



# A Level

## English Literature

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**Session:** 2010  
**Type:** Specification  
**Code:** H071-H471

## GCE English Literature

OCR Advanced Subsidiary GCE in English Literature H071

OCR Advanced GCE in English Literature H471

| Vertical black lines indicate a significant change to the previous printed version.

Archives &  
Heritage

version 3 – September 2008  
**specification**

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Vertical black lines indicate a significant change to the previous printed version. Changes can be found on pages 45 and 46.

# 1 About these Qualifications

This booklet contains OCR's Advanced Subsidiary GCE and Advanced GCE specifications in English Literature for teaching from September 2008.

OCR has developed this specification in response to the national subject criteria published by the QCA in 2006. There are four units of assessment, two at AS Level and two at Advanced level, for the qualification of GCE in English Literature. Internal assessment (coursework) is a mandatory unit at each level.

There are specific indications in the national subject criteria in respect of texts.

1. Specifications should require candidates to show knowledge and understanding of a range of literary texts and include at least two examples of each of the genres of prose, poetry and drama across the course as a whole. Texts for study should be chosen so that they illuminate one another and enable groupings that facilitate links or contrasts to support a coherent course of study.
2. Specifications should cover a minimum of six texts at AS and a further six texts at A Level. Candidates should experience a wide range of reading in poetry, prose and drama that must include:
  - at least one play by Shakespeare;
  - work by at least one author writing between 1300 and 1800;
  - at least one work first published or performed after 1990;
  - at AS, work by at least one author published between 1800 and 1945.
3. Candidates' study may include texts in translation that have been influential and significant in the development of literature in English.

## 1.1 The Two-Unit AS

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The Advanced Subsidiary GCE is both a 'stand-alone' qualification and also the first half of the corresponding Advanced GCE. The AS GCE is assessed at a standard appropriate for candidates who have completed the first year of study (both in terms of teaching time and content) of the corresponding two-year Advanced GCE course, ie between GCSE and Advanced GCE.

From September 2008 the AS GCE is made up of **two** mandatory units, one of which is externally assessed and one which is internally assessed, and form 50% of the corresponding four-unit Advanced GCE.

Unit F661: *Poetry and Prose 1800–1945* is an externally-assessed written paper testing AO1, AO2, AO3 and AO4 through analysis of set texts. It represents 60% of the marks for AS (30% of A Level).

Unit F662: *Literature post-1900* is an internally-assessed portfolio of work testing AO1, AO2, AO3 and AO4. It represents 40% of the marks for AS (20% of A Level).

## 1.2 The Four-Unit Advanced GCE

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From September 2008 the Advanced GCE is made up of **two** mandatory units at AS and **two** further mandatory units at A2. One of the A2 units is externally assessed and the other A2 unit is internally assessed.

Unit F663: *Drama and Poetry pre-1800* is an externally-assessed written paper testing AO1, AO2, AO3 and AO4. It represents 30% of the marks for A Level.

Unit F664: *Texts in Time* is an internally-assessed extended study testing AO1, AO2, AO3 and AO4. It represents 20% of the marks for A Level.

## 1.3 Qualification Titles and Levels

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These qualifications are shown on a certificate as:

- OCR Advanced Subsidiary GCE in English Literature.
- OCR Advanced GCE in English Literature.

Both qualifications are Level 3 in the National Qualification Framework (NQF).

## 1.4 Aims

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The aims of these specifications are to encourage candidates to develop their interest in and enjoyment of literature and literary studies as they:

- read widely and independently both set texts and others that they have selected for themselves;
- engage creatively with a substantial body of texts and ways of responding to them;
- develop and effectively apply their knowledge of literary analysis and evaluation in speech and writing;

- explore the contexts of the texts they are reading and others' interpretations of them.

## 1.5 Prior Learning/Attainment

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The specifications 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. Although not a prerequisite for the study of these specifications, it is recommended that at the start of the course candidates should have obtained at least Grade C in GCSE English, or an equivalent qualification.



## 2 Summary of Content

### 2.1 AS Units

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#### Unit F661: *Poetry and Prose 1800–1945*

- Poetry 1800–1945 – critical analysis of poetry
- Prose 1800–1945 – analytical essay on a set prose text focusing on narrative methods and effects, and linking to other readers' interpretations

#### Unit F662: *Literature post-1900*

- Close critical analysis of a section of a chosen post-1900 text

OR

- re-creative writing based on a post-1900 chosen text with candidate commentary

AND

- an essay exploring connections between texts informed by other readers' interpretations.
- 

Candidates will be required to show knowledge and understanding of a minimum of six literary texts across at least two of the genres of prose, poetry and drama.

Specifically required at AS Level will be knowledge and understanding of:

- work by at least one author published between 1800 and 1945, and;
- at least one work first published or performed after 1990.

In addition, candidates will be required to show knowledge and understanding of:

- the functions and effects of structure, form and language in texts;
  - some of the ways in which individual texts are interpreted by different readers;
  - some of the ways in which texts relate to one another and the significance of cultural and contextual influences upon readers and writers.
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AS Level candidates will be required to:

- read texts in a variety of ways and respond critically and creatively;
  - have a variety of strategies for reading, including for detail, overview and gist depending on the texts being studied and purposes for reading them;
  - explore comparisons and contrasts between texts, establishing links and relationships;
  - identify and consider how attitudes and values are expressed in texts;
  - draw on their understanding of different interpretations in responding to and evaluating texts;
  - communicate fluently, accurately and effectively their knowledge, understanding and judgement of texts;
  - use literary critical concepts and terminology with understanding and discrimination;
  - make accurate reference to quotations from texts and sources.
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## 2.2 A2 Units

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### Unit F663: *Drama and Poetry pre-1800*

- Shakespeare: an essay requiring critical analysis of structure, form and meaning, and consideration of others' interpretations
- Drama and Poetry pre-1800: an essay exploring contrasts and comparisons between two different texts

### Unit F664: *Texts in Time*

- A study of texts across at least two genres within the same or different time period: an essay exploring connections and comparisons between three related texts
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Candidates will be required to show knowledge and understanding at A Level of a further six literary texts of cultural and literary significance across at least two of the genres of prose, poetry and drama.

Specifically, candidates will be required to show knowledge and understanding of:

- at least one play by Shakespeare, and;
- work by at least one author writing between 1300 and 1800.

In addition, candidates will be required to show knowledge and understanding of:

- the ways in which writers use and adapt language, form and structure in texts;
- the interpretation of texts by different readers, including over time;
- how texts relate to literary traditions, movements and genres;
- the cultural and contextual influences upon readers and writers.

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In addition to the requirements for the AS units, A Level candidates will be required to show judgement and independence in order to:

- synthesise and reflect upon their knowledge and understanding of a range of literary texts and ways of reading them;
  - make appropriate use of the conventions of writing in literary studies, including references to quotations and sources.
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## 3 Unit Content

### 3.1 AS Unit F661: *Poetry and Prose 1800–1945* (Closed text)

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There are two sections to this unit:

- Section A: Poetry 1800–1945
- Section B: Prose 1800–1945

#### Section A: Poetry 1800–1945

The focus of this section is the study of selected poems of **one** poet. Candidates answer **one** question on **one** poem of the poet studied.

Candidates should be able to:

- analyse the effects of language, imagery and verse form structure;
- demonstrate understanding of the significance of the contexts in which the poem was written and received, by making appropriate reference to other poems of the same poet.

#### Section B: Prose 1800–1945

The focus of this section is the study of a prose set text from the period 1800–1945. There is a choice of **two** questions on each set text and candidates answer **one** question on the text they have studied.

Candidates should be able to:

- respond to a proposition offered in the question demonstrating understanding of the text in relation to the view presented;
- explore how themes and issues are presented, taking into account the effects of language, form and structure.

In this section, study of the chosen text must be complemented by study of a literary-critical text, such as the ones recommended on page 12. Study of the 'complementary text' will not be tested in a separate task, but candidates will be expected to demonstrate understanding of basic literary-critical concepts and approaches as presented in these texts. Propositions for tasks in this section may be drawn (or adapted) from these texts.

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## Poetry and Prose 1800–1945: Set texts

Set texts will change over the duration of the qualification as follows:

### January 2009–January 2012

#### Section A: Poetry

William Wordsworth

Christina Rossetti

Wilfred Owen

Robert Frost

### June 2012–June 2014

#### Section A: Poetry

Robert Browning

Emily Dickinson

Edward Thomas

W.B. Yeats

#### Section B: Prose

Jane Austen – *Pride and Prejudice*

Emily Brontë – *Wuthering Heights*

Thomas Hardy – *Tess of the D'Urbervilles*

Edith Wharton – *The Age of Innocence*

F. Scott Fitzgerald – *The Great Gatsby*

Evelyn Waugh – *A Handful of Dust*

#### Section B: Prose

Mary Shelley – *Frankenstein*

Charlotte Brontë – *Jane Eyre*

Henry James – *The Turn of the Screw*

Oscar Wilde – *The Picture of Dorian Gray*

Joseph Conrad – *The Secret Agent*

Virginia Woolf – *Mrs Dalloway*

Note:

This is a closed text examination; centres can make their own choice of edition for each set text. OCR does not prescribe editions.

## Poetry and Prose 1800–1945: Poetry text selections

### January 2009–January 2012

For the following set poets, a selected list of poems is given from which questions will be set.

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**William Wordsworth**

'Animal Tranquillity and Decay' with 'Old Man Travelling'  
'Simon Lee, the Old Huntsman'  
'Anecdote for Fathers'  
'Expostulation and Reply' with 'The Tables Turned'  
'The Fountain'  
'Strange fits of passion'  
'There Was a Boy'  
'Nutting'  
'The world is too much with us' with 'Composed upon Westminster Bridge'  
'The Solitary Reaper'  
'Elegiac Stanzas Suggested by a Picture of Peele Castle'  
'St Paul's'

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**Christina Rossetti**

'A Birthday' with 'Song' ('When I am dead...')  
'Uphill' with 'Remember'  
'Echo'  
'Twice'  
'Maude Clare'  
'Shut Out'  
'A Better Resurrection'  
'Winter: My Secret'  
'Good Friday'  
'Despised and Rejected'  
'The Lowest Place' with 'Summer is Ended'  
'To Lalla, reading my verses topsy-turvy'

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**Wilfred Owen**

'Strange Meeting'  
'Insensibility'  
'Apologia Pro Poemate Meo'  
'Anthem for Doomed Youth' with 'Arms and the Boy'  
'The Exposure'  
'The Show'  
'Dulce et Decorum Est'  
'Futility' with 'The Last Laugh'  
'The Sentry'  
'Disabled'  
'Mental Cases'  
'Miners'  
'A Terre'

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**Robert Frost**

'Mending Wall'  
'The Black Cottage'  
'After Apple-Picking'  
'The Road not Taken'  
'Birches'  
'Out, Out—'  
'The Sound of Trees'  
'To E.T.'  
'Stopping by Woods on a Snowy Evening'  
'Two Look at Two'  
'Gathering Leaves'  
'Desert Places'  
'A Leaf-Treader'  
'Neither Out Far nor in Deep'  
'There are Roughly Zones'

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## June 2012–June 2014

Details of the lists of poems, from which questions will be set, will be available from the OCR website from September 2010.

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### Complementary literary critical texts supporting Section B: Prose

The following texts are recommended to support reading and understanding of the set texts for Section B: Prose. Teachers and candidates may find it useful to refer to selected sections or chapters rather than to cover the whole text.

Montgomery/Durant/Fabb/Furniss/Mills – *Ways of Reading*, Routledge (978 0415346344)

Malcolm Peet and David Robinson – *Leading Questions: a Course in Literary Appreciation*, Nelson (0 174 323379)

Robert Eaglestone – *Doing English*, Routledge (0 415 28423 6)

David Lodge – *The Art of Fiction*, Penguin (0 140 17492 3)

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## 3.2 AS Unit F662: *Literature post-1900*

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

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

Guidance on the range and choice of texts can be found in the Coursework Guidance booklet.

### Literary texts requirements

Candidates are required to cover three post-1900 texts of their choice: **at least one text must be work first published or performed after 1990.**

Candidates are required to cover three post-1900 texts. Of these three:

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

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

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

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

### Task requirements

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

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

Candidates can select to do:

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

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

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

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

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

## Task 2: An essay on linked texts

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

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



### 3.3 A2 Unit F663: *Drama and Poetry pre-1800* (Closed text)

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There are two sections to this unit:

- Section A: Shakespeare
- Section B: Drama and Poetry pre-1800

#### Section A: Shakespeare

The focus of this section is the study of a Shakespeare play. **Two** essay questions are offered on each text; candidates answer **one** question on the play they have studied.

Each question presents a view of the play, candidates are required to present a sustained literary judgement in response to the question's proposition and demonstrate critical understanding in analysing ways in which the play's structure, form and language shape meaning and effects.

Set texts will change over the duration of the qualification as follows:

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#### January 2010–January 2013

*Henry IV Part 1*

*Twelfth Night*

*Othello*

*The Winter's Tale*

#### June 2013–June 2014

*A Midsummer Night's Dream*

*Antony and Cleopatra*

*King Lear*

*The Tempest*

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#### Section B: Drama and Poetry pre-1800

This section requires candidates to explore contrasts, connections and comparisons between different literary texts. In their answers candidates must refer to **one drama text** and **one poetry text** from the lists of texts set for this section.

There will be a choice of six different questions each with a different focus. Candidates must select **one** question, and base their answer on a comparative study, with substantial discussion of both texts.

Candidates are required to show critical understanding in analysing ways in which structure, form and language shape meaning and demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

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## Drama and Poetry pre-1800: Set texts

Set texts will change over the duration of the qualification as follows:

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### January 2010–January 2013

#### Drama

Christopher Marlowe – *Doctor Faustus*

John Webster – *The Duchess of Malfi*

Richard Brinsley Sheridan – *School for Scandal*

Aphra Behn – *The Rover*

### June 2013–June 2014

#### Drama

John Ford – *'Tis Pity She's a Whore*

Ben Jonson – *Volpone*

John Webster – *The White Devil*

Richard Brinsley Sheridan – *The Rivals*

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#### Poetry

Geoffrey Chaucer – *The Pardoner's Tale*

John Milton – *Paradise Lost Book One*

John Donne – *Selected Poems*

Alexander Pope – *The Rape of the Lock*

#### Poetry

Geoffrey Chaucer – *The Wife of Bath's Prologue and Tale*

John Milton – *Paradise Lost Book Nine*

Andrew Marvell – *Selected Poems*

William Blake – *Songs of Innocence and Experience*

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#### Note:

This is a closed text examination; Centres can make their own choice of edition for each set text. OCR does not prescribe editions.

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### 3.4 A2 Unit F664: *Texts in Time*

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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.

Guidance on the range and choice of texts can be found in the Coursework Guidance booklet.

#### **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.

- 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.

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. Suggested ways of grouping texts are:

- satire;
- travel writing;
- gothic writing;
- feminist perspectives;
- narrative method;
- a historical period or movement (eg Victorian/Romantic writing);
- perspectives on America;
- men and women, love and marriage;
- nature and the environment;
- tragedy/comedy;
- writing from other cultures.

## 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.



## 4 Schemes of Assessment

### 4.1 AS GCE Scheme of Assessment

#### AS GCE English Literature (H071)

AS Unit F661: *Poetry and Prose 1800–1945*

60% of the total AS GCE marks

This paper has **two** sections:

2 h written paper

60 marks

#### **Section A: Poetry**

Candidates answer **one** question on **one** poem.

Candidates are assessed on:

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

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

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

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## Section B: Prose

Candidates are required to answer **one** question from a choice of two to demonstrate knowledge and understanding of a literary text in relation to an interpretation presented and the significance of social and cultural factors.

Candidates are assessed on:

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

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

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

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

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**Assessment Criteria:** please refer to Appendix B1 at the back of this specification.

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40% of the total AS  
GCE marks  
Coursework  
40 marks

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

Task 1: Close reading OR re-creative with commentary (approximately 1000 words);

Task 2: An essay on linked texts (approximately 2000 words).

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

**Close reading**

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

Candidates are assessed on:

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

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

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**Re-creative writing with commentary**

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

Candidates are assessed on:

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

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

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

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

Candidates are assessed on:

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

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

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

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**Assessment Criteria:** please refer to Appendix B2 at the back of this specification.

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## 4.2 Advanced GCE Scheme of Assessment

### Advanced GCE English Literature (H471)

AS Units as above, Unit F661 being 30% of the total Advanced GCE marks and Unit F662 being 20% of the Advanced GCE marks.

#### A2 Unit F663: *Drama and Poetry pre-1800*

30% of the total  
Advanced GCE  
marks  
2 h written paper  
60 marks

##### **Section A: Shakespeare**

Candidates are required to write an essay on a Shakespeare play, demonstrating relevant knowledge and understanding of the text, structure and form, and others' interpretations of the play.

Candidates are assessed on:

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

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

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

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

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## Section B: Drama and Poetry pre-1800

Candidates are required to write an essay that is a comparative study of one drama and one poetry text.

Candidates are assessed on:

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

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

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

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

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**Assessment Criteria:** please refer to Appendix C1 at the back of this specification.

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## A2 Unit F664: *Texts in Time*

20% of the total  
Advanced GCE  
marks  
Coursework  
40 marks

Candidates are required to submit an extended, individual essay of a maximum of 3000 words.

Candidates are required to make a comparative analysis of three texts.

Candidates are assessed on:

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

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

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

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

**Assessment Criteria:** please refer to Appendix C2 at the back of this specification.

**Note:**

There are two separate assessment grids:

1. AO1 and AO2 assessed together (15 marks)
2. AO3 and AO4 assessed together (25 marks)

## 4.3 Unit Order

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The normal order in which the unit assessments could be taken is AS Units in the first year of study, leading to an AS GCE award, then A2 Units leading to the Advanced GCE award. However, the unit assessments may be taken in any order.

Alternatively, candidates may take a valid combination of unit assessments at the end of their AS GCE or Advanced GCE course in a 'linear' fashion.

## 4.4 Unit Options (at AS/A2)

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There are no optional units in the AS GCE specification; for AS GCE English Literature candidates must take AS Units.

There are no optional units in the Advanced GCE specification; for Advanced GCE English Literature candidates take AS Units, and A2 Units.

## 4.5 Synoptic Assessment (A Level GCE)

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Synoptic assessment is included wholly in the final A2 Units.

Synoptic assessment tests the candidates' understanding of the connections between different elements of the subject. Each of A2 Unit F663: *Drama and Poetry pre-1800* and A2 Unit F664: *Texts in Time* fulfils this requirement. Both units build on the knowledge, understanding and skills acquired in the AS units, and require:

- the explicit synthesis of insights gained from a close and detailed study of a range of texts important for the development of English literature;
- evidence of the ways in which contextual factors and different interpretations of texts illuminate their own readings;
- skills of interpretation and expression to give insightful, accurate, well-argued responses to texts.

## 4.6 Assessment Availability

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There are two examination series each year, in January and June.

In 2009, only AS units will be assessed.  
From 2010 onwards, both AS units and A2 units will be assessed.

## 4.7 Assessment Objectives

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

### AO1 Communication and Presentation

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- Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.

### AO2 Analysis and Understanding

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- Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

### AO3 Knowledge, Understanding and Evaluation

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- Explore connections and comparisons between different literary texts, informed by interpretations of other readers.

### AO4 Knowledge and Understanding

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- Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

### AO weightings in AS GCE

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Unit	% of AS GCE				Total
	AO1	AO2	AO3	A04	
AS Unit F661: <i>Poetry and Prose 1800–1945</i>	10	25	10	15	60%
AS Unit F662: <i>Literature post-1900</i>	10	10	10	10	40%
	20%	35%	20%	25%	100%

## AO weightings in Advanced GCE

Unit	% of Advanced GCE				Total
	AO1	AO2	AO3	AO4	
AS Unit F661: <i>Poetry and Prose 1800–1945</i>	5	12.5	5	7.5	30%
AS Unit F662: <i>Literature post-1900</i>	5	5	5	5	20%
A2 Unit F663: <i>Drama and Poetry pre-1800</i>	5	7.5	10	7.5	30%
A2 Unit F664: <i>Texts in Time</i>	3.75	3.75	6.25	6.25	20%
	18.75	28.75	26.25	26.25	100%

## 4.8 Quality of Written Communication

*Quality of written communication* is assessed in all units and credit may be restricted if communication is unclear. Candidates will be assessed on their overall competence in using language accurately and effectively in constructing well-argued responses to assessment tasks for the specifications.

Candidates will:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
- select and use a form and style of writing appropriate to purpose and to complex subject matter;
- organise information clearly and coherently, using specialist vocabulary when appropriate.

The assessment of the *quality of written communication* is included in AO1.

## 4.9 Supervision of Internally-Assessed Work Units F662 and F664

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### Supervision in the carrying out of tasks

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There are three different stages in the production of coursework: planning of the task; first draft; final submission. The permitted level of supervision is different at each stage.

#### Planning of the task

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It is expected that the teacher will provide detailed guidance to candidates in relation to the purpose and requirement of the task. Teacher's advice might include:

- discussion and guidance on an appropriate and effective title;
- recommended reading;
- possible structure;
- resolving practical and conceptual problems;
- research techniques;
- help with time planning;
- monitoring of progress throughout the process to ensure that candidates are proceeding successfully.

#### First draft

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- **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:** having reviewed the candidate's coursework it is not acceptable for teachers to 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. 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 frames specific to the coursework task(s);
  - personal intervention to improve the presentation or content of the coursework.

## Final submission

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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.

## Conditions under which authentication takes place

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Centres will be required to:

- authenticate the work as individual work of the candidate;
- indicate the extent and nature of advice given to candidates;
- declare the circumstances under which the final work was produced.

Archives &  
Heritage





## 5 Technical Information

### 5.1 Making Unit Entries

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Please note that 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 or moderator details for coursework.

**It is essential** that unit entry codes are quoted in all correspondence with OCR. See Sections 4.1 and 4.2 for these unit entry codes.

### 5.2 Making Qualification Entries

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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 may enter for:

- AS GCE certification (entry code H071).
- Advanced GCE certification (entry code H471).

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

AS GCE certification is available from June 2009.  
Advanced GCE certification is available from June 2010.

### 5.3 Grading

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All GCE units are awarded a–e. The Advanced Subsidiary GCE is awarded on the scale A–E. The Advanced GCE is awarded on the scale A–E with access to an A\*. To be awarded an A\*, candidates will need to achieve a grade A on their full A Level qualification and an A\* on the aggregate of their A2 units. Grades are reported on certificates. Results for candidates who fail to achieve the minimum grade (E or e) will be recorded as *unclassified* (U or u) and this is **not** certificated.

A Uniform Mark Scale (UMS) enables comparison of candidates' performance across units and across series and enables candidates' scores to be put on a common scale for aggregation purposes. The two-unit AS GCE has a total of 200 *uniform* marks and the four-unit Advanced GCE has a total of 400 *uniform* marks.

OCR converts each raw mark for each unit to a uniform mark. The maximum *uniform* mark for any unit depends on that unit's weighting in the specification. In these English Literature specifications, the four units of the Advanced GCE specification have UMS weightings of 30%/20%/30%/20% (and the two units of the AS GCE specification have UMS weightings of 60%/40%). The UMS totals are 120/80/120/80 respectively. Each unit's *raw* mark grade boundary equates to the *uniform* mark boundary at the same grade. Intermediate marks are converted on a pro-rata basis.

*Uniform* marks correspond to *unit* grades as follows:

(Advanced GCE) Unit Weighting	Maximum Unit Uniform Mark	Unit Grade					U
		a	b	c	d	e	
30%	120	120–96	95–84	83–72	71–60	59–48	47–0
20%	80	80–64	63–56	55–48	47–40	39–32	31–0

OCR adds together the unit *uniform* marks and compares these to pre-set boundaries (see the table below) to arrive at *qualification* grades.

Qualification	Qualification Grade					U
	A	B	C	D	E	
AS GCE	200–160	159–140	139–120	119–100	99–80	79–0
Advanced GCE	400–320	319–280	279–240	239–200	199–160	159–0

Candidates achieving at least 320 UMS marks in their Advanced GCE, ie grade A, and who also gain at least 180 UMS in their two A2 units will receive an A\* grade.

## 5.4 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 enquires on results and appeals, centres should consult the OCR *Administration 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 OCR.

## 5.5 Shelf-Life of Units

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

## 5.6 Unit and Qualification Re-sits

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There is no restriction on the number of times a candidate may re-sit each unit before entering for certification for an AS GCE or Advanced GCE.

Candidates may enter for the full qualifications an unlimited number of times.

## 5.7 Guided Learning Hours

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AS GCE English Literature requires **180** guided learning hours in total.

Advanced GCE English Literature requires **360** guided learning hours in total.

## 5.8 Code of Practice/Subject Criteria/Common Criteria Requirements

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These specifications comply in all respects with the current *GCSE GCE GNVQ and AEA Code of Practice* as available on the QCA website, the subject criteria for GCE English Literature and *The Statutory Regulation of External Qualifications 2004*.

## 5.9 Arrangements for Candidates with Particular Requirements

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For candidates who are unable to complete the full assessment or whose performance may be adversely affected through no fault of their own, teachers should consult the *Access Arrangements and Special Consideration: Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations* produced by the Joint Council. In such cases advice should be sought from OCR as early as possible during the course.

## 5.10 Prohibited Qualifications and Classification Code

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Candidates who enter for the OCR GCE specifications may not also enter for any other GCE specification with the certification title English Literature in the same examination series.

Every specification is assigned to a national classification code indicating the subject area to which it belongs.

Centres should be aware that candidates who enter for more than one GCE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the Schools and College Achievement and Attainment Tables.

The classification code for these specifications is 5110.

## 5.11 Coursework Administration/Regulations

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### Supervision and Authentication

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As with all coursework, teachers must be able to verify that the work submitted for assessment is the candidate's own work. Sufficient work must be carried out under direct supervision to allow the teacher to authenticate the coursework marks with confidence.

### Submitting marks to OCR

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Centres must have made an entry for a unit in order for OCR to supply the appropriate forms or moderator details for coursework. Coursework administration documents are sent to centres on the basis of estimated entries. Marks may be submitted to OCR either via Interchange, on the computer-printed Coursework Mark Sheets (MS1) provided by OCR (sending the top copy to OCR and the second copy to their allocated moderator) or by EDI (centres using EDI are asked to print a copy of their file and sign it before sending to their allocated moderator).

Deadlines for the receipt of coursework marks are:

10 January for the January series;

15 May for the June series.

The awarding body must require centres to obtain from each candidate a signed declaration that authenticates the coursework they produce as their own. For regulations governing coursework, centres should consult the OCR *Administration Guide for General Qualifications*. Further copies of the coursework administration documents are available on the OCR website ([www.ocr.org.uk](http://www.ocr.org.uk)).

## Standardisation and Moderation

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All internally-assessed coursework is marked by the teacher and internally standardised by the centre. Marks must be submitted to OCR by the agreed date, after which postal moderation takes place in accordance with OCR procedures.

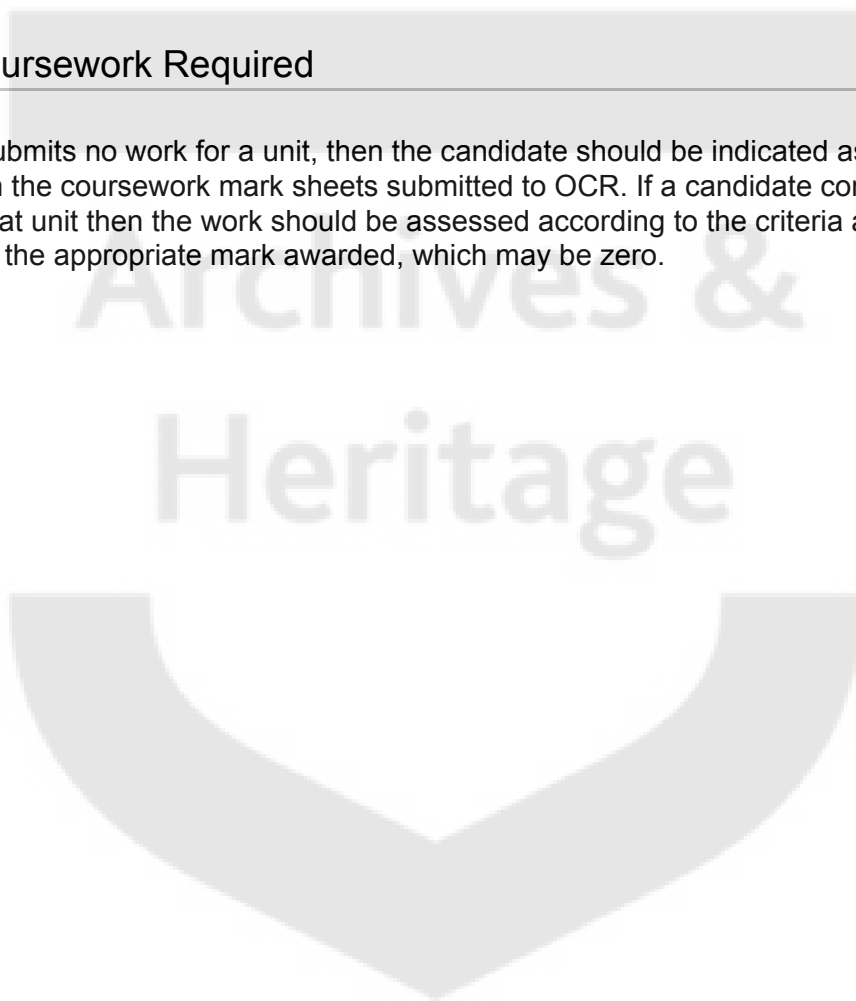
The purpose of moderation is to ensure that the standard for the award of marks in internally-assessed coursework is the same for each centre, and that each teacher has applied the standards appropriately across the range of candidates within the centre.

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

## Minimum Coursework Required

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If a candidate submits no work for a unit, then the candidate should be indicated as being absent from that unit on the coursework mark sheets submitted to OCR. If a candidate completes any work at all for that unit then the work should be assessed according to the criteria and marking instructions and the appropriate mark awarded, which may be zero.



## 6 Other Specification Issues

### 6.1 Overlap with other Qualifications

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There is no overlap between the content of these specifications and those for other Level 3 qualifications.

### 6.2 Progression from these Qualifications

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Throughout the course of study candidates are encouraged to:

- develop critical awareness and understanding of individual works of literature, of relationships between texts and of the significance of cultural and contextual influences upon readers and writers;
- become confident and skilled in using written English accurately and effectively to demonstrate their knowledge and understanding.

The specifications therefore provide a suitable foundation for the study of English Literature or related courses in higher education. Equally, they are also suitable for candidates of various ages and backgrounds as part of a course of general education and lifelong learning.

## 6.3 Key Skills Mapping

These specifications provide 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 2 and/or 3. 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 2 and/or 3 for each unit.

Unit	C				AoN			IT			WwO			IOLP			PS		
	.1a	.1b	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3
F661	✓	✓	✓	✓								✓	✓	✓	✓	✓			
F662	✓	✓	✓	✓				✓	✓	✓	✓	✓	✓	✓	✓	✓			
F663	✓	✓	✓	✓								✓	✓	✓	✓	✓			
F664	✓	✓	✓	✓				✓	✓	✓	✓	✓	✓	✓	✓	✓			

## 6.4 Spiritual, Moral, Ethical, Social, Legislative, Economic and Cultural Issues

These specifications offer opportunities which can contribute to an understanding of the social and cultural contexts within which literary texts are produced and received. In studying literature from within and outside the UK candidates become aware of cultural and spiritual issues as they affect others. Analysing and responding to topics, themes, characters and perspectives in literary texts require candidates at all times to define their own moral and ethical viewpoints. The requirement for candidates to take account of other readers' interpretations of texts ensures that candidates must test their own views and convictions against others.

However, no legislative or economic issues are covered in these specifications.

## 6.5 Sustainable Development, Health and Safety Considerations and European Developments

The core requirements include the possibility of studying texts in translation that have been influential and significant in the development of literature in English. This and discussion of sources for writers such as Shakespeare, Chaucer and other writers both pre-1800 and post-1900 offers candidates the possibility to consider the work of such authors within the European context.

However, there are no sustainable development issues or health and safety considerations in these specifications.

## 6.6 Avoidance of Bias

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

## 6.7 Language

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These specifications and associated assessment materials are in English only.

## 6.8 Disability Discrimination Act Information Relating to these Specifications

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AS/A Levels 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.

The revised AS/A Level qualification and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Information on reasonable adjustments is found in *Access Arrangements and Special Consideration Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations* produced by the Joint Council (refer to Section 5.9 of this specification).

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all of the competences have been addressed. This will be kept under review and may be amended in the future.

Reading independently may be problematic for some students but should not be a barrier to assessment.



# Appendix A: Performance Descriptions

Performance descriptions have been created for all GCE subjects. They describe the learning outcomes and levels of attainment likely to be demonstrated by a representative candidate performing at the A/B and E/U boundaries for AS and A2.

In practice most candidates will show uneven profiles across the attainments listed, with strengths in some areas compensating in the award process for weaknesses or omissions elsewhere. Performance descriptions illustrate expectations at the A/B and E/U boundaries of the AS and A2 as a whole; they have not been written at unit level.

Grade A/B and E/U boundaries should be set using professional judgement. The judgement should reflect the quality of candidates' work, informed by the available technical and statistical evidence. Performance descriptions are designed to assist examiners in exercising their professional judgement. They should be interpreted and applied in the context of individual specifications and their associated units. However, performance descriptions are not designed to define the content of specifications and units.

The requirement for all AS and A level specifications to assess candidates' quality of written communication will be met through one or more of the assessment objectives.

The performance descriptions have been produced by the regulatory authorities in collaboration with the awarding bodies.



## AS performance descriptions for English literature

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
<b>Assessment objectives</b>	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.	Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.	Explore connections and comparisons between different literary texts, informed by interpretations of other readers.	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
<b>A/B boundary performance descriptions</b>	Candidates characteristically: a) communicate wide knowledge and understanding of literary texts; b) present relevant responses, using appropriate terminology to support informed interpretations; c) structure and organise their writing well; d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in literary texts; b) explore, through critical analysis, how writers use specific aspects to shape meaning; c) generally use specific references to texts to support their responses.	Candidates characteristically: a) explore connections and points of comparison between literary texts; b) communicate clear understanding of the views expressed in different interpretations or readings.	Candidates characteristically: a) communicate understanding of the relationships between literary texts and their contexts; b) comment appropriately on the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.
<b>E/U boundary performance descriptions</b>	Candidates characteristically: a) communicate some knowledge and understanding of literary texts; b) make some use of appropriate terminology or examples to support interpretations; c) communicate meaning using straightforward language.	Candidates characteristically: a) identify some aspects of structure, form and language; b) describe some aspects with reference to how they shape meaning; c) make some related references to texts to support their responses.	Candidates characteristically: a) identify some connections or points of comparison between literary texts; b) show some appreciation of the views expressed in other interpretations of literary texts.	Candidates characteristically: a) communicate some understanding of context through descriptions of culture, text type, literary genre or historical period.

## A2 performance descriptions for English literature

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
Assessment objectives	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.	Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.	Explore connections and comparisons between different literary texts, informed by the interpretations of other readers.	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
A/B boundary performance descriptions	Candidates characteristically: a) communicate extensive knowledge and understanding of literary texts; b) create and sustain well-organised and coherent arguments, using appropriate terminology to support informed interpretations; c) structure and organise their writing using an appropriate critical register; d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify significant aspects of structure, form and language in literary texts; b) explore, through detailed critical analysis, how writers use these aspects to create meaning; c) consistently make reference to specific texts and sources to support their responses.	Candidates characteristically: a) analyse and evaluate connections or points of comparison between literary texts; b) engage sensitively and with different readings and interpretations demonstrating clear understanding.	Candidates characteristically: a) explore and comment on the significance of the relationships between specific literary texts and their contexts; b) evaluate the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.
E/U boundary performance descriptions	Candidates characteristically: a) communicate knowledge and some understanding of literary texts; b) present responses, making some use of appropriate terminology and examples to support interpretations; c) communicate content and meaning using straightforward language accurately.	Candidates characteristically: a) identify some aspects of structure, form or language in literary texts; b) comment on specific aspects with reference to how they shape meaning; c) make some reference to texts to support their responses.	Candidates characteristically: a) make connections between literary texts or note comparisons; b) communicate understanding of the views expressed in other interpretations or readings.	Candidates characteristically: a) comment on some of the relationships between texts and their contexts; b) comment on how culture, text type, literary genre or historical period influence the reading of literary texts.

# Appendix B1: Assessment Criteria for AS Unit F661: *Poetry and Prose 1800–1945*

## Band descriptors: Section A

Band 6 26–30 marks	AO 1	<ul style="list-style-type: none"> <li>• excellent and consistently detailed understanding of poem and question;</li> <li>• consistently fluent and accurate writing in appropriate register;</li> <li>• critical terminology used accurately and consistently;</li> <li>• well-structured, coherent and detailed argument consistently developed.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• well-developed and consistently detailed discussion of effects of language, imagery and verse form;</li> <li>• excellent and consistently effective use of analytical methods;</li> <li>• consistently effective use of quotations and references to text, critically addressed, blended into discussion.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• consistently developed and consistently detailed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>

Band 5 21–25 marks	AO 1	<ul style="list-style-type: none"> <li>• good and secure understanding of poem and question;</li> <li>• good level of coherence and accuracy in writing, in appropriate register;</li> <li>• critical terminology used accurately;</li> <li>• well-structured argument, with clear line of development.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• developed and good level of detail in discussion of effects of language, imagery and verse form;</li> <li>• good use of analytical methods;</li> <li>• good use of quotations and references to text, generally critically addressed.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>

Band 4 16–20 marks	AO 1	<ul style="list-style-type: none"> <li>• competent understanding of poem and question;</li> <li>• clear writing in generally appropriate register;</li> <li>• critical terminology appropriately deployed;</li> <li>• straightforward arguments competently structured.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• generally developed discussion of effects of language, imagery and verse form;</li> <li>• competent use of analytical methods;</li> <li>• competent use of illustrative quotations and references to support discussion.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>

<p>Band 3</p> <p>11–15 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• some understanding of poem and main elements of question;</li> <li>• some clear writing, some inconsistencies in register;</li> <li>• some appropriate use of critical terminology;</li> <li>• some structured argument evident, lacking development and/or full illustration.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• some attempt to develop discussion of effects of language, imagery and verse form;</li> <li>• some attempt at using analytical methods;</li> <li>• some use of quotations/references as illustration.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
<p>Band 2</p> <p>6–10 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• limited understanding of poem and partial attempt at question;</li> <li>• inconsistent writing, frequent instances of technical error, limited use of appropriate register;</li> <li>• limited use of critical terminology;</li> <li>• limited attempt to structure discussion; tendency to lose track of argument.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• limited discussion of effects of language, imagery and verse form;</li> <li>• descriptive or narrative comment; limited use of analytical methods;</li> <li>• limited or inconsistent use of quotations, uncritically presented.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
<p>Band 1</p> <p>0–5 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• very little or no connection with poem, question disregarded;</li> <li>• persistent serious writing errors inhibit communication of meaning, very little or no use of appropriate register;</li> <li>• persistently inaccurate, or no use of critical terminology;</li> <li>• undeveloped, very fragmentary discussion.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• very little or no relevant discussion of effects of language, imagery and verse form;</li> <li>• only very infrequent phrases of commentary; very little or no use of analytical methods;</li> <li>• very few quotations (eg one or two) used (and likely to be incorrect), or no quotations used.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• very little reference (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>

## Band descriptors: Section B

<p>Band 6</p> <p>26–30 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• excellent and consistently detailed understanding of texts and question;</li> <li>• consistently fluent, precise writing in appropriate register;</li> <li>• critical terminology used accurately and consistently;</li> <li>• well-structured, coherent and detailed argument consistently developed.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• well-developed and consistently detailed discussion of effects of language, form and structure;</li> <li>• excellent and consistently effective use of analytical methods;</li> <li>• consistently effective use of quotations and references to text, critically addressed, blended into discussion.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• judgement consistently informed by exploration of different readings of text.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• consistently developed and consistently detailed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
<p>Band 5</p> <p>21–25 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• good and secure understanding of texts and question;</li> <li>• good level of coherence and accuracy in writing, in appropriate register;</li> <li>• critical terminology used accurately;</li> <li>• well-structured argument with clear line of development.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• developed and good level of detail in discussion of effects of language, form and structure;</li> <li>• good use of analytical methods;</li> <li>• good use of quotations and references to text, generally critically addressed.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• good level of recognition and exploration of different readings of texts.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
<p>Band 4</p> <p>16–20 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• competent understanding of texts and question;</li> <li>• clear writing in generally appropriate register;</li> <li>• critical terminology used appropriately;</li> <li>• straightforward arguments generally competently structured.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• generally developed discussion of effects of language, form and structure;</li> <li>• competent use of analytical methods;</li> <li>• competent use of illustrative quotations and references to support discussion.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• answer informed by some reference to different readings of texts.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>

Band 3 11–15 marks	AO 1	<ul style="list-style-type: none"> <li>• some understanding of texts and main elements of question;</li> <li>• some clear writing, some inconsistencies in register;</li> <li>• some appropriate use of critical terminology;</li> <li>• some structured argument evident, lacking development and/or full illustration.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• some attempt to develop discussion of effects of language, form and structure;</li> <li>• some attempt at using analytical methods;</li> <li>• some use of quotations/references as illustration.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• some awareness of different readings of texts.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
Band 2 6–10 marks	AO 1	<ul style="list-style-type: none"> <li>• limited understanding of texts and partial attempt at question;</li> <li>• inconsistent writing, frequent instances of technical error, limited use of appropriate register;</li> <li>• limited use of critical terminology;</li> <li>• limited attempt to structure discussion; tendency to lose track of argument.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• limited discussion of effects of language, form and structure;</li> <li>• descriptive or narrative comment; limited use of analytical methods;</li> <li>• limited or inconsistent use of quotations, uncritically presented.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• limited awareness of different readings of texts.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
Band 1 0–5 marks	AO 1	<ul style="list-style-type: none"> <li>• very little or no connection with texts, question disregarded;</li> <li>• persistent serious writing errors inhibit communication of meaning, very little or no use of appropriate register;</li> <li>• persistently inaccurate or no use of critical terminology;</li> <li>• undeveloped, very fragmentary discussion.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• very little or no relevant discussion of effects of language, form and structure;</li> <li>• very infrequent commentary; very little or no use of analytical methods;</li> <li>• very few quotations (eg one or two) used (and likely to be incorrect), or no quotations used.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• very little or no relevant awareness of different readings of texts.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• very little reference to (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>

# Appendix B2: Coursework Assessment

## Criteria for AS Unit F662: *Literature post-1900*

### Task 1: Close reading

Band 5 12–15 marks	AO1	<ul style="list-style-type: none"> <li>• excellent and consistently detailed understanding of selected passage;</li> <li>• consistently fluent and accurate writing in appropriate register;</li> <li>• critical terminology accurately and consistently used;</li> <li>• well-structured, coherent and detailed argument consistently developed.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• consistently coherent and detailed discussion of effects of language, form and structure in selected passage;</li> <li>• excellent and consistently effective use of analytical methods;</li> <li>• consistently effective use of quotations and references, critically addressed, blended into discussion.</li> </ul>
Band 4 9–11 marks	AO1	<ul style="list-style-type: none"> <li>• good understanding of selected passage;</li> <li>• good level of coherence and accuracy in writing, in appropriate register;</li> <li>• critical terminology used accurately;</li> <li>• well-structured arguments, with clear line of development.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• developed and good level of detail in discussion of effects of language, form and structure in selected passage;</li> <li>• good use of analytical methods;</li> <li>• good use of quotations and references, generally critically addressed.</li> </ul>
Band 3 6–8 marks	AO1	<ul style="list-style-type: none"> <li>• some competent understanding of selected passage;</li> <li>• some clear writing in generally appropriate register;</li> <li>• some use of appropriate critical terminology;</li> <li>• some straightforward arguments competently structured.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• some developed discussion of effects of language, form and structure in selected passage.</li> <li>• some competent use of analytical methods;</li> <li>• some competent use of illustrative quotations and references to support discussion.</li> </ul>
Band 2 3–5 marks	AO1	<ul style="list-style-type: none"> <li>• limited understanding of selected passage mostly clear writing, some inconsistencies in register;</li> <li>• limited appropriate use of critical terminology;</li> <li>• limited structured argument evident, lacking development and/or full illustration.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• limited discussion of effects of language, form and structure in selected passage;</li> <li>• limited attempt at using analytical methods;</li> <li>• limited use of quotations/references as illustration.</li> </ul>
Band 1 0–2 marks	AO1	<ul style="list-style-type: none"> <li>• very little or no relevant understanding of selected passage;</li> <li>• very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register;</li> <li>• persistently inaccurate or no use of critical terminology;</li> <li>• undeveloped, very fragmentary discussion;</li> </ul>



	AO2	<ul style="list-style-type: none"> <li>• very little or no relevant discussion of effects of language, form and structure;</li> <li>• very infrequent commentary; very little or no use of analytical methods;</li> <li>• very few quotations (eg one or two) used (and likely to be incorrect), or no quotations used</li> </ul>
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### Task 1: Re-creative writing with commentary

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

<p>Band 3</p> <p>6–8 marks</p>	AO1	<ul style="list-style-type: none"> <li>• some competent understanding of original text;</li> <li>• some clear writing in generally appropriate register in both re-creative passage and commentary;</li> <li>• some critical terminology appropriately used in commentary;</li> <li>• some straightforward arguments competently structured in commentary.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• mostly competent re-creative response to stylistic characteristics and thematic concerns of the original text;</li> <li>• some developed discussion of effects of language, form and structure of re-creative passage, in relation to original text;</li> <li>• competent use of analytical methods in commentary;</li> <li>• competent use of illustrative quotations and references to support discussion.</li> </ul>
<p>Band 2</p> <p>3–5 marks</p>	AO1	<ul style="list-style-type: none"> <li>• limited understanding of original text;</li> <li>• limited clear writing, with inconsistencies in register in both re-creative passage and commentary;</li> <li>• limited appropriate use of critical terminology in commentary;</li> <li>• limited structured argument evident in commentary, lacking development and/or full illustration.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• limited re-creative response to stylistic characteristics and thematic concerns of the original text;</li> <li>• limited discussion of effects of language, form and structure of re-creative passage, in relation to original text;</li> <li>• limited attempt at using analytical methods in commentary;</li> <li>• limited use of quotations/references as illustration.</li> </ul>
<p>Band 1</p> <p>0–2 marks</p>	AO1	<ul style="list-style-type: none"> <li>• very little or no relevant understanding of selected passage;</li> <li>• very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register;</li> <li>• persistently inaccurate or no use of critical terminology;</li> <li>• undeveloped, very fragmentary discussion.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• very little or no relevant discussion of effects of language, form and structure.</li> <li>• very infrequent commentary; very little or no use of analytical methods;</li> <li>• very few quotations (eg one or two) used (and likely to be incorrect), or no quotations used.</li> </ul>

## Task 2: Essay on linked texts

<p>Band 5</p> <p>20–25 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• excellent and consistently detailed understanding of at least two text(s) and task undertaken;</li> <li>• consistently fluent and accurate writing in appropriate register;</li> <li>• critical terminology accurately and confidently used;</li> <li>• well-structured, coherent and detailed argument consistently developed throughout the answer.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• excellent and consistently detailed effective comparison of relationships between texts;</li> <li>• well-informed and effective exploration of different readings of texts.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• consistently well-developed and consistently detailed well-informed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the task undertaken.</li> </ul>
<p>Band 4</p> <p>15–19 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• good understanding of text(s) and task undertaken;</li> <li>• good level of coherence and accuracy in writing, in appropriate register;</li> <li>• critical terminology used accurately;</li> <li>• well-structured arguments, with clear line of development throughout the answer.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• good, clear comparative discussion of relationships between texts;</li> <li>• good level of recognition and some exploration of different readings of texts.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the task undertaken.</li> </ul>
<p>Band 3</p> <p>10–14 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• some competent understanding of text(s) and task undertaken;</li> <li>• some clear writing in generally appropriate register;</li> <li>• some critical terminology appropriately deployed;</li> <li>• some straightforward arguments competently structured.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• some competent comparative discussion of relationships between texts;</li> <li>• answer informed by some reference to different readings of texts.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• some competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the task undertaken.</li> </ul>
<p>Band 2</p> <p>5–9 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• limited understanding of text(s) and main elements of task undertaken;</li> <li>• limited clear writing, some inconsistencies in register;</li> <li>• limited use of appropriate critical terminology;</li> <li>• limited structured argument, lacks development and/or full illustration.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• limited attempt to develop comparative discussion of relationships between texts;</li> <li>• limited awareness of different readings of texts.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the task undertaken.</li> </ul>

<p>Band 1</p> <p>0–4 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• very little or no relevant understanding of text(s) and very little relevant attempt at task undertaken;</li> <li>• very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register;</li> <li>• persistently inaccurate or no use of critical terminology;</li> <li>• undeveloped, very fragmentary discussion.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• very little or no comparative discussion of relationships between texts;</li> <li>• very little or no relevant awareness of different readings of texts.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• very little reference to (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>

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# Appendix C1: Assessment Criteria for A2 Unit F663: *Drama and Poetry pre-1800*

## Band Descriptors: Section A: Shakespeare

<p>Band 6</p> <p>26–30 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• excellent and consistently detailed understanding of texts and question;</li> <li>• consistently fluent, precise writing in appropriate register;</li> <li>• critical terminology used accurately and consistently;</li> <li>• well-structured, coherent and detailed argument consistently developed.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure;</li> <li>• excellent and consistently effective use of analytical methods;</li> <li>• consistently effective use of quotations and references to text, critically addressed, blended into discussion.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• well-informed and effectively detailed exploration of different readings of text.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• 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 question.</li> </ul>
<p>Band 5</p> <p>21–25 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• good and secure understanding of texts and question;</li> <li>• good level of coherence and accuracy in writing, in appropriate register;</li> <li>• critical terminology used accurately ;</li> <li>• well-structured argument with clear line of development.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• developed and good level of detail in discussion of effects (including dramatic effects) of language, form and structure;</li> <li>• good use of analytical methods;</li> <li>• good use of quotations and references to text, generally critically addressed.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• judgements informed by recognition of different readings of texts.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
<p>Band 4</p> <p>16–20 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• competent understanding of texts and question;</li> <li>• clear writing in generally appropriate register;</li> <li>• critical terminology used appropriately;</li> <li>• straightforward arguments generally competently structured.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• some developed discussion of effects (including dramatic effects) of language, form and structure;</li> <li>• competent use of analytical methods;</li> <li>• competent use of illustrative quotations and references to support discussion.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• answer informed by some reference to different readings of texts.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>

<p>Band 3</p> <p>11–15 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• some understanding of texts and main elements of question;</li> <li>• some clear writing, some inconsistencies in register;</li> <li>• some appropriate use of critical terminology;</li> <li>• some structured argument evident, lacking development and/or full illustration.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• some attempt to develop discussion of effects (including dramatic effects) of language, form and structure;</li> <li>• some attempt at using analytical methods;</li> <li>• some use of quotations/references as illustration.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• some awareness of different readings of texts.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
<p>Band 2</p> <p>6–10 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• limited understanding of text and partial attempt at question;</li> <li>• inconsistent writing, frequent instances of technical error, limited use of appropriate register;</li> <li>• limited use of critical terminology;</li> <li>• limited attempt to structure discussion; tendency to lose track of argument.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• limited discussion of effects (including dramatic effects) of language, form and structure;</li> <li>• descriptive or narrative comment; limited use of analytical methods;</li> <li>• limited or inconsistent use of quotations, uncritically presented.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• limited awareness of different readings of texts.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
<p>Band 1</p> <p>0–5 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• very little or no relevant understanding of text and very little relevant attempt at question;</li> <li>• very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register;</li> <li>• persistently inaccurate or no use of critical terminology;</li> <li>• undeveloped, very fragmentary discussion.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• very little relevant or no discussion of effects (including dramatic effects) of language, form and structure.</li> <li>• very infrequent commentary; very little or no use of analytical methods;</li> <li>• very few quotations (eg one or two) used (and likely to be incorrect), or no quotations used.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• very little or no relevant awareness of different readings of texts.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• very little reference to (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>

## Band Descriptors: Section B: Drama and Poetry pre-1800

<p>Band 6</p> <p>26–30 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• excellent and consistently detailed understanding of texts and question;</li> <li>• consistently fluent, precise writing in appropriate register;</li> <li>• critical terminology used accurately and consistently;</li> <li>• well-structured, coherent and detailed argument consistently developed.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure;</li> <li>• excellent and consistently effective use of analytical methods;</li> <li>• consistently effective use of quotations and references to text, critically addressed, blended into discussion.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• excellent and consistently detailed comparative analysis of relationships between texts;</li> <li>• well-informed and effective exploration of different readings of text.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• 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 question.</li> </ul>
<p>Band 5</p> <p>21–25 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• good and secure understanding of texts and question;</li> <li>• good level of coherence and accuracy in writing, in appropriate register;</li> <li>• critical terminology used accurately;</li> <li>• well-structured argument with clear line of development.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• developed and good level of detail in discussion of effects (including dramatic effects) of language, form and structure;</li> <li>• good use of analytical methods;</li> <li>• good use of quotations and references to text, generally critically addressed.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• good, clear comparative analysis of relationships between texts;</li> <li>• judgements informed by recognition of different readings of texts.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
<p>Band 4</p> <p>16–20 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• competent understanding of texts and question;</li> <li>• clear writing in generally appropriate register;</li> <li>• critical terminology used appropriately;</li> <li>• straightforward arguments generally competently structured.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• generally developed discussion of effects (including dramatic effects) of language, form and structure;</li> <li>• competent use of analytical methods;</li> <li>• competent use of illustrative quotations and references to support discussion.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• competent comparative discussion of relationships between texts;</li> <li>• answer informed by some reference to different readings of texts.</li> </ul>

	AO 4	<ul style="list-style-type: none"> <li>• competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
Band 3 11–15 marks	AO 1	<ul style="list-style-type: none"> <li>• some understanding of texts and main elements of question;</li> <li>• some clear writing, some inconsistencies in register;</li> <li>• some appropriate use of critical terminology;</li> <li>• some structured argument evident, lacking development and/or full illustration.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• some attempt to develop discussion of effects (including dramatic effects) of language, form and structure;</li> <li>• some attempt at using analytical methods;</li> <li>• some use of quotations/references as illustration.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• some attempt to develop comparative discussion of relationships between texts;</li> <li>• some awareness of different readings of texts.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
Band 2 6–10 marks	AO 1	<ul style="list-style-type: none"> <li>• limited understanding of texts and partial attempt at question;</li> <li>• inconsistent writing, frequent instances of technical error, limited use of appropriate register;</li> <li>• limited use of critical terminology;</li> <li>• limited attempt to structure discussion; tendency to lose track of argument.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• limited discussion of effects (including dramatic effects) of language, form and structure;</li> <li>• descriptive or narrative comment; limited use of analytical methods;</li> <li>• limited or inconsistent use of quotations, uncritically presented.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• limited comparative discussion of relationships between texts;</li> <li>• limited awareness of different readings of texts.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
Band 1 0–5 marks	AO 1	<ul style="list-style-type: none"> <li>• very little or no relevant understanding of texts;</li> <li>• very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register;</li> <li>• persistently inaccurate or no use of critical terminology;</li> <li>• undeveloped, very fragmentary discussion.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• very little relevant or no discussion of effects (including dramatic effects) of language, form and structure;</li> <li>• very infrequent commentary; very little or no use of analytical methods;</li> <li>• very few quotations (eg one or two) used (and likely to be incorrect), or no quotations used.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• very little or no relevant comparative discussion of relationships between texts;</li> <li>• very little or no relevant awareness of different readings of texts.</li> </ul>



	AO 4	<ul style="list-style-type: none"> <li>•very little reference to (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
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# Appendix C2: Coursework Assessment Criteria for A2 Unit F664: *Texts in Time*

## Comparative Analytical Essay – AO1 and AO2 (15 marks)

Band 5 12–15 marks	AO1	<ul style="list-style-type: none"> <li>• excellent and consistently detailed understanding of three texts and task undertaken;</li> <li>• consistently fluent and accurate writing in appropriate register;</li> <li>• critical terminology accurately and consistently used;</li> <li>• well-structured, coherent and detailed argument consistently developed.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• well-developed and consistently detailed discussion of effects of language, form and structure;</li> <li>• excellent and consistently effective use of analytical methods;</li> <li>• consistently effective use of quotations and references to text, critically addressed, blended into discussion.</li> </ul>
Band 4 9–11 marks	AO1	<ul style="list-style-type: none"> <li>• good understanding of three texts and task undertaken;</li> <li>• good level of coherence and accuracy in writing, in appropriate register;</li> <li>• critical terminology used accurately;</li> <li>• well-structured arguments, with clear line of development.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• developed and good level of detail in discussion of effects of language, form and structure;</li> <li>• good use of analytical methods;</li> <li>• good use of quotations and references to text, generally critically addressed.</li> </ul>
Band 3 6–8 marks	AO1	<ul style="list-style-type: none"> <li>• some competent understanding of three texts and task undertaken;</li> <li>• some clear writing in generally appropriate register;</li> <li>• some appropriate use of critical terminology;</li> <li>• some straightforward arguments competently structured.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• some developed discussion of effects of language, form and structure;</li> <li>• some competent use of analytical methods;</li> <li>• some competent use of illustrative quotations and references to support discussion.</li> </ul>
Band 2 3–5 marks	AO1	<ul style="list-style-type: none"> <li>• limited understanding of three texts and main elements of task undertaken;</li> <li>• mostly clear writing, some inconsistencies in register;</li> <li>• limited appropriate use of critical terminology;</li> <li>• limited structured argument evident, lacking development and/or full illustration.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• limited discussion of effects of language, form and structure;</li> <li>• limited attempt at using analytical methods;</li> <li>• limited use of quotations/references as illustration.</li> </ul>

Band 1 0–2 marks	AO1	<ul style="list-style-type: none"> <li>• very little or no relevant understanding of three texts and very partial attempt at task undertaken;</li> <li>• very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register;</li> <li>• persistently inaccurate or no use of critical terminology;</li> <li>• undeveloped, very fragmentary discussion.</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• very little relevant or no discussion of effects (including dramatic effects) of language, form and structure;</li> <li>• very infrequent commentary; very little or no use of analytical methods;</li> <li>• very few quotations (eg one or two) used (and likely to be incorrect), or no quotations used.</li> </ul>

### Comparative Analytical Essay – AO3 and AO4 (25 marks)

Band 5 20–25 marks	AO3	<ul style="list-style-type: none"> <li>• excellent and consistently detailed comparative analysis of relationships between three texts;</li> <li>• well-informed and effective exploration of different readings of three texts.</li> </ul>
	AO4	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
Band 4 15–19 marks	AO3	<ul style="list-style-type: none"> <li>• good, clear comparative discussion of relationships between three texts;</li> <li>• good level of recognition of different readings of three texts.</li> </ul>
	AO4	<ul style="list-style-type: none"> <li>• good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood as appropriate to the task undertaken.</li> </ul>
Band 3 10–14 marks	AO3	<ul style="list-style-type: none"> <li>• some competent comparative discussion of relationships between three texts;</li> <li>• answer informed by some reference to different readings of three texts.</li> </ul>
	AO4	<ul style="list-style-type: none"> <li>• some competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the task undertaken.</li> </ul>
Band 2 5–9 marks	AO3	<ul style="list-style-type: none"> <li>• limited attempt to develop comparative discussion of relationships between three texts;</li> <li>• limited awareness of different readings of texts.</li> </ul>
	AO4	<ul style="list-style-type: none"> <li>• limited understanding of the significance and influence of contexts in which literary texts are written and understood as appropriate to the task undertaken.</li> </ul>
Band 1 0–4 marks	AO3	<ul style="list-style-type: none"> <li>• very little or no relevant comparative discussion of relationships between the three texts;</li> <li>• very little or no relevant awareness of different readings of texts.</li> </ul>
	AO4	<ul style="list-style-type: none"> <li>• very little reference to (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>