go to **www.ocr.org.uk/training** for full details and to book your place.

English Community

Join our social network at **www.social.ocr.org.uk** where you can start discussions, ask questions and upload resources.

Services

Consultancy Service – Submit your proposals for texts and titles and receive timely and expert feedback.

WHAT TO DO NEXT

1) Expression of Interest – Let us know you will be teaching this specification to ensure you receive all the support you need. Simply complete the expression of interest form at **www.ocr.org.uk/livingtexts**

2) Become an approved OCR centre – If your centre is completely new to OCR and has not previously used us for any qualifications visit **www.ocr.org.uk/centreapproval** to become an approved OCR centre.

CERTIFICATE IN LIVING TEXTS

KEY FEATURES

- Schools and colleges have a wide choice of texts and tasks

- All units are internally assessed and externally moderated

- Each unit covers one straightforward Assessment Objective

- A Consultancy Service is provided to advise on suitability of text and task choices

- Introduces skills that are vital in the study of English

- Covers a broad range of literary and non-literary texts

- Provides a recognisable qualification that leads effectively to other English qualifications or to the workplace.

COURSE OVERVIEW

The Level 1 and 2 Certificate in Living Texts has been designed to encourage students to read a wide selection of texts and further develop the skills needed to study English effectively.

All units in this qualification are internally assessed and externally moderated by OCR. Centres have the freedom to choose texts and set appropriate tasks. The wide range of genres available from which to choose allows students the chance to study a range of literary and non-literary texts.

B931 Analysing Texts

Study of **two** or more extended texts.	80 marks (40 + 40) **Two** analytical tasks, each based on a different text.	40% of Certificate in Living Texts

B932 Recreating Texts

Study of **two** or more texts.	60 marks (30 + 30) **Two** tasks completed under a low level of control. Recreative responses to the texts studied.	30% of Certificate in Living Texts

B933 Comparing Texts – Personal Study

Study of **two** or more texts.	40 marks An extended personal study accompanied by a presentation or discussion.	30% of Certificate in Living Texts
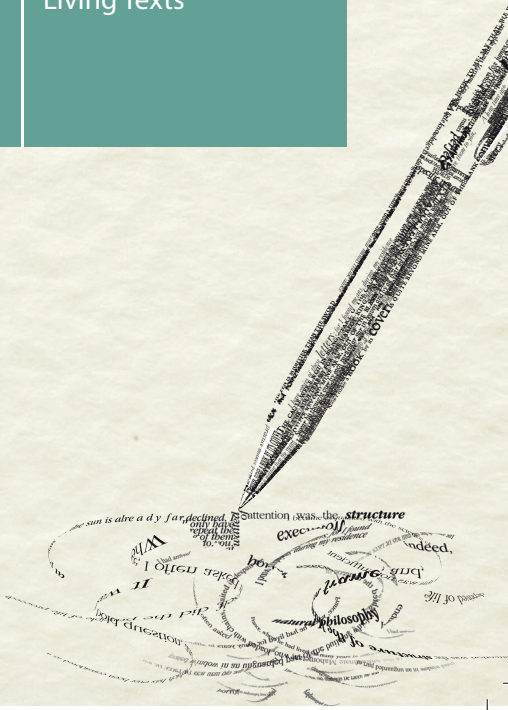
LIVING TEXTS – PROGRESSION PATHWAYS

This specification is suitable for a variety of learners at various stages in the curriculum. It provides progression via a number of different pathways as detailed below.

KS3 – Curriculum	At Key Stage 3 *Living Texts* could provide: • a way of measuring KS3 Teaching success and attainment; a suitable replacement for SATS; • a challenge to pupils; • a suitable pathway for Gifted and Talented; • a recognisable qualification; • excellent preparation for KS4 Study and the skills required for GCSE; • a way of looking at a range of texts applicable for English and Media Studies.
KS4 – Curriculum	At Key Stage 4 *Living Texts* could provide: • sole English GCSE Candidates the ability to use all texts as crossover and gives them a Literature qualification; • English to be more engaging by offering a wider literary and non-literary focus with a broader range of texts; • co-teachability and flexibility; • candidates sitting IGCSE English, a Literature course that gives them independence over texts, framed around ability and interests of students.
KS5 – Curriculum	At Key Stage 5 *Living Texts* could provide: • a suitable course at FE for students wanting access to a broader range of texts; • a suitable study programme for students in English with substantial content and coverage; • a recognisable qualification that leads effectively into employment; • a link to other GCE English, Media and Film Studies qualifications.
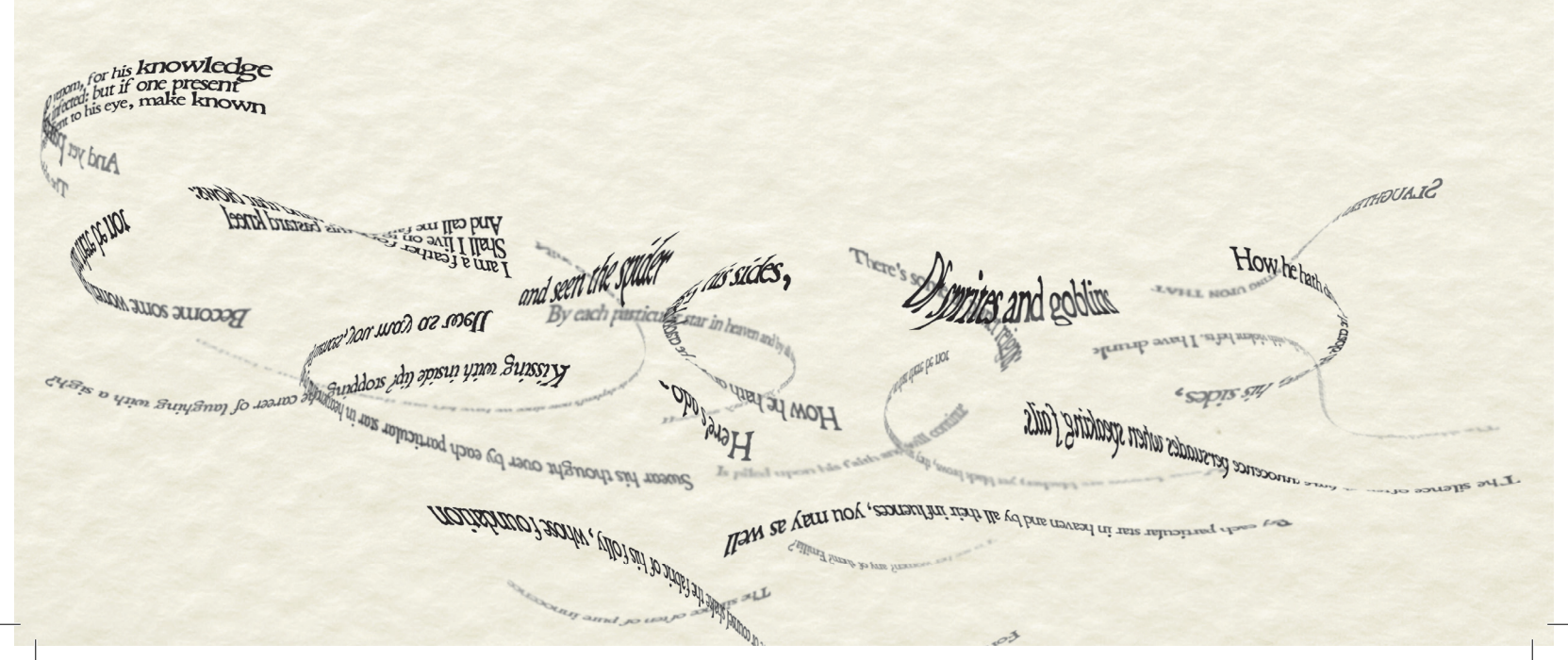
Certificate in Living Texts

OCR Level 1 and 2 Certificate in Living Texts J945

Version 3 August 2015

The specification has been updated. Changes can be found on pages, 5, 20 and 24. Vertical black lines indicate a significant change to the previous printed version.

Contents

Contents

1.1 Introduction to Level 1 and 2 Certificate in Living Texts

In developing this specification OCR aims to:

- produce a qualification that will complement and enhance the suite of English and Media qualifications currently on offer

- focus on the practical skills needed to explore and appreciate texts fully

- produce a qualification that is adaptable and addresses the needs of learners by engaging them in a range of texts and text-types.

Living Texts has been designed to work alongside and complement existing English and Media qualifications at this level. Due to its practical and flexible structure, teachers can utilise this specification in a number of ways at Key Stage 3, Key Stage 4 and beyond.

The Level 1 and 2 Certificate in *Living Texts* focuses on teaching and developing the key skill areas needed to explore and respond to texts: analysing, recreating and comparing. Each unit focuses on a particular skill, which is then built on as the qualification progresses.

By focusing on practical skills, learners will be able to successfully approach a range of texts, literary and non-literary, written and electronic, with an appreciative and critical eye. Through developing this understanding of how texts work, students increase their options for the future. They may choose to use these skills to pursue a more traditional path of study at GCSE or GCE but they would also be well equipped to follow a more vocational route.

Living Texts aims to provide:

- a simple and clearly-structured framework, which supports planning and delivery while giving teachers freedom to select texts that will stimulate learners' individual interests and fire their imaginations

- the flexibility to enable learners to explore texts in ways that suit their personal learning styles and to encourage them to develop confidence and skill in understanding and responding to texts

- the freedom to develop interesting and wide-ranging tasks based on popular and innovatory textual choices.

Learners should have the opportunity to:

- experience and enjoy a variety of texts in a range of forms

- form their own tastes and interests in reading

- explore how writers write and readers respond

- develop opinions about, and judgements on, texts.

1.2 Overview of OCR Level 1 and 2 Certificate in Living Texts

This specification contains OCR's Level 1 and 2 Certificate in Living Texts for first teaching from September 2011.

Unit B931 Analysing Texts

Internally assessed, externally moderated 80 marks (40+40) 40% of Certificate in Living Texts	Study of **two** or more extended texts.	Candidates complete **two** tasks, each based on a different text. Analytical responses. One or both may be a comparative piece.

+

Unit B932 Recreating Texts

Controlled task: internally assessed, externally moderated 60 marks (30+30) 30% of Certificate in Living Texts	Study of **two** or more texts. One of the selected texts must be in a genre **different** from those studied in Unit B931. At least **three** genres must be covered by Unit B931 and Unit B932.	Candidates complete **two** tasks, under a low level of control. Recreative responses to the texts studied.

+

Unit B933 Comparing Texts – Personal Study

Internally assessed, externally moderated 40 marks 30% of Certificate in Living Texts	Comparison of at least **two** texts from any genre(s). At least **one** of the texts selected must be **different** from those studied in Unit B931 and Unit B932.	Candidates complete an extended personal study. A written study and a presentation or discussion.

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1.3 Guided Learning Hours

Level 1 and 2 Certificate in Living Texts requires 120–140 guided learning hours in total.

2.1　Level 1 and 2 Certificate in Living Texts Units

Level 1 and 2 Certificate in Living Texts requires 120–140 guided learning hours in total.

Unit B931 Analysing Texts

This is an internally assessed and externally moderated unit.

Texts: Candidates study **two or more** extended texts. Texts must be of sufficient quality and substance to support detailed study and analysis by students at L1/L2.

Examples of 'extended' texts are: a full-length novel or autobiography; a 'feature-length' film, TV or drama script. Collections of shorter texts – stories, poetry, media pieces, spoken language, travel writing, etc – should be clearly linked by author, topic or theme.

The texts selected must cover **at least two** of the following genres:

- Novel **or** a collection of Short Stories

- Travel Writing **or** Biographical/Autobiographical Writing

- Drama **or** Film/TV/radio script

- Poetry (collection)

- Spoken Language (collection)

- Media (collection)

Tasks: Candidates must complete **two** tasks, each based on a different text (or texts). One or both of the tasks may be a comparative study.

Texts and tasks: These will be chosen by the centre following guidance from OCR through the Coursework Consultancy and guidance booklets.

Unit B932 Recreating Texts

This is an internally assessed and externally moderated unit, completed under low level controlled conditions.

Texts: Candidates study texts in **at least two** genres. Texts must be of sufficient quality and substance to support detailed study and analysis by students at L1/L2.

Texts studied in this Unit must be **different** from those studied in Unit B931. The texts selected may be either 'extended' texts **or** 'shorter' texts

Examples of 'shorter' texts are: short stories or novellas; 'episode-length' TV scripts; one-act dramas; monologues; travel journalism; 'biography' – interviews, profiles, obituaries; 'autobiography' – diaries, blogs, etc.

The texts selected must cover **at least two** of the following genres:

- Novel **or** Short Story

- Travel Writing **or** Biographical/Autobiographical Writing

- Drama / Film / TV script

- Spoken Language

- Media

At least **one** genre selected must be **different** from those studied in Unit B931, so that at least **three** genres are covered by Unit B931 and Unit B932.

Tasks: Candidates must complete **two** tasks, each based on a different text (or texts). The tasks must be completed under low level controlled conditions. Please see Section 4.2.

Texts and tasks: These will be chosen by the centre following guidance from OCR through the Coursework Consultancy and guidance booklets.

Unit B933 Comparing Texts – Personal Study

This is an internally assessed and externally moderated unit.

Texts: Candidates undertake an extended study comparing **at least two** texts, from any genre. Texts must be of sufficient quality and substance to support detailed study and analysis by students at L1/L2.

In selecting texts, students should be encouraged to **develop their own personal interests**.

At least one of the texts selected must be **different** from those studied in Unit B931 and Unit B932. Candidates should be encouraged to explore ways in which links and connections between texts can shape readers' responses.

Tasks: Candidates produce a written study, accompanied by a presentation or discussion based on the study.

Texts and tasks: Through the Coursework Consultancy and guidance booklets, OCR will offer guidance on the choice of texts and tasks and the desired length and format of the presentation or discussion.

Scheme of Assessment

3.1 Scheme of Assessment

The Certificate in Living Texts has three compulsory units B931, B932 and B933. All units are internally assessed by centres and externally moderated by OCR.

Unit B931: Analysing Texts

Internally assessed, externally moderated. Two tasks each worth 40 marks. Total = 80 marks. 40% of Certificate in Living Texts. Approximately 50 hours teaching time recommended for this unit.	Candidates study **at least two** extended texts chosen by the centre. Candidates must complete **two** tasks, formulated by the centre, each based on a different text (or texts). One or both of the tasks may be a comparative study. Tasks must require analytical response to the text(s) studied. Analytical response should: • demonstrate understanding and imagination in engaging with the text(s) • explore and develop ways of interpreting the text(s) • be supported by careful reference to the text(s). The suggested word count for the candidate responses is no more than 1000 words each.

Unit B932: Recreating Texts

Controlled task: internally assessed, externally moderated. Two tasks each worth 30 marks. 30% of Certificate in Living Texts. Approximately 35 hours teaching time recommended for this unit.	Candidates study **two** texts. Candidates must complete **two** tasks, formulated by the centre, each based on a different text (or texts). The tasks must be completed under low level controlled conditions. Please see Section 4.2. Tasks must require recreative response to the text(s) studied. Recreative response should: • demonstrate an ability to recreate the 'voice' or register of the stimulus text(s) • show understanding of the content and meaning of the stimulus text(s) • show understanding of how meaning and effects are produced in the stimulus text(s). The suggested word count for the candidate responses is no more than 800 words each.

Unit B933: Comparing Texts – Personal Study

Internally assessed, externally moderated. One task worth 40 marks. 30% of Certificate in Living Texts. Approximately 35 hours teaching time recommended for this unit.	Candidates are expected to compare at least **two** texts. Candidates produce a written study, accompanied by a presentation or discussion based on the study. The task for the study is formulated by the centre in discussion with the candidate **Both** elements of the task must be completed in order to qualify for the full range of marks available. Tasks must require comparative exploration of the texts studied. Comparative response should: • demonstrate an ability to explore ways in which texts link and connect with one another • show understanding of how meaning and effects are produced in different texts • be supported by careful reference to the texts. For the written study the suggested word count is no more than 1000 words. The suggested time for presentation or discussion is between 10–30 minutes, depending on the style of the presentation.

3.2 Assessment Objectives

Candidates are expected to demonstrate the following in the context of the content as described:

AO1	Read texts with understanding and imagination, exploring and developing interpretations.
AO2	Respond creatively to texts in a variety of forms, showing understanding of how meaning and effects are produced.
AO3	Explore ways in which links and connections between texts can shape readers' responses.

3.2.1 AO weightings in Living Texts

Unit	% of Level 1 and 2 Certificate			Total
	AO1	AO2	AO3	
Unit B931: *Analysing Texts*	40	0	0	40
Unit B932: *Recreating Texts*	0	30	0	30
Unit B933: *Comparing Texts – Personal Study*	0	0	30	30
Total	**40**	**30**	**30**	**100**

3.3   Grading

The Level 1 and 2 Certificate in Living Texts units are awarded on the scale A* to G. Units are awarded a* to g. Grades are indicated on certificates. However, results for candidates who fail to achieve the minimum grade (G or g) will be recorded as unclassified (U or u) and this is **not** certificated.

Level 1 and 2 Certificate in Living Texts is a unitised scheme. Candidates can take units across several different series. They can also re-sit units once. When working out candidates' overall grades OCR needs to be able to compare performance on the same unit in different series when different grade boundaries have been set, and between different units. OCR uses a Uniform Mark Scale to enable this to be done.

A candidate's uniform mark for each unit is calculated from the candidate's raw marks on that unit. The raw mark boundary marks are converted to the equivalent uniform mark boundary. Marks between grade boundaries are converted on a pro rata basis.

When unit results are issued, the candidate's unit grade and uniform mark are given. The uniform mark is shown out of the maximum uniform mark for the unit, eg 61/100.

The specification is graded on a Uniform Mark Scale. The uniform mark thresholds for each of the assessments are shown below:

Unit	(GCSE) Unit Weighting	Maximum Unit Uniform Mark	Unit Grade								
			a*	a	b	c	d	e	f	g	u
B931	40%	80	72	64	56	48	40	32	24	16	0
B932	30%	60	54	48	42	36	30	24	18	12	0
B933	30%	60	54	48	42	36	30	24	18	12	0

Candidates' uniform marks for each module are aggregated and grades for the specification are generated on the following Uniform Mark Scale.

Qualification	Maximum Uniform Mark	Qualification Grade								
		A*	A	B	C	D	E	F	G	U
Level 1 and 2 Certificate in Living Texts	200	180	160	140	120	100	80	60	40	0

Candidates who achieve a grade on the scale A*–G will be awarded a Level 1 and 2 Certificate in Living Texts.

3.4 Grade descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content in the specification; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the assessment may be balanced by better performance in others.

Grade F

Candidates begin to make a personal response to texts, showing some awareness of key ideas, themes or arguments and of the effects of language, structure and form. They make some straightforward connections and comparisons between texts. They support their views by occasional reference to the text.

Grade C

Candidates respond personally to texts and demonstrate how writers use ideas, themes and settings to affect the reader. They show understanding of the effects of language, structure and form, and of the relevance and impact of connections and comparisons between texts. They refer to appropriate textual detail to support their views and reactions.

Grade A

Candidates respond enthusiastically and critically to texts, showing perception and insight in developing approaches and interpretations. They confidently explore and evaluate how language, structure and form contribute to writers' varied ways of presenting ideas, themes and settings, and how they achieve specific effects on readers. Candidates make illuminating connections and comparisons between texts. They convey ideas persuasively and cogently, supporting them with apt textual references.

This section provides general guidance on the production of all internal assessment tasks, including specific guidance on the controlled Unit B932.

There are three different stages in the production of the tasks:

- planning tasks

- preparation and research

- producing the final piece of work.

4.1 Planning tasks

Exemplar tasks for each unit are available via the OCR website. Teachers are advised to use the suggested tasks for guidance purposes only and are encouraged to consult with OCR, via the Coursework Consultancy service, on the appropriateness of tasks set for candidates.

All tasks should be set and available at an early stage to allow enough planning and preparation time. Candidates should be allowed sufficient time to complete tasks. It is expected that the teacher will provide detailed guidance to candidates in relation to the purpose and requirement of the task set. This could include discussion on:

- possible structure

- time planning and deadlines

- how the teacher will monitor progress throughout the process to ensure that candidates are proceeding to plan and deadlines.

Suggested steps and timings as well as detailed guidance about preparation and research time can be found in the *Teacher's Handbook* on the OCR website: www.ocr.org.uk

4.1.1 Selecting texts for study

Please see Appendix A for suggested texts that cover all units and genres. These texts are for guidance only; centres are encouraged to use texts of their own choosing.

4.2 Preparation and research

Preparation/research/collection of evidence

Unit	Planning, Preparation and Research time
B931	Approximately 50 hours
B932	Approximately 35 hours
B933	Approximately 35 hours

In the preparation/research/collection of evidence stage, for Unit B932, a low level of control is required, which means that candidates can undertake this part of the process without direct teacher supervision and outside the centre as required. Candidates are also able to work in collaboration during this stage. However, when producing their final pieces of work, candidates must complete and/or evidence all work individually.

During the research phase candidates can be given support and guidance. Teachers can explain the tasks, advise on how the tasks could be approached, advise on resources and alert the candidate to key things that must be included in their final piece of work.

Research material can include fieldwork, internet or paper-based research, questionnaires, audio and video files. Candidates must be guided on the use of information from other sources to ensure that confidentiality and intellectual property rights are maintained at all times. It is essential that any material directly used from a source is appropriately and rigorously referenced.

Detailed guidance about preparation and research time can be found in the Teacher's Handbook on the OCR website: www.ocr.org.uk

Work submitted on paper for moderation or marking must be secured by treasury tags. Work submitted in digital format (CD or online) must be in a suitable file structure as detailed in Appendix B.

4.3 Producing the final piece of work

Unit	Final piece	Recommended word length
B931	Two tasks (one or both can be a comparative piece)	Suggested no more than 1000 words each *
B932	Two tasks under low level controlled conditions	Suggested no more than 800 words each *
B933	Written study accompanied by a presentation or discussion	Suggested no more than 1000 words for the written study and 10–30 minutes for the presentation/discussion *

* Units B931 and B933: Further guidance on word counts, supervision of tasks and further requirements can be found in the Teacher's Handbook on the OCR website: www.ocr.org.uk

In Unit B932, the final pieces of work are produced in the centre under controlled conditions, which means under direct teacher supervision: teachers must be able to authenticate the work and there must be acknowledgement and referencing of any sources used. If the final pieces are carried out over several sessions, work must be collected in between sessions.

When supervising tasks, teachers are expected to:

- exercise continuing supervision of work in order to monitor progress and to prevent plagiarism

- ensure that the work is completed in accordance with the specification requirements and can be assessed in accordance with the specified marking criteria and procedures.

Teachers must not provide templates, model answers or feedback on drafts. Candidates must work independently to produce their own final pieces of work.

4.3.1 Presentation of the final piece of work

Candidates must observe certain procedures in the presentation of internally assessed tasks:

- Tables, graphs and spreadsheets may be produced using appropriate ICT. These should be inserted into the document at the appropriate place.

- Any copied material must be suitably acknowledged.

- Quotations must be clearly marked and a reference provided wherever possible.

- Adding or removing any material to or from internal coursework after it has been presented by a candidate for final assessment would constitute malpractice.

- Work submitted for moderation must be marked with the:

  – centre number
  – centre name
  – candidate number
  – candidate name
  – unit code and title
  – assignment title.

4.4 Marking and moderating internal assessment

All internally assessed units are internally marked by the centre assessor(s) using OCR marking criteria and guidance and externally moderated by the OCR-appointed moderator. External moderation is either postal moderation or e-moderation where evidence in a digital format is supplied.

4.5 Internal standardisation

It is important that all internal assessors of this internal assessment work to common standards. Centres must ensure that the internal standardisation of marks across assessors and teaching groups takes place using an appropriate procedure.

This can be done in a number of ways. In the first year, reference material and OCR training meetings will provide a basis for centres' own standardisation. In subsequent years, this, or centres' own archive material, may be used. Centres are advised to hold preliminary meetings of staff involved to compare standards through cross-marking a small sample of work. After most marking has been completed, a further meeting at which work is exchanged and discussed will enable final adjustments to be made.

4.6 Submitting marks and authentication

All work for internal assessment is marked by the teacher and internally standardised by the centre. Marks are then submitted to OCR **and** your moderator: refer to the OCR website for submission dates of the marks to OCR.

There should be clear evidence that work has been attempted and some work produced. If a candidate submits no work for an internally assessed component, then the candidate should be indicated as being absent from that component. If a candidate completes any work at all for an internally assessed component, then the work should be assessed according to the internal assessment objectives and marking instructions and the appropriate mark awarded, which may be zero.

The centre authentication form (CCS160) **must** be sent to the moderator with the marks. The centre authentication form includes a declaration for teachers to sign and is available from the OCR website and Interchange.

4.7 Submitting samples of candidate work

4.7.1 Sample requests

Once you have submitted your marks, your exams officer will receive an email requesting a moderation sample. Samples will include work from across the range of attainment of the candidates' work.

The sample of work that is presented to the Moderator for moderation must show how the marks have been awarded in relation to the marking criteria defined in Section 4.13.2.

When making your entries, the entry option specifies how the sample for each unit is to be submitted. For each of these units, all candidate work must be submitted using the **same entry option**. It is not possible for centres to offer both options for a unit within the same series. You can choose different options for different units. Please see Section 6.2.1 for entry codes.

4.7.2 Submitting moderation samples via post

The sample of candidate work must be posted to the moderator within three days of receiving the request. You should use one of the labels provided to send the candidate work.

We would advise you to keep evidence of work submitted to the moderator, eg copies of written work or photographs of practical work. You should also obtain a certificate of posting for all work that is posted to the moderator.

4.7.3 Submitting the moderation samples via the OCR Repository

The OCR Repository, which is accessed via Interchange, is a system that has been created to enable centres to submit candidate work electronically for moderation. It allows centres to upload work for several candidates at once but does not function as an e-portfolio for candidates.

The OCR Level 1 and 2 Certificate in Living Texts Units B931, B932 and B933 can be submitted via the OCR Repository.

Once you receive your sample request, you should upload the work to the OCR Repository within three days of receiving the request. Instructions for how to upload files to OCR using the OCR Repository can be found on the OCR website and in the Teacher's Handbook for Level 1 and 2 Certificate in Living Texts, which will be available on the OCR website.

It is the centre's responsibility to ensure that any work submitted to OCR electronically is virus-free.

4.8 External moderation

The purpose of moderation is to ensure that the standard of the award of marks for work is the same for each centre and that each teacher has applied the standards appropriately across the range of candidates within the centre.

At this stage, if necessary, centres may be required to provide an additional sample of candidate work (if marks are found to be in the wrong order) or carry out some re-marking. If you receive such a request, please make certain that you respond as quickly as possible to ensure that your candidates' results are not delayed.

4.9 Applying the Assessment Criteria

The starting point for marking the tasks is the marking criteria. These contain levels of criteria for the skills, knowledge and understanding that the candidate is required to demonstrate. OCR will provide exemplification through real or simulated candidate work, which will help to clarify the level of achievement the assessors should be looking for when awarding marks.

Unit B931 Analysing Texts

• Mark each response out of 40 and add the totals to give a mark out of 80. Mark according to the mark scheme.

Unit B932 Recreating Texts

• Mark each response out of 30 and add the totals to give a mark out of 60. Mark according to the mark scheme.

Unit B933 Comparing Texts – Personal Study

• Taking the written and presentation elements together, mark the response out of 40. The mark should be awarded holistically, bearing in mind that the weighting of the two elements should be approximately 3:1. (Candidates can receive a maximum of 30 marks if a written response only is completed. Candidates can receive a maximum of 10 marks if the presentation alone is completed. Mark according to the mark scheme.)

4.9.1 Use of a 'best fit' approach to marking criteria

The assessment tasks should be marked by teachers according to the OCR marking criteria using a 'best fit' approach. For each of the assessment objectives/criteria, teachers select the band descriptors provided in the marking grid that most closely describe the quality of the work being marked.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks must be directly related to the marking criteria.

Teachers use their professional judgement in selecting the band descriptor that best describes the work of the candidate.

Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are eight bands for each unit.

• Highest mark: If clear evidence of the qualities in the band descriptor is shown, the HIGHEST mark should be awarded.

• Lowest mark: If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.

• Middle mark: This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.

• Further refinement can be made by using the intervening marks.

Teachers should use the full range of marks available to them and award full marks in any band for work that fully meets that descriptor. This is work that is 'the best one could expect from candidates working at that level'.

4.9.2 Marking criteria for internal assessment

Unit B931 Analysing Texts

BAND	MARKS	Descriptors AO1: Read texts with understanding and imagination, exploring and developing interpretations
1	40 39 38 37 36	**A sustained and fully convincing response** • showing sustained perception in engaging with text(s) and task • showing sustained insight in exploring ways in which the text(s) may be interpreted • supported by precise and perceptive references to detail from the text
2	35 34 33 32 31	**A confident and cogent response** • showing some perception in engaging with text(s) and task • showing some insight in exploring ways in which the text(s) may be interpreted • supported by cogent reference to detail from the text
3	30 29 28 27 26	**A clear and developed response** • showing good understanding of text(s) and task • giving clear explanation of how the text(s) may be interpreted • supported by clearly appropriate reference to the text
4	25 24 23 22 21	**A reasonably developed response** • showing understanding of text(s) and task • showing understanding of how the text(s) may be interpreted • supported by relevant reference to the text
5	20 19 18 17 16	**A response with some organisation** • showing some understanding of text(s) and task • showing some understanding of how the text(s) may be interpreted • giving examples of support from the text
6	15 14 13 12 11	**Some relevant comments** • showing some awareness of text(s) and task • showing some awareness of how the text(s) may be interpreted • making some reference to the text
7	10 9 8 7 6	**A few points** • making a few comments about text(s) and task and/or how the text(s) may be interpreted • making a few references to the text
8	5 4 3 2 1 0	**A minimal response** • showing very little awareness of text(s) or task or of how the text(s) may be interpreted • making very little/ or no reference to the text

Unit B932 Recreating Texts

AO2: Respond creatively to texts in a variety of forms, showing understanding of how meaning and effects are produced

BAND	MARKS	Descriptors	Exemplars
1	30 29 28 27	**A sustained and fully convincing response** • in a 'voice' or register which is fully convincing and fully consistent with the stimulus text • showing perceptive understanding of the stimulus text • showing sustained insight into ways in which meaning and effect are created in the stimulus text	• eg in a short story, the narrative 'voice' creates a mood/atmosphere entirely consistent with the original text • eg in a monologue, the imagined thoughts, feelings or attitudes of a re-created character reveal insight into original text • eg in a satirical article, the level of controlled anger is well judged to echo that in the stimulus text
2	26 25 24 23	**A confident and cogent response** • in a 'voice' or register which is convincing and consistently appropriate to the stimulus text • showing some perceptive understanding of the stimulus text • showing some insight into ways in which meaning and effect are created in the stimulus text	• eg in a formal report, the level of formality of style matches very closely that of the stimulus text • eg in the continuation of a biographical text, point of view and tone are accurately recreated • eg in travel writing, point of view/opinion is suggested by juxtaposition of details, as in the stimulus text
3	22 21 20 19	**A clear and developed response** • in a 'voice' or register which is clearly and consistently appropriate to the stimulus text • showing good understanding of the stimulus text • showing clear understanding of how meaning and effect are created in the stimulus text	• eg in an opening for a crime novel, controlled informal speech patterns are used as in stimulus text to suggest character • eg in an autobiographical text, makes reference to key experiences in the original text • eg in a radio talk, an extended metaphor is used to connect stages of an argument, as in the stimulus text
4	18 17 16 15	**A reasonably developed response** • in a 'voice' or register which is generally appropriate to the stimulus text • showing understanding of the stimulus text • showing understanding of how meaning and effect are created in the stimulus text	• eg in a TV script for EastEnders episode, the characters' language has features appropriate to the context • eg in a diary entry, events are described in some detail revealing overall grasp of main events in stimulus text • eg in a play script, stage directions are used to enhance the tension of the situation as in the stimulus text

AO2: Respond creatively to texts in a variety of forms, showing understanding of how meaning and effects are produced

BAND	MARKS	Descriptors	Exemplars
5	14 13 12 11	**A response with some organisation** • showing some understanding of the need to use an appropriate 'voice' or register • showing some understanding of the stimulus text • showing some understanding of how meaning and effect are created in the stimulus text	• eg in a scientific report, use is made of passive voice • eg in development of a drama script, shows some basic understanding of characters' motivation • eg in setting the scene for a ghost story, some use is made of description of location/weather /sounds, as in the stimulus text
6	10 9 8 7	**A partly relevant response** • showing some awareness of the need to use an appropriate 'voice' or register • showing some awareness of the stimulus text • showing some awareness of how meaning and effect are created in the stimulus text	• eg in a speech to students, some attempt at personal address/appeal • eg in a personal narrative, includes some reference to a significant place • eg in writing a blog, first person and present tense are used to attempt immediacy, as in the stimulus text
7	6 5 4 3	**A limited response** • making occasional attempts at an appropriate 'voice' or register • showing limited awareness of the stimulus text • showing limited awareness of how meaning and effect are created	• eg in a teenage magazine article, the language includes a few colloquialisms familiar to a teenage reader • eg in continuing a story, a character refers to major event • eg in a newspaper report of a sports match, occasional use is made of vivid verbs of movement, as in the stimulus text
8	2 1 0	**A minimal response** • showing very little attempt to use an appropriate 'voice' or register • showing very little or no awareness of stimulus text or of how meaning and effect are created	• eg in a short story, the narrative switches randomly between first and third person • the response has very little connection to a stimulus text

Unit B933 Comparing Texts – Personal Study

BAND	MARKS	Descriptors
		AO3: Explore ways in which links and connections between texts can shape readers' responses
1	40 39 38 37 36	**A sustained and fully convincing response** • showing sustained perception in exploring ways in which texts link and connect with one another • showing sustained insight in exploring ways in which meaning and effect are created in different texts • supported by precise and perceptive references to detail from the texts
2	35 34 33 32 31	**A confident and cogent response** • showing some perception in exploring ways in which texts link and connect with one another • showing some insight in exploring ways in which meaning and effect are created in different texts • supported by cogent reference to detail from the texts
3	30 29 28 27 26	**A clear and developed response** • showing good understanding of ways in which texts link and connect with one another • giving clear explanation of how meaning and effect are created in different texts • supported by clearly appropriate references to the texts
4	25 24 23 22 21	**A reasonably developed response** • showing understanding of how texts may link and connect with one another • showing understanding of how meaning and effect are created in different texts • supported by relevant reference to the texts
5	20 19 18 17 16	**A response with some organisation** • showing some understanding that texts may link and connect with each other • showing some understanding of ways in which meaning and effect are created in different texts • giving examples of support from the texts
6	15 14 13 12 11	**Some relevant comments** • showing some awareness of links and connections between texts • showing some awareness of meaning and effect • making some reference to the texts
7	10 9 8 7 6	**A few points** • making a few comments about links/connections between texts and/or meaning/effect • making a few references to the texts
8	5 4 3 2 1 0	**A minimal response** • showing very little awareness of links/connections between texts or of meaning/effect • making very little or no reference to the texts

4.10 Authentication and plagiarism

Teachers must be confident that the work they mark is the candidate's own. This does not mean that a candidate must be supervised throughout the completion of all work, but the teacher must exercise sufficient supervision, or introduce sufficient checks, to be in a position to judge the authenticity of the candidate's work.

Wherever possible, the teacher should discuss work-in-progress with candidates. This will not only ensure that work is underway in a planned and timely manner but will also provide opportunities for assessors to check authenticity of the work and provide general feedback.

Candidates must not plagiarise. Plagiarism is the submission of another's work as one's own and/ or failure to acknowledge the source correctly. Plagiarism is considered to be malpractice and could lead to the candidate being disqualified. Plagiarism sometimes occurs innocently when candidates are unaware of the need to reference or acknowledge their sources. It is therefore important that centres ensure that candidates understand that the work they submit must be their own and that they understand the meaning of plagiarism and what penalties may be applied. Candidates may refer to research, quotations or evidence but they must list their sources. The rewards from acknowledging sources, and the credit they will gain from doing so, should be emphasised to candidates as well as the potential risks of failing to acknowledge such material.

Both candidates and teachers must declare that the work is the candidate's own:

*   **Each candidate** must sign a declaration before submitting their work to their teacher. A candidate authentication statement that can be used is available to download from the OCR website. These statements should be retained within the centre until all enquiries about results, malpractice and appeals issues have been resolved. **A mark of zero must be recorded if a candidate cannot confirm the authenticity of their work**.

*   **Teachers** are required to declare that the work submitted for internal assessment is the candidate's own work by sending the moderator a centre authentication form (CCS160) for each unit at the same time as the marks. If a centre fails to provide evidence of authentication, **we will set the mark for that candidate(s) to Pending (Q) for that component until authentication can be provided**.

4.11 Coursework Consultancy Service for Internal Assessment

OCR offers a Coursework Consultancy Service for internal assessment. OCR recommends that you use this service to check topic selections before you start teaching. Texts and titles will be looked at by senior assessors who will feed back on appropriateness of choices.

Suggestions for texts and titles are also provided in Appendix A of this specification.

5 Support for Level 1 and 2 Certificate in Living Texts

5.1 Free resources available from the OCR website

The following materials will be available on the OCR website www.ocr.org.uk:

- Level 1 and 2 Certificate in Living Texts Specification
- Specimen assessment materials for each unit
- Curriculum planning guidance
- Teacher's Handbook including candidate style responses
- Coursework Consultancy Service for Internal Assessment.

5.2 Training

- CPD events are available to teachers delivering this specification.
- For more information go to http://www.ocr.org.uk/training/

5.3 OCR Support Services

OCR Interchange

OCR Interchange has been developed to help you to carry out day-to-day administration functions online, quickly and easily. The site allows you to register and enter candidates online. In addition, you can gain immediate and free access to candidate information at your convenience. Sign up at https://interchange.ocr.org.uk.

Administration of Level 1 and 2 Certificate in Living Texts

6.1 Availability of Assessment and Certification

There is one assessment series each year: June. The Level 1 and 2 Certificate in Living Texts units will be certificated from June 2012 and will be available each June thereafter.

Centres must be registered with OCR in order to make any entries, including estimated entries. It is recommended that centres apply to OCR to become a registered centre well in advance of making their first entries. Centres must have made an entry for a unit in order for OCR to supply the appropriate forms and/or moderator details.

It is essential that unit entry codes are quoted in all correspondence with OCR.

Certification availability can be summarised as follows:

June 2012	✓	✓	✓	✓
June 2013	✓	✓	✓	✓
June 2014	✓	✓	✓	✓
June 2015	✓	✓	✓	✓
June 2016	✓	✓	✓	✓

6.2 Making Entries

Centres must be registered with OCR in order to make any entries, including estimated entries. We recommend that centres apply to OCR to become a registered centre well in advance of making their first entries.

Submitting entries accurately and on time is critical to the successful delivery of OCR's services to centres. Entries received after the advertised deadlines can ultimately jeopardise the final production and delivery of results. Therefore, please make sure that you are aware of the entry deadlines, which are available on the OCR website.

6.2.1 Making unit entries

Centres must have made an entry for a unit in order for OCR to supply the appropriate forms and/or moderator details for controlled assessment.

It is essential that unit entry codes are quoted in all correspondence with OCR.

For Units B931, B932 and B933 candidates must be entered for either component 01 or 02. Centres must enter all of their candidates for ONE of the components. It is not possible for centres to offer both components within the same series.

Unit entry code	Component code	Submission method	Unit titles
B931A	01	OCR Repository	Analysing Texts
B931B	02	OCR Postal Moderation	Analysing Texts
B932A	01	OCR Repository	Recreating Texts
B932B	02	OCR Postal Moderation	Recreating Texts
B933A	01	OCR Repository	Comparing Texts – Personal Study
B933B	02	OCR Postal Moderation	Comparing Texts – Personal Study

6.2.2 Terminal Rule

There is no requirement for candidates to take at least 40% of the assessment in the same series they enter for the full course qualification certification.

6.3   Unit and Qualification Re-sits

Candidates may re-sit each unit once before entering for certification for a Level 1 and 2 Certificate. The better result for each unit will count towards the final qualification.

Candidates may enter for the qualification an unlimited number of times.

Please refer to the Admin Guide on the OCR website for more information.

6.4 Making Qualification Entries

Candidates must enter for qualification certification separately from unit assessment(s). If a certification entry is **not** made, no overall grade can be awarded.

Candidates who are certificating must be entered for:

• OCR Level 1 and 2 Certificate in Living Texts – J945

A candidate who has completed all the units required for the qualification may enter for certification either in the same examination session (at the usual time or within a specified period after publication of results) or at a later session.

Level 1 and 2 Certificate in Living Texts certification is available from June 2012.

6.5 Result Enquiries and Appeals

Under certain circumstances, a centre may wish to query the grade available to one or more candidates or to submit an appeal against an outcome of such an enquiry. Enquiries about unit results must be made immediately following the series in which the relevant unit was taken.

For procedures relating to enquiries on results and appeals, centres should consult the *Administrative Guide for General Qualifications* and the document *Enquiries about Results and Appeals – Information and Guidance for Centres* produced by the Joint Council. Copies of the most recent editions of these papers can be obtained from the OCR website.

6.6 Shelf-Life of Units

Individual unit results, prior to certification of the qualification, have a shelf-life limited only by that of the qualification.

6.7 Code of Practice/Common Criteria Requirements/Subject Criteria

This specification complies in all respects with the current *General Conditions of Recognition*, Ofqual, May 2011, available on the Ofqual website. There are no subject criteria for this qualification.

Access to Level 1 and 2 Certificate in Living Texts

7.1 Equality Act Information Relating to Level 1 and 2 Certificate in Living Texts

Level 1 and 2 qualifications often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments and to demonstrate what they know and can do. For this reason, very few candidates will have a complete barrier to the assessment. Information on reasonable adjustments is found in *Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations* produced by the Joint Council www.jcq.org.uk

Candidates who are unable to access part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award based on the parts of the assessment they have taken.

The access arrangements permissible for use in this specification are in line with Ofqual's subject criteria equalities review and are as follows:

	Yes/No	Type of assessment
Readers	Yes	
Scribes	Yes	
Practical assistants	Yes	
Word processors	Yes	
Transcripts	Yes	
Oral Language Modifiers	Yes	Permitted for communication of instructions and questions
	No	Texts/source materials or literary extracts must not be modified
BSL interpreters	Yes	For communication of instructions and questions only
	No	Texts/source materials or literary extracts must not be signed
Extra time	Yes	

7.2 Arrangements for Candidates with Particular Requirements

All candidates with a demonstrable need may be eligible for access arrangements to enable them to show what they know and can do. The criteria for eligibility for access arrangements can be found in the JCQ document *Access Arrangements*, *Reasonable Adjustments and Special Consideration*.

Candidates who have been fully prepared for the assessment but who have been affected by adverse circumstances beyond their control at the time of the examination may be eligible for special consideration. Centres should consult the JCQ document *Access Arrangements, Reasonable Adjustments and Special Consideration*.

Other Information about Level 1 and 2 Certificate in Living Texts

8.1 Overlap with other Qualifications

There is overlap between the content of this specification and that of specifications in GCSE English, GCSE English Language, GCSE English Literature and Entry Level Certificate in English.

8.2 Progression from these Qualifications

The Level 1 and 2 Certificates in Living Texts are general qualifications that enable candidates to progress either directly to employment, or to proceed to further qualifications.

This certificate can run alongside a GCSE in English, English Language or English Literature to encourage and develop learners' knowledge and skills.

8.3 Spiritual, Moral, Ethical, Social, Legislative, Economic and Cultural Issues

The study of a range of literary texts will raise spiritual, moral and ethical issues and may develop candidates' awareness of other cultures. Candidates will extend their linguistic knowledge and ability and widen their appreciation of social and cultural issues.

8.4 Sustainable Development, Health and Safety Considerations and European Developments, consistent with international agreements

Opportunities may arise to discuss these issues during the study of a variety of texts.

8.5 Avoidance of Bias

OCR has taken great care in preparation of these specifications and assessment materials to avoid bias of any kind.

8.6 Language

These specifications and associated assessment materials are in English only.

8.7 Key Skills

This specification provides opportunities for the development of the Key Skills of *Communication, Application of Number, Information Technology, Working with Others, Improving Own Learning and Performance and Problem Solving* at Levels 1 and/or 2. However, the extent to which this evidence fulfils the Key Skills criteria at these levels will be totally dependent on the style of teaching and learning adopted for each unit.

The following table indicates where opportunities may exist for at least some coverage of the various Key Skills criteria at Levels 1 and/or 2 for each unit.

Unit	C		AoN		IT		WwO		IOLP		PS	
	1	2	1	2	1	2	1	2	1	2	1	2
B931	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓
B932	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓
B933	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓

Detailed opportunities for generating Key Skills evidence through this specification are posted on the OCR website (www.ocr.org.uk). A summary document for Key Skills Coordinators showing ways in which opportunities for Key Skills arise within GCSE courses has been published.

8.8   ICT

In order to play a full part in modern society, candidates need to be confident and effective users of ICT. Where appropriate, candidates should be given opportunities to use ICT in order to further their study of English.

Unit B931 Analysing Texts, Unit B932 Recreating Texts

Novels

Pride and Prejudice, Jane Austen

Empire of the Sun, J.G. Ballard

The Boy in the Striped Pyjamas, John Boyne

Junk, Melvyn Burgess

The Hound of the Baskervilles, Sir Arthur Conan Doyle

Lord of the Flies, William Golding

The Kite Runner, Khaled Hosseini

Animal Farm, George Orwell

Northern Lights, Philip Pullman

All Quiet on the Western Front, Erich Maria Remarque

Holes, Louis Sachar

The Catcher in the Rye, J.D. Salinger

Of Mice and Men, John Steinbeck

Dr Jekyll and Mr Hyde, Robert Louis Stevenson

Anita and Me, Meera Syal

The Code of the Woosters, P.G. Wodehouse

Collections of Short Stories

Collected Stories, Elizabeth Bowen

The Awakening and selected stories, Kate Chopin

Mugby Junction, Charles Dickens

Jump and other stories, Nadine Gordimer

Complete Short Stories, Graham Greene

The Withered Arm and Other Stories, Thomas Hardy

Plain Tales from the Raj, Rudyard Kipling

The Prussian Officer and other stories, D.H. Lawrence

Ashenden, W. Somerset Maugham

The Girl who Married a Lion, Alexander McCall Smith

The Fall of the House of Usher and other writings, Edgar Allen Poe

A

Travel Writing

Travel Writing 1700–1830: An Anthology, Elizabeth A. Bohls

Notes from a Small Island, Bill Bryson

In Patagonia, Bruce Chatwin

Bon Voyage!: The Telegraph Book of River and Sea Journeys, (ed.) Michael Kerr

A Rose for Winter, Laurie Lee

Long Way Round, Ewan McGregor and Charley Boorman

Rainbow Diary: A Journey in the New South Africa, John Malathronas

Around The World In Eighty Days, Michael Palin

Driving Over Lemons: An Optimist in Andalucia, Chris Stewart

Innocents Abroad, Mark Twain

Biographical/Autobiographical Writing

Anyone Can Do It: My Story, Duncan Bannatyne

Stolen Voices: Young People's War Diaries from WW1 to Iraq, Zlata Filipovic

The Diary of a Young Girl, Anne Frank

Mary, Queen of Scots, Antonia Fraser

Dear Me: A Letter to My Sixteen-Year-Old Self, Joseph Galliano

Provided You Don't Kiss Me: 20 Years with Brian Clough, Duncan Hamilton

A Life Inside: A Prisoner's Notebook, Erwin James

The Sound of Laughter, Peter Kay

As I Walked Out One Midsummer Morning, Laurie Lee

A Long Walk to Freedom, Nelson Mandela

Down and Out in Paris and London, George Orwell

Toast, Nigel Slater

Storyteller: The Life of Roald Dahl, Donald Sturrock

Thomas Hardy: The Time-Torn Man, Claire Tomalin

Drama

Talking Heads, Alan Bennett

The Township Plays, Athol Fugard

The Long and the Short and the Tall, Willis Hall

The Lieutenant of Inishmore, Martin McDonagh

The Crucible, Arthur Miller

Plays 4, Harold Pinter

An Inspector Calls, J.B. Priestley

Educating Rita, Willy Russell

Equus, Peter Shaffer

Romeo and Juliet, William Shakespeare

Macbeth, William Shakespeare

Journey's End, R.C. Sherriff

The Real Inspector Hound, Tom Stoppard

The Importance of Being Earnest, Oscar Wilde

Film/TV/Radio scripts

- *How Many Miles to Basra*: R3 Script: http://downloads.bbc.co.uk/writersroom/scripts/basra.pdf

- *EastEnders*: Script: http://www.bbc.co.uk/writersroom/scripts/eastenders-30th-anniversary

- Waterloo Road: Script: http://www.bbc.co.uk/writersroom/scripts/waterloo-road

- *Jaws*: Universal Pictures

- *Edward Scissorhands*: 20th Century Fox

- *My Family*: BBC TV

- *Coast*: BBC TV

- *The Archers*: BBC R4

- *Anita and Me*: BBC Films

- *Spiderman*: Columbia

- *Dragnet*: Radio Script: http://www.genericradio.com/series.php?tag=dragnet

- *The Hitchhiker's Guide to the Galaxy*: Radio Script: http://www.clivebanks.co.uk/THHGTTG%20Timeline.htm

- *Harry Potter and the Half-Blood Prince*: Screenplay: http://www.gazette-du-sorcier.com/IMG/pdf/Half-Blood_Prince.pdf

- *Marley and Me*: Script: http://www.imsdb.com/scripts/Marley-&-Me.html

- *Clash of the Titans*: Script: http://www.imsdb.com/scripts/Clash-of-the-Titans.html

- *Ashes to Ashes*: Script: http://www.bbc.co.uk/writersroom/scripts/ashes-to-ashes-s1-ep1

Poetry

Poets

Simon Armitage	Charles Causley
Carol Ann Duffy	Thomas Hardy
John Keats	Siegfried Sassoon
Dylan Thomas	Benjamin Zephaniah

Themes

Imagery

From the Irish: The Bradford Count, Ian Duhig

Litany: Nine Horses, Billy Collins

My Mistress' Eyes are Nothing Like the Sun: William Shakespeare

Not the Furniture Game: Simon Armitage

Creatures

Snake: D.H. Lawrence

The Fish: Elizabeth Bishop

A Crocodile: Thomas Lovell Beddoes

On the Death of a Favourite Cat, *Drowned in a Tub of Gold Fishes*: Thomas Grey

The Tyger: William Blake

Foreign Language

The Merchant of Venice, Act 3, Scene 1: William Shakespeare

The Tempest, Act 1, Scene 2: William Shakespeare

Foreign: Carol Ann Duffy, Selected Poems 1994

Listen Mr Oxford Don, John Agard

Collections

101 Poems to… (various themes), (ed.) Daisy Goodwin

The Winter of the World, (ed.) Dominic Hibberd

Here to Eternity, (ed.) Andrew Motion

Scars Upon My Heart, (ed.) Catherine Reilly

Spoken Language

The language of a public speaker

> *eg politician; wartime leader; campaigner/protester; religious leader*

The language of a TV/radio broadcaster

> *eg journalist/'special correspondent'; presenter; interviewer; sports commentator*

The language of an entertainer

> *eg comedian/'stand-up'; film star; in performance and 'off-stage'*

The language of a TV genre

> *eg soap opera; crime/detective; quiz show; 24-hour news*

Media

www.bbc.co.uk/news

The Hell of it All, Charlie Brooker

http://www.bbc.co.uk/blogs/markkermode/, Mark Kermode's Film blog

The War against Cliché, Martin Amis

http://www.guardian.co.uk/music/series/musicweekly, music weekly podcast with Alexis Petridis and Rosie Swash

www.dailymail.co.uk; www.thetimes.co.uk; www.thesun.co.uk

http://www.guardian.co.uk/football/series/footballweekly – football weekly podcast with James Richardson

Addressing the Nation; 30s Britain; Britain at War; Waters of Time (etc), documentaries by the GPO film unit (DVDs)

http://www.facebook.com/pages/Guardian-Music-Weekly/7337376843, Guardian music weekly on Facebook

http://www.empireonline.com/

Unit B933 Comparative Personal Study

- *The Ask and The Answer*, Patrick Ness (2009)
  and
  Noughts and Crosses, Malorie Blackman (2001)

- *Never Let Me Go*, Kazuo Ishiguro (2005)
  and
  Brave New World Aldous Huxley (1932)

- *The Book Thief*, Markus Zusak (2005)
  and
  The Lovely Bones, Alice Sebold (2002)

- *The Kite Runner*, Khaled Hosseini (2003)
  and
  The Kite Runner film, dir. Mark Foster (2007)

- *Northern Lights*, Philip Pullman
  and
  The Book of Genesis, Chapters 1 to 3

- *Clay*, David Almond (2005)
  and
  Counting Stars, David Almond (2000)

- *Fever Pitch*, Nick Hornby (1992)
  and
  When Saturday Comes film
  and
  Four Four Two magazine (selections)

- *Wilfred Owen: Selected Poems and Letters*, (ed.) Helen Cross (2009)
  and
  Scars Upon My Heart, (ed.) Catherine Reilly (2006)

- *If This is a Man*, Primo Levi (1958)
  and
  One Day in the Life of Ivan Denisovich, Alexander Solzhenitsyn (1962)

- *Selected Poems*, Tony Harrison (1984)
  and
  Selected Poems, Carol Ann Duffy (1994)

- *Reading in the Dark*, Seamus Deane (1997)
  and
  Secrets and Lies film dir. Mike Leigh (1996)

- *Short Cuts: Selected Stories*, Raymond Carver (1993)
  and
  Short Cuts film, dir. Robert Altman (1993)

- *Solar,* Ian McEwan (2010)
  and
  http://news.bbc.co.uk/weather/hi/climate
  and
  Sustainable Energy – Without the Hot Air, David J C. MacKay (2008)

- *Tom Brown's Schooldays*, Thomas Hughes (1857)
  and
  Harry Potter, J.K. Rowling (1997–2007)
  and
  The Magnet, comics (1908–1940)

- *Othello*, William Shakespeare
  and
  ITV Masterpiece Theatre Othello, Andrew Davies (2001)

- *Gulliver's Travels*, Jonathan Swift
  and
  Gulliver's Travels film, dir. Dave Fleischer (1939)
  and
  Gulliver's Travels film, dir. Rob Letterman (2010)

OCR
Oxford Cambridge and RSA

Appendix B: Verification of Topic and Title

(B)

Verification of Topic and Title

Level _____

Centre Name _____ **Centre Number** _____

Learner name _____ **Learner Number** _____

The Study title chosen must allow the learner:

- to be fairly assessed at the standard applicable to the Study level (level 1 or 2)
- the opportunity to meet comparable demands to those made on other learners working at the same level
- to meet all of the Learning Outcomes and Assessment Objectives of the Study.

Study title:

The Study title, including its aim and outcome, must be reviewed until Yes can be ticked for questions 1 to 3 in the checklist below.

Verification of Title Checklist

	Yes	**No**	**Comments**
1. Is the title a question, a task or a brief?			If the answer is No you must review the title to ensure that the title is one of these three options.
2. If this a completely new area of study/activity for the learner, does it allow development appropriate to the level?			If the answer is No you must amend the title to ensure that it does.
3. If this is an extension of an area of experience/study or part of an existing course, does it allow the learner to extend their skills beyond those already developed?			If the answer is No you must amend the title to ensure that it does.

Appendix C: Guidance for the Production of Electronic Internal Assessment

Structure of portfolio

An Internal Assessment portfolio is a collection of folders and files containing the candidate's evidence. Folders should be organised in a structured way so that the evidence can be accessed easily by a teacher or moderator. This structure is commonly known as a folder tree. It would be helpful if the location of particular evidence is made clear by naming each file and folder appropriately and by use of an index called 'Home Page'.

There should be a top level folder detailing the candidate's centre number, candidate number, surname and forename, together with the unit code J945, so that the portfolio is clearly identified as the work of one candidate.

Each candidate produces a number of separate tasks for internal assessment. The evidence should be contained within a separate folder within the portfolio. This folder may contain separate files.

Each candidate's Internal Assessment portfolio should be stored in a secure area on the centre's network. Prior to submitting the Internal Assessment portfolio to OCR, the centre should add a folder to the folder tree containing Internal Assessment and summary forms.

Data formats for portfolio work

In order to minimise software and hardware compatibility issues it will be necessary to save candidates' work using an appropriate file format.

Candidates must use formats appropriate to the evidence that they are providing and appropriate to viewing for assessment and moderation. Open file formats or proprietary formats for which a downloadable reader or player is available are acceptable. Where this is not available, the file format is not acceptable.

Electronic Internal Assessment is designed to give candidates an opportunity to demonstrate what they know, understand and can do using current technology. Candidates do not gain marks for using more sophisticated formats or for using a range of formats. A candidate who chooses to use only Word documents will not be disadvantaged by that choice.

Evidence submitted is likely to be in the form of word-processed documents, PowerPoint presentations, digital photos and digital video.

To ensure compatibility, all files submitted must be in the formats listed below. Where new formats become available that might be acceptable, OCR will provide further guidance. OCR advises against changing the file format that the document was originally created in. It is the centre's responsibility to ensure that the electronic portfolios submitted for moderation are accessible to the moderator and fully represent the evidence available for each candidate.

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Movie formats for digital video evidence

MPEG (*.mpg)

QuickTime movie (*.mov)

Macromedia Shockwave (*.aam)

Macromedia Shockwave (*.dcr)

Flash (*.swf)

Windows Media File (*.wmf)

MPEG Video Layer 4 (*.mp4)

Audio or sound formats

MPEG Audio Layer 3 (*.mp3)

Graphics formats including photographic evidence

JPEG (*.jpg)

Graphics file (*.pcx)

MS bitmap (*.bmp)

GIF images (*.gif)

Animation formats

Macromedia Flash (*.fla)

Structured markup formats

XML (*xml)

Text formats

Comma Separated Values (.csv)

PDF (.pdf)

Rich text format (.rtf)

Text document (.txt)

Microsoft Office suite

PowerPoint (.ppt)

Word (.doc)

Excel (.xls)

Visio (.vsd)

Project (.mpp)

YOUR CHECKLIST

Our aim is to provide you with all the information and support you need to deliver our specifications.

✔ Bookmark **www.ocr.org.uk/livingtexts**

✔ Be among the first to hear about support materials and resources as they become available. Register for email updates at **www.ocr.org.uk/updates**

✔ Book your FREE INSET training place online at **www.ocr.org.uk/training**

✔ Join our English social network community for teachers at **www.social.ocr.org.uk**

NEED MORE HELP?

Here's how to contact us for specialist advice

Phone: 01223 553998

Email: **OCR.LivingTexts@ocr.org.uk**

Fax: 01223 552627

Online: www.ocr.org.uk/livingtexts

Post: Customer Contact Centre, OCR, Progress House, Westwood Business Park, Coventry CV4 8JQ

WHAT TO DO NEXT

1) Expression of Interest – Let us know you will be teaching this specification to ensure you receive all the support you need. Simply complete the expression of interest form at **www.ocr.org.uk/livingtexts**

2) Become an approved OCR centre – If your centre is completely new to OCR and has not previously used us for any qualifications visit **www.ocr.org.uk/centreapproval** to become an approved OCR centre.

A CHOICE OF TEXTS

www.ocr.org.uk/livingtexts