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**ENGLISH LIT
BWS**

Student's Guide 2023-24

OCR



RECOGNISING ACHIEVEMENT

Introduction

This handbook is designed for students of English Literature at Bishop Wordsworth's School. By outlining the OCR course we follow, and offering advice on to approach it, we hope that you will get the most out of the course as well as having a clear understanding of our expectations.

The handbook shouldn't be seen as the definitive word on studying English Literature at A level; ultimately, your greatest resources are the teachers!

BWS English Department 2023



The course:
OCR English Literature
A Level Code: H472

The Nine Habits of Successful Study at A Level



1 Get Organised!

At the start of the course, find out everything you can about events, such as internal exams, coursework deadlines, term dates, etc. Get yourself a decent diary or phone app and use it! Record dates and make a note any time that you are given an essay or coursework deadline. Write in warning notices such as *one week left until Shakespeare essay deadline*, so that you don't miss events. Regularly check Teams for deadline and updates from your teachers.

2 A Little Often Goes a Long Way

Pick regular times and places to study during your school week. Choose a place free from distractions, where information you will need is close at hand. On your timetable, mark in at least *at least four* periods of study devoted to English. Once committed to paper, these should be fixed and considered a part of your obligatory timetable.

3 Read to Succeed

There is no substitute for reading the prescribed texts on your course. Try to read regularly, from the recommended list as well as from the prescribed one. If you have problems with this, set yourself reading targets each month and *stick with them!* Another idea is to keep 'reading logs'. You could, for example, record your thought at the end of each chapter / act, etc. Alternatively, keep character logs: devoting a page in your notebooks to each major character in a text and making a note on the relevant page whenever something important happens. You could also take part in or set up discussion groups on Teams. A final idea is the one page summary: divide a large sheet of paper up into the number of sections within the text (chapters / acts, etc.) and write a brief summary into each section as you read it.

4. Take Note!

From Day One of your course, make a resolution to keep a set of organised, detailed notes. Divide a folder into the relevant sections of the course, and keep a separate area for returned work and exam titles that could be used in revision. Use underlining, headings, boxes and colours to code areas and make sections of your notes stand out. Try out different note-taking methods, such as the Cornell method. Take a pride in them - they will be checked from time to time – you may be asked to upload them. Keep them regularly updated - if you miss a lesson, talk to a friend and catch up sooner rather than later. Record information as a diagram if you find this easier: often, these type of notes are more easily accessed later on. Why not regularly transfer notes to your PC?

5. Research Regularly

Increasingly, vast amounts of information are becoming available. You must judge its value each time you encounter it. Don't let the grass grow under your feet: as soon as find out what you will be studying, lose no time on researching the writer and his or her works. Don't just rely on the internet: why not organise a small number of you to visit a university library over a weekend? Critical works on major writers are constantly being updated and added to. We also have access to an excellent resource of top mini-lectures via 'Massolit'. Your teachers will give you details about this.

6. Keep a Dialogue Open

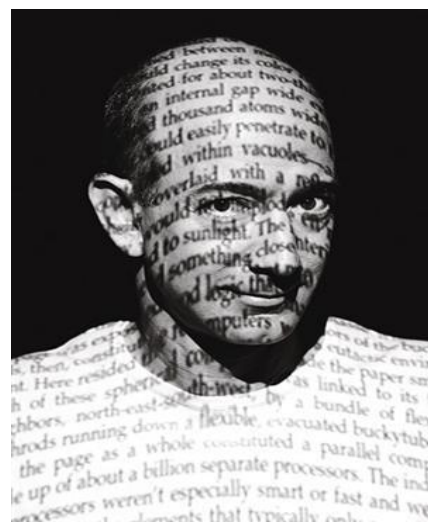
Always talk to people about your progress and what you are studying. This included parents, peers and your teachers. Discuss your work with your parents - don't let a disaster unfold, only for them to find out when it's too late. Always talk to your peers about the work you are doing. They may offer fresh approaches and insights, provide a helping hand, or even a shoulder to cry on. Perhaps most importantly, talk to your English teachers. Ask them about your progress, raise any concerns, discuss the texts with them. Ask about the course, its structure, and when various assessments will take place. They will be only too happy to see you engaged with your course. Again, Teams gives you a great opportunity to do this online.

7. Write Dynamic Essays

Reading the critical works of others will enable you to understand the language of practical criticism more than any other exercise. Your teachers will also give you plenty of advice and practice in this area.

8. Enjoy Your Time!

Studying for your A levels can be a great time of your life, giving you the independence of person but also the security you are used to, bridging compulsory and Further Education. You may love some of the texts you study, you may really struggle with others. Keep an open mind, and give yourself time to listen, absorb material and cultivate



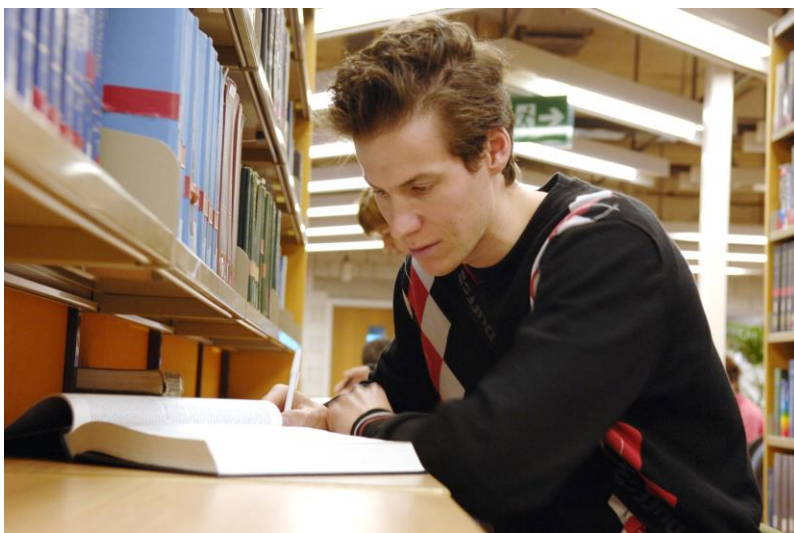
tastes. Often, the best relationship a reader has with a writer is one that has taken some time to grow and deepen. Don't dismiss upon first impressions. Get involved in what is going on in and around your sixth form beyond your studies.

9. Finally...Start with the End in Mind

There may be times over the two years of your A level literature course when you feel dispirited, snowed under and without direction. You may wonder where the course is leading to for you. A way through this, leading to a much more motivated approach, is to think carefully about where this course, as well as your other A levels, will lead you. Where do you want to be when you are forty? How will what you do now have some part to play in getting you there? Write your long-term goals down and look at them regularly.

Study Skills Checklist – tick off when you feel proficient in these skills or ask a teacher if you would like opportunities to develop them.

- ☐ Research skills, using a library and/ or Information and Communication Technology
- ☐ Effective and selective reading of reference texts
- ☐ The ability to plan and write an organised and stylishly - written essay
- ☐ Conversational and discussion skills / effective collaborative skills
- ☐ Oral presentation skills
- ☐ Written presentation skills (hand-written and word processed)
- ☐ Time management skills: meeting deadlines, organisation of private study time, etc.
- ☐ Annotation skills when working with a text
- ☐ Note-taking techniques
- ☐ Revision techniques
- ☐ Examination techniques



2a. Overview of A Level in English Literature (H472)

Learners must complete all components (01, 02 and 03) to be awarded the A Level in English Literature.

Content Overview	Assessment Overview	
<p>Component 01</p> <ul style="list-style-type: none"> Shakespeare Drama and poetry pre-1900 <p>Component 02</p> <ul style="list-style-type: none"> Close reading in chosen topic area Comparative and contextual study from chosen topic area <p>Component 03</p> <ul style="list-style-type: none"> Critical piece OR re-creative writing piece with commentary Comparative essay* 	<p>Drama and poetry pre-1900 (01)*</p> <p>Written paper</p> <p>60 marks</p> <p>Closed text</p> <p>2 hours 30 minutes</p>	<p>40%</p> <p>of total A level</p>
	<p>Comparative and contextual study (02)*</p> <p>Written paper</p> <p>60 marks</p> <p>Closed text</p> <p>2 hours 30 minutes</p>	<p>40%</p> <p>of total A level</p>
	<p>Literature post-1900 (03)*</p> <p>40 marks</p> <p>Non examined assessment</p>	<p>20%</p> <p>of total A level</p>

Component 1 Texts:

The Tempest

William Shakespeare ISBN 978-1107615533

Selected Poems

Christina Rossetti ISBN 9781520338552

The Duchess of Malfi

John Webster ISBN 978-1474295673

Component 2 Texts:

The Bloody Chamber

Angela Carter ISBN 978-0099588115

Dracula

Bram Stoker ISBN 978-0141439846

plus extracts from 'The Gothic' for unseen element

Component 3 Texts:

The World's Wife

Carol Ann Duffy (for Task 1) ISBN 978-1509852666

A Streetcar Named Desire

Tennessee Williams (for Task 2) ISBN 978-0141190273

Atonement

Ian McEwan (for Task2) ISBN - 0099429799

How Your Work Will be Assessed:

Your work is assessed through five main assessment objectives.

	Assessment Objective
AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
AO2	Analyse ways in which meanings are shaped in literary texts.
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
AO4	Explore connections across literary texts.
AO5	Explore literary texts informed by different interpretations.

At A level, the weightings are as follows:

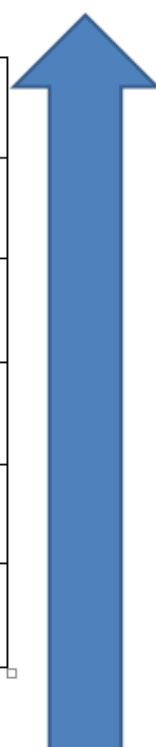
Component	% of A level					
	AO1	AO2	AO3	AO4	AO5	Total
Drama and poetry pre-1900 (H472/01)	10%	7.5%	10%	5%	7.5%	40%
Comparative and contextual study (H472/02)	5%	15%	12.5%	5%	2.5%	40%
Literature post-1900 (H472/03)	5%	7.5%	2.5%	2.5%	2.5%	20%
	20%	30%	25%	12.5%	12.5%	100%

We will be encouraging you to carefully consider how best to address each of these at relevant point in the course. Over the next few pages, you can see how we intend to break these objectives down into clear levels of skill that you will gradually build up over the A level course. Different students will begin at different points, but you will all be encouraged to discover the tools needed to climb through the skills levels.

A02: Analyse ways in which meanings are shaped in literary texts

Taxonomy Model:

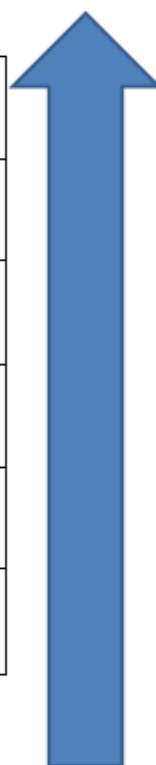
Create	<ul style="list-style-type: none"> I can write about language, form and structure in original and creative ways I can analyse a text with a creative and fresh approach of my own I can integrate quotations into my argument in an original, convincing and creative manner.
Evaluate	<ul style="list-style-type: none"> I can evaluate the effectiveness of language, form and structure in this text I can judge the effectiveness of my own analysis and that of other on this text I can evaluate the appropriateness of quotations integrated into my argument
Analyse	<ul style="list-style-type: none"> I can analyse the language, form and structure of a text I can analyse this text with the appropriate detailed terminology I analyse the effectiveness and significance of the quotations I have integrated into my argument
Apply	<ul style="list-style-type: none"> I can apply my understanding of concepts of language, form and structure to this text I can apply analytical comments made by others to areas of this text. I can successfully integrate quotations I've chosen myself into my argument
Understand	<ul style="list-style-type: none"> I can understand comments made about language, form and structure that relate to this text I understand some of the analytical comments that were made about this text. I understand the significance of some quotations taken from this text
Remember	<ul style="list-style-type: none"> I can recall some of the things that were said about language, form and structure with this text I recall some of the analytical comments that were made about this text. I remember some significant quotations relating generally to this text



A03: Demonstrate an understanding of the significance and influence of the contexts in which literary texts are written and received

Taxonomy Model:

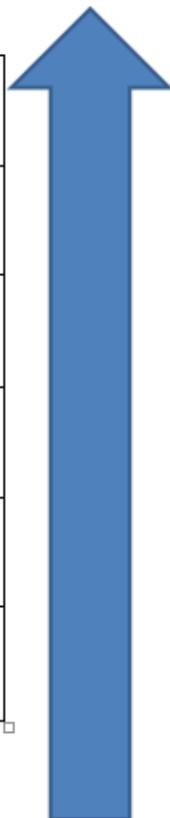
Create	<ul style="list-style-type: none"> I can come up with my own creative, informed ideas about the significance of when this text was written, and when it was read
Evaluate	<ul style="list-style-type: none"> I can judge what is appropriate and / or significant concerning when this text was written, or make evaluate differences between contemporary or modern readings
Analyse	<ul style="list-style-type: none"> I can involve different ideas about when this text was written, or analyse the different ways in which it might be read according to when it was read
Apply	<ul style="list-style-type: none"> I can find out about some of the things that are significant about when this text was written, and how readings of it have changed over time
Understand	<ul style="list-style-type: none"> I can demonstrate that I understand what is significant about when this text was written, and that it might be read / interpreted in different ways according to when it was read
Remember	<ul style="list-style-type: none"> I can recall some of the things that are significant about when this text was written, or summarise approaches to how readings of it have changed over time



A04: Explore connections across literary texts

Taxonomy Model:

Create	<ul style="list-style-type: none">I can come up imaginative / <u>original</u> but highly relevant connections between texts, and apply them in a manner that is central to my argument
Evaluate	<ul style="list-style-type: none">I can evaluate the significance and importance of subtle connections between texts
Analyse	<ul style="list-style-type: none">I can take connections between texts, and then analyse them effectively
Apply	<ul style="list-style-type: none">I can take ideas about connections between the texts, and apply them in a relevant <u>manner</u> to my argument
Understand	<ul style="list-style-type: none">I can demonstrate some understanding of relevant connections that I have made between texts
Remember	<ul style="list-style-type: none">I can remember and include some of the main connections made between two texts that are <u>relevant</u> to the task



A05: Explore literary texts informed by different interpretations

Taxonomy Model:

Create	<ul style="list-style-type: none">I can find creative but credible ways to apply a number of literary theories to the same area of a text and evaluate the results
Evaluate	<ul style="list-style-type: none">I can apply different readings and literary theories to the same area of a text and evaluate / argue why one might be seen as more credible than the other
Analyse	<ul style="list-style-type: none">I can apply different readings and literary theories to the same area of a text and analyse the difference
Apply	<ul style="list-style-type: none">I can apply different readings and literary theories to the same area of a text
Understand	<ul style="list-style-type: none">I can show an understanding of different interpretations of a text
Remember	<ul style="list-style-type: none">I remember some different ways that the text has been read



Coursework Guidance

Coursework Supervision and Authentication

Sufficient work must be carried out under direct supervision to allow your teacher to authenticate your coursework with confidence.

Your teachers must verify that the tasks submitted for assessment are your own original work and should only sign the declaration of authentication if this is the case; they may not qualify the authentication in any way.

Supervision

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

- planning;
- first draft;
- final submission.

There will be a precise **deadline** given for each of these three stages, which you'll be expected to keep to. Failure to do this will mean that your teacher won't be able to give you any guidance at that stage.

The permitted level of supervision is different at each stage and is as follows:

Planning

Your teacher will provide detailed guidance for you in relation to the purpose and requirement of the task. This could include discussion on:

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

After this, you will proceed with making a detailed plan. Your teacher will give you a deadline for when this is due in. Having looked at all plans, your teacher will give your group general feedback about where plans are successful and where they need re-working. This will be given orally to the group, but your teacher will also supply a written summary of this feedback. Your teacher will then divide your set into three groups: students who are doing well; students who are making reasonable progress but need to re-work plans in some way; and students who will need to make significant changes. Your teacher will then highlight the areas of guidance that are specific to each group.

First draft

Your teacher will then set a deadline for your first draft to be handed in. Because he or she cannot give specific advice to a student about their individual piece, failure to meet the deadline could well result in you getting no feedback on your first draft, as late advice is necessarily individual advice.

There are clear guidelines about the type of help your teacher can and cannot give you:

What your teachers can do:

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

What your teachers can't do:

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

Examples of unacceptable assistance include:

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

As with the plan, your teacher will take in the first drafts, and then give general oral and written feedback to your set about what needs to be done to make progress. **At this stage, your teacher will give you a rough idea which 'band' your work sits in.** This will not be written down, as it is intended only to encourage *you* to work out what you need to do to move into a higher band. However, your teacher is not permitted to give you a specific mark or detailed reasons why your particular essay is in that band. As with the planning stage, you will then be divided into three groups, this will signal the level of improvements people of each group will need to make as they move towards the final submission. Your teacher will work with each group giving general points of guidance as before. **Once they have seen your first draft, they will not be able to see or comment on any further versions of your work until you submit your final piece. It's therefore really important that the first draft is a complete piece that you have spent a lot of time and effort on.**

Final submission

Once the final draft is submitted it cannot be revised:

- 'fair copies' of marked work will not be allowed;
- adding or removing any material to or from coursework after it has been presented by you for final assessment constitutes malpractice.

Authentication

Your teachers are required to:

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

Word Limit

Your coursework folder has a word limit (the official one is NOT including quotations). This should be divided, according to the exam board's recommendations, between the two tasks. Word counts including and not including quotations should be submitted with both tasks your folder goes over this word limit, **your piece will stop being marked from the point it crosses the limit.** Quotations and the task title are NOT included in the word count.

How to Present Your Coursework

- Word process your work
- Use a head and / or a footer to insert your name, candidate number, 'English Literature Coursework', the date of submission and the page number.
- Use 1.5 line spacing and a standard font – either Times New Roman or Ariel, black and 11 or 12 point.
- Set out the title in bold, clearly, at the top of the first page of the piece.
- Set out quotations properly. Extracts of more than a few words should be set out on a separate line, indented from the left hand margin, and verse should be set out in verse form, aligned on the left like the original. Set quotations within quotation marks rather than italics. Remember that speech within quotations will need a separate set of quotation marks.
- Titles of books, either in your task title or within your text, should be written in italics.
- Print on one side of the page only.
- Provide a bibliography, even if it only the texts named in the title. You must indicate all the sources, including specific addresses of pages from internet sites.
- If your Task 1 piece is responding to an extract, you should have a copy of that extract attached clearly and securely to the back of the piece of work. This should be the case with the first draft as well as the final submission.
- Check your drafts carefully before handing them in. Remember that your teachers will not be writing on your drafts or pointing out specific errors – it will be up to you to pick these up. Use spell check, but check again after that from a paper copy.
- Indicate the word count, not including quotations. Your computer can do this for you.
- Check that you have completed the cover sheet and ensure that it is securely fastened to the work. It should be correctly filled in and signed by you.



How Your Coursework (Component 3) Will be Marked

Task 1: Close Reading

An answer does not have to meet all the requirements of a level descriptor before being placed in that level. The extent to which it meets all of the requirements of a level descriptor will determine its placement within that level. The extent to which the statements within the level have been achieved should be the only criteria used when deciding the mark within a level. Candidate work which fully meets all criteria for a level should be awarded the top mark in the level.

Level 6 13–15 marks	AO2 (67%)	<ul style="list-style-type: none"> Well-developed and consistently detailed discussion of ways in which language, form and structure in selected passage shape meanings. Consistently focused and precise use of analytical methods. Consistently effective use of quotations and references, critically addressed, blended into discussion.
	AO1 (33%)	<ul style="list-style-type: none"> Excellent understanding of selected passage and its place in the wider text. Consistently fluent and accurate writing in appropriate register. Critical concepts and terminology used accurately and consistently. Well-structured, coherent argument consistently developed.
Level 5 10–12 marks	AO2 (67%)	<ul style="list-style-type: none"> Developed and detailed discussion of ways in which language, form and structure in selected passage shape meanings with good level of detail. Very good use of analytical methods. Very good use of quotations and references, usually critically addressed, well integrated.
	AO1 (33%)	<ul style="list-style-type: none"> Very good and secure understanding of selected passage and its place in the wider text. Very good level of coherence and accuracy in writing, in appropriate register. Critical concepts and terminology used accurately. Well-structured argument, with clear line of development.
Level 4 7–9 marks	AO2 (67%)	<ul style="list-style-type: none"> Competently developed discussion of ways in which language, form and structure in selected passage shape meanings. Competent use of analytical methods. Competent use of illustrative quotations and references, sometimes critically addressed, often integrated.
	AO1 (33%)	<ul style="list-style-type: none"> Competent understanding of selected passage and its place in the wider text. Clear writing in generally appropriate register. Critical concepts and terminology used appropriately. Straightforward argument competently structured and developed.
Level 3 4–6 marks	AO2 (67%)	<ul style="list-style-type: none"> Straightforward discussion of ways in which language, form and structure in selected passage shape meanings. Some attempt to use analytical methods. Some use of quotations and references as illustration.
	AO1 (33%)	<ul style="list-style-type: none"> Straightforward understanding of selected passage and its place in the wider text. Mostly clear writing, perhaps with inconsistencies in register. Some appropriate use of critical concepts and terminology. Straightforward argument evident, lacking development.
Level 2 2–3 marks	AO2 (67%)	<ul style="list-style-type: none"> Limited discussion of ways in which language, form and structure in selected passage shape meanings. Limited attempt to use analytical methods. Limited use of quotations and references as illustration.
	AO1 (33%)	<ul style="list-style-type: none"> Limited understanding of selected passage and its place in the wider text. Limited clear writing, some inconsistencies in register. Limited use of critical concepts and terminology. Limited structured argument evident, lacking development.
Level 1 1 mark	AO2 (67%)	<ul style="list-style-type: none"> Little or no relevant discussion of ways in which language, form and structure shape meanings. Commentary with little or no use of analytical methods. Few quotations (e.g. one or two) or no quotations used.
	AO1 (33%)	<ul style="list-style-type: none"> Little or no relevant understanding of selected passage and its place in the wider text. Inconsistent writing with persistent serious technical errors, very little or no use of appropriate register. Persistently inaccurate or no use of critical concepts and terminology. Undeveloped, fragmentary discussion.
0 marks		<ul style="list-style-type: none"> No response or no response worthy of credit.

Task 1: Recreative

Level 6 13–15 marks	AO2 (67%)	<ul style="list-style-type: none"> Consistently effective re-creative response to stylistic characteristics and concerns of the original text. Well-developed and consistently detailed appreciation of ways in which language, form and structure shape meanings in re-creative passage and in commentary. Consistently focused and precise use of analytical methods in commentary. Consistently effective use of quotations and references, critically addressed, blended into discussion.
	AO1 (33%)	<ul style="list-style-type: none"> Excellent and consistently detailed understanding of original text. Consistently fluent and accurate writing, in appropriate register, in both re-creative passage and commentary. Critical concepts and terminology used accurately and consistently in commentary. Well-structured, coherent argument consistently developed in commentary.
Level 5 10–12 marks	AO2 (67%)	<ul style="list-style-type: none"> Developed and appropriate re-creative response to stylistic characteristics and concerns of the original text. Developed and detailed appreciation of ways in which language, form and structure shape meanings in re-creative passage and in commentary. Very good use of analytical methods in commentary. Very good use of quotations and references, usually critically addressed, well integrated.
	AO1 (33%)	<ul style="list-style-type: none"> Very good and secure understanding of original text. Very good level of coherence and accuracy in writing, in appropriate register, in both re-creative passage and commentary. Critical concepts and terminology used accurately in commentary. Well-structured argument with clear line of development in commentary.
Level 4 7–9 marks	AO2 (67%)	<ul style="list-style-type: none"> Competent re-creative response to stylistic characteristics and concerns of the original text. Competently developed appreciation of ways in which language, form and structure shape meanings in re-creative passage and in commentary. Competent use of analytical methods in commentary. Competent use of illustrative quotations and references to support discussion, often integrated.
	AO1 (33%)	<ul style="list-style-type: none"> Competent understanding of original text. Clear writing in generally appropriate register in both re-creative passage and commentary. Critical concepts and terminology used appropriately in commentary. Straightforward argument competently structured and developed in commentary.
Level 3 4–6 marks	AO2 (67%)	<ul style="list-style-type: none"> Straightforward re-creative response to stylistic characteristics and concerns of the original text. Straightforward appreciation of ways in which language, form and structure shape meanings in re-creative passage and commentary. Some attempt to use analytical methods in commentary. Some use of quotations and references as illustration.
	AO1 (33%)	<ul style="list-style-type: none"> Straightforward understanding of original text. Mostly clear writing, perhaps with inconsistencies in register in both re-creative passage and commentary. Some appropriate use of critical concepts and terminology in commentary. Straightforward argument evident in commentary, lacking development.
Level 2 2–3 marks	AO2 (67%)	<ul style="list-style-type: none"> Limited re-creative response to stylistic characteristics and concerns of the original text. Limited appreciation of ways in which language, form and structure shape meanings in re-creative passage and in commentary. Limited attempt to use analytical methods in commentary. Limited use of quotations and references as illustration.
	AO1 (33%)	<ul style="list-style-type: none"> Limited understanding of original text. Limited clear writing, some inconsistencies in register in both re-creative passage and commentary. Limited use of critical concepts and terminology in commentary. Limited structured argument evident in commentary, lacking development.
Level 1 1 mark	AO2 (67%)	<ul style="list-style-type: none"> Little relevant in re-creative response to stylistic characteristics and concerns of the original text. Little or no appreciation of ways in which language, form and structure shape meanings in re-creative passage and in commentary. Commentary with little or no use of analytical methods. Few quotations (e.g. one or two) or no quotations used.
	AO1 (33%)	<ul style="list-style-type: none"> Little or no relevant understanding of original text. Inconsistent writing with persistent serious technical errors, very little or no use of appropriate register in re-creative passage and commentary. Persistently inaccurate or no use of critical concepts and terminology. Undeveloped, fragmentary discussion.
0 marks		<ul style="list-style-type: none"> No response or no response worthy of credit.

Task 2 – Comparative Essay

Level 6 22–25 marks	AO1 (20%)	<ul style="list-style-type: none"> Excellent and consistently detailed understanding of two texts and task undertaken. Consistently fluent and accurate writing in appropriate register. Critical concepts and terminology used accurately and confidently. Well-structured, coherent argument, consistently developed.
	AO2 (20%)	<ul style="list-style-type: none"> Consistently coherent discussion of ways in which language, form and structure shape meanings, contributing to development of argument. Consistently focused and precise use of analytical methods. Consistently effective use of quotations and references, blended into discussion.
	AO3 (20%)	<ul style="list-style-type: none"> Consistently well-developed and detailed understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the task.
	AO4 (20%)	<ul style="list-style-type: none"> Excellent and consistently detailed purposeful exploration of connections between texts.
	AO5 (20%)	<ul style="list-style-type: none"> Excellent and consistently detailed exploration of different readings or ways of reading the texts.
Level 5 18–21 marks	AO1 (20%)	<ul style="list-style-type: none"> Very good understanding of two texts and task undertaken. Very good level of coherence and accuracy in writing, in appropriate register. Critical concepts and terminology used accurately. Well-structured argument, with clear line of development.
	AO2 (20%)	<ul style="list-style-type: none"> Developed discussion of ways in which language, form and structure shape meanings, contributing to argument. Effective use of analytical methods. Effective use of quotations and references, usually well integrated.
	AO3 (20%)	<ul style="list-style-type: none"> Very good, clear evaluation of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the task.
	AO4 (20%)	<ul style="list-style-type: none"> Very good, clear purposeful exploration of connections between texts.
	AO5 (20%)	<ul style="list-style-type: none"> Very good exploration of different readings or ways of reading the texts.
Level 4 13–17 marks	AO1 (20%)	<ul style="list-style-type: none"> Competent understanding of two texts and task undertaken Clear writing in generally appropriate register Critical concepts and terminology used appropriately Straightforward argument, competently structured and developed.
	AO2 (20%)	<ul style="list-style-type: none"> Competent discussion of ways in which language, form and structure shape meanings Competent use of analytical methods Competent use of illustrative quotations and references, often integrated.
	AO3 (20%)	<ul style="list-style-type: none"> Competent understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the task.
	AO4 (20%)	<ul style="list-style-type: none"> Competent discussion of connections between texts.
	AO5 (20%)	<ul style="list-style-type: none"> Competent discussion of different readings or ways of reading the texts.
Level 3 9–12 marks	AO1 (20%)	<ul style="list-style-type: none"> Straightforward understanding of two texts and task undertaken. Mostly clear writing, perhaps with inconsistencies in register. Some appropriate use of critical concepts and terminology. Straightforward argument evident, lacking development.
	AO2 (20%)	<ul style="list-style-type: none"> Straightforward discussion of ways in which language, form and structure shape meanings. Some attempt to use analytical methods. Some use of quotations and references as illustration.
	AO3 (20%)	<ul style="list-style-type: none"> Some understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the task.
	AO4 (20%)	<ul style="list-style-type: none"> Some attempt to develop discussion of connections between texts.
	AO5 (20%)	<ul style="list-style-type: none"> Some awareness of different readings or ways of reading the texts.
Level 2 5–8 marks	AO1 (20%)	<ul style="list-style-type: none"> Limited understanding of texts and main elements of task undertaken. Limited clear writing, some inconsistencies in register. Limited use of critical concepts and terminology. Limited structured argument, lacking development.
	AO2 (20%)	<ul style="list-style-type: none"> Limited discussion of ways in which language, form and structure shape meanings. Limited attempt to use analytical methods. Limited use of quotations and references as illustration.
	AO3 (20%)	<ul style="list-style-type: none"> Limited understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the task.
	AO4 (20%)	<ul style="list-style-type: none"> Limited attempt to develop discussion of connections between texts.
	AO5 (20%)	<ul style="list-style-type: none"> Limited awareness of different readings or ways of reading the texts.
Level 1 1–4 marks	AO1 (20%)	<ul style="list-style-type: none"> Little or no relevant understanding of texts and little relevant attempt at task undertaken. Inconsistent writing with persistent serious technical errors, very little or no use of appropriate register. Persistently inaccurate or no use of critical concepts and terminology. Undeveloped, fragmentary discussion.
	AO2 (20%)	<ul style="list-style-type: none"> Little or no relevant discussion of ways in which language, form and structure shape meanings. Commentary with little or no use of analytical methods. Few quotations (e.g. one or two) or no quotations used.
	AO3 (20%)	<ul style="list-style-type: none"> Little reference to (possibly irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the task.
	AO4 (20%)	<ul style="list-style-type: none"> Little or no discussion of connections between texts.
	AO5 (20%)	<ul style="list-style-type: none"> Little or no relevant awareness of different readings or ways of reading the texts.
0 marks		<ul style="list-style-type: none"> No response or no response worthy of credit.

A Level English Literature: Two-Year Plan

- Two teachers take each set – the A level teachers for Years 12 are Mr Ennew and Mr Riddell; for Year 13 they are Miss White and Mr Ennew
- Each teacher will teach two texts from Group A, one from Group B and one from Group C
- For each assessment, identical tasks will be set across sets for Year 12 and marked assessments will return with feedback sheets

Group A: Exam Texts studied in Year 12:

Text 1: *The Tempest* by William Shakespeare

Text 2: Christina Rossetti – Selected Poems

Text 3: *The Bloody Chamber* by Angela Carter + Gothic extracts

Group B: Coursework Texts: *Time Changes Everything*

Text 4: *A Streetcar Named Desire* by Tennessee Williams

Text 5: *Atonement* by Ian McEwan

Text 6: *The World's Wife*

Group C: Additional texts for Year 13 (we suggest that you start reading these in Year 12)

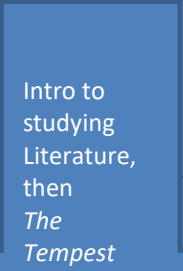
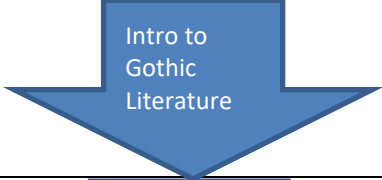
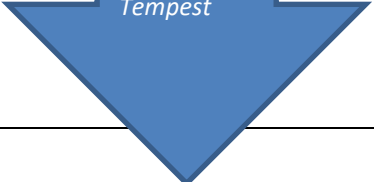
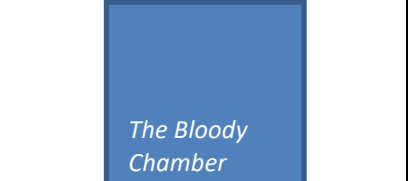


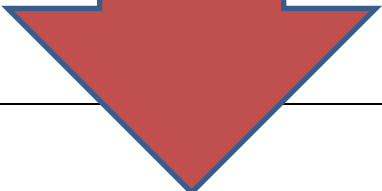
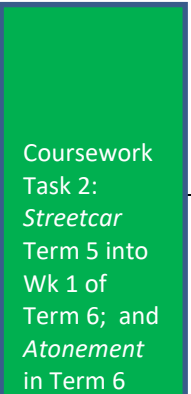
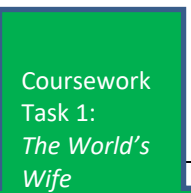
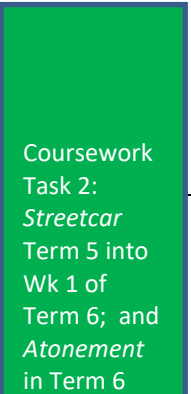


Text 7: *Duchess of Malfi* John Webster - to compare with Rossetti –

Text 8: *Dracula* by Bram Stoker



A Level English Literature (OCR) Course Structure: Year 12 2023-24

Year 12

	Mr Riddell	Mr Ennew	Assessments (using OCR criteria -marks in brackets)
Term1 7 wks	 Intro to studying Literature, then <i>The Tempest</i>	 Intro to Gothic Literature	Mr Riddell : early diagnostic assessment, then <i>Tempest</i> part a) extract question (both 15) Mr Ennew : reponse to unseen Gothic extract (30)
Term 2 7 wks	 <i>The Tempest</i>	 <i>The Bloody Chamber</i>	Mr Riddell : practice full <i>Tempest</i> question - parts a) and b) (30) Teacher B : practice question for <i>The Bloody Chamber</i> (30)
Term 3 6 wks	 Selected Poems of Christina Rossetti	 <i>The Bloody Chamber</i>	Mr Riddell : further full <i>Tempest</i> question - parts a) and b) (30) Mr Ennew : further question for <i>The Bloody Chamber</i> (30)
Term 4 5 wks	 Selected Poems of Christina Rossetti	 Coursework Task 2: <i>Streetcar</i> Term 5 into Wk 1 of Term 6; and <i>Atonement</i> in Term 6	Mr Riddell : comparison of Rossetti poems(30) Mr Ennew : Critical Appreciation of an extract from <i>Streetcar</i> (30)
Term 5 6 wks	 Coursework Task 1: <i>The World's Wife</i>	 Coursework Task 2: <i>Streetcar</i> Term 5 into Wk 1 of Term 6; and <i>Atonement</i> in Term 6	Mock exams (early Term 5): Mr Riddell : Paper 1 Section B style comparison of Rossetti poems (30) Mr Ennew : Critical Appreciation of an extract from <i>Streetcar</i> (30)
Term 6 7 wks	 Coursework Task 1: <i>The World's Wife</i>	 Coursework Task 2: <i>Streetcar</i> Term 5 into Wk 1 of Term 6; and <i>Atonement</i> in Term 6	Coursework : deadlines for planning and drafts to be set by teachers – (provisional band entered for each CW piece on completion of first draft – task 1 15 marks, Task 2 25 marks) Summer work to be set by teachers.

Year 13 2023-24

	Mr. Ennew	Miss White	Assessments (use OCR criteria)
Term 1	<div>Possible time for completion of Task 1 /2 CW pieces* Christmas deadline</div> <div> <div>Duchess of Malfi – bringing in comparison to Rossetti</div> <div>Dracula – bringing in comparison to The Bloody Chamber</div> </div>		Final CW marks if not completed in Year 12 (task 1 15 marks, Task 2 25 marks) Mr. Ennew: early <i>Malfi</i> / Rossetti comparison (30) Miss White: <i>Dracula</i> extract question using unseen criteria (30)
Term 2			Mr. Ennew: <i>Malfi</i> / Rossetti comparison (30) Miss White: <i>Bloody Chamber</i> / <i>Dracula</i> comparison practice (30)
Term 3	<div>January Mock Exams</div> <div> <div>(after January mocks)</div> <div>Revision of <i>Dracula</i>, <i>The Bloody Chamber</i> and Critical Appreciation</div> </div>		January mocks (wb 17th Jan): full 2 ½ hour exam - format and texts as with Term 2
Term 4			Mr. Ennew: <i>The Tempest</i> revision response (30) Miss White: Critical Appreciation (30)
Term 5			Revision essays - tbc

A Level English Literature – Assessment 2023-24

Term	Year 12		Year 13	
	Teacher B	Teacher A	Miss White	Mr. Ennew
1	Gothic critical appreciation [30 marks]	<i>Shakespeare Language Baseline</i> [15 marks] <i>Tempest</i> part a) [15 marks]	After final CW mark... <i>Dracula</i> extract question using unseen criteria [30 marks]	Early <i>Malfi</i> / Rossetti comparison [30 marks]
2	<i>The Bloody Chamber</i> practise question (using unseen criteria) [30 marks]	<i>Tempest</i> – practice full question – parts a) and b) [30 marks]	<i>Dracula</i> / <i>The Bloody Chamber</i> comparison practice [30 marks]	<i>Malfi</i> / Rossetti comparison [30 marks]
3	<i>The Bloody Chamber</i> question (using unseen criteria) [30 marks]	<i>Tempest</i> – full question – parts a) and b) [30 marks]	January Mocks: As above, but in one 2 ½ hr exam format [60 marks in total]	
4	<i>Streetcar</i> question (using unseen criteria) [30 marks]	<i>Rossetti</i> (AO4 between poems) [30 marks]	Gothic critical appreciation [30 marks]	<i>The Tempest</i> revision response [30 marks]
5	Mock exams – as above (<i>Atonement</i> / Rossetti)		Revision / test essays – not entered on spreadsheet [30 marks]	
6	Coursework: deadlines for planning and drafts to be set by teachers – (provisional band entered for each CW piece on completion of first draft – task 1 15 marks, Task 2 25 marks) Summer work to be set by teachers.		Study leave	

As a very rough guide, upper 6 equates to A*, lower 6 to A; 5 to a B; 4 to C; below 4 to D and lower.

Marks to levels (for spreadsheets)

Mark out of 15 (*Tempest* Part A and CW Task 1)

Mark	Level
13-15	6
11-12	5
8-10	4
6-7	3
3-5	2

Mark out of 25 (CW Task 2)

Mark	Level
22-25	6
17-21	5
13-16	4
9-12	3
5-8	2

Mark out of 30 (Other exam essays)

Mark	Level
26-30	6
21-25	5
16-20	4
11-15	3
6-10	2

Reference Texts: A Beginner's Guide...

The following list provides you with titles of useful reference on literary criticism. As different sets will be studying different authors, the list does not include works on specific writers. You should see these texts as a way in to literary criticism, which constitutes an important part of your course. Your teachers will provide access to these texts for you. You should also visit a university library or a large book shop to find out about other important titles. If you are looking for a book on a specific theme or writer, many are available in the English Departmental Library in the English Office, but also try using the Internet Public Library web site or alternatively www.nine.org.uk which provides access to a wide variety of texts and linking web sites.

Literature, Criticism and Style, OUP, Steven Croft and Helen Cross.

The Cambridge Guide to Literature in English, Cambridge, Ian Ousby

Teach Yourself Approaching Literature, Hodder, Sue Collins

Literary Criticism, Edward Arnold (Hodder), Malcom Hicks and Bill Hutchings

The Oxford Companion to English Literature, Oxford, Sir Paul Harvey

The Concise Cambridge History of English Literature, Cambridge, George Sampson

Twentieth Century Literary Criticism, David Lodge

The Art of the Novel, Faber & Faber, Milan Kundera

Literature and Criticism, Pelican, Helen Coombes

Seven Types of Ambiguity, Hogarth Press, William Empson

Here are some websites recommended by the examining board:

<http://www.bookspot.com> links to the best book-related sites

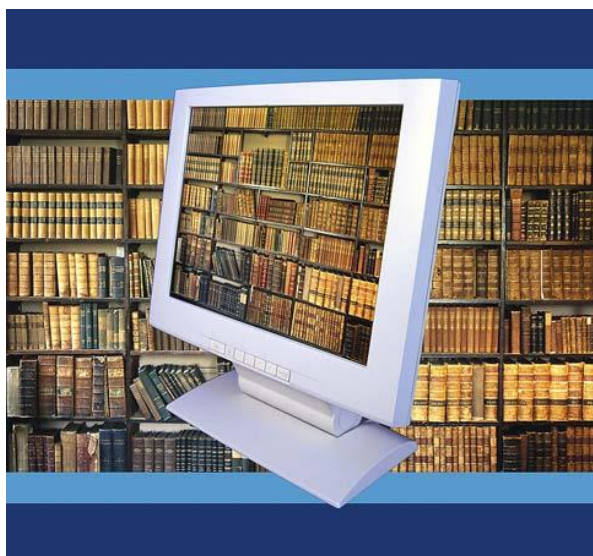
<http://www.bookwire.com> book industry news, features, reviews, etc

<http://www.britishliterature.com> a useful topic/ category organised site

<http://www.purefiction.com> for writers and readers of popular fiction

<http://www-tech.mit.edu/Shakespeare/works.html> the complete works of Shakespeare on the net

<http://www.promo.net/pg> Project Gutenberg: this aims to make every classic book available on the net for free



MASSOLIT

SHORT VIDEO LECTURES IN THE ART
HUMANITIES AND SOCIAL SCIENCES

We are lucky to have access to this online resource, where you can access high-quality bit-sized lectures by eminent academics on the texts you are studying. They are particularly useful for AO3 and AO5 across the specification.

You will be given a username and password to enable you to access the resource.

<https://www.massolit.io/>

Some Possible Reading...

Prose

21st Century

Engleby Sebastian Faulks
On Chesil Beach / Atonement Ian McEwan
Never Let Me Go Kazuo Ishiguro
Any Human Heart William Boyd
The Human Stain Philip Roth
Black Swan Green David Mitchell
The Road Home Rose Tremain

20th Century

Beloved Tony Morrison
The Handmaid's Tale Margaret Atwood
The English Patient Michael Ondaatje
Possession A.S. Byatt
Remains of the Day Kazuo Ishiguro
The Wasp Factory Iain Banks
Schindler's Ark Thomas Keneally
Rites of Passage William Golding
The French Lieutenant's Woman John Fowles
The Wild Sargasso Sea Jean Rhys
The Unicorn Iris Murdoch
Catch 22 Joseph Heller
To Kill a Mockingbird Harper Lee
Lord of the Flies William Golding
Catcher in the Rye J.D. Salinger
1984 George Orwell
Brideshead Revisited Evelyn Waugh
Animal Farm George Orwell
The Power and the Glory Graham Greene
Grapes of Wrath John Steinbeck
Brave New World Aldous Huxley
A Farewell to Arms Ernest Hemingway
Goodbye to All That Robert Graves
To the Lighthouse Virginia Woolf
A Passage to India E.M. Forster
Ulysses James Joyce
Women in Love D.H. Lawrence
A Portrait of the Artist as a Young Man James Joyce
The Rainbow D.H. Lawrence
Dubliners (short stories) James Joyce
Howard's End E.M. Forster
A Room with a View E.M. Forster
Nostromo Joseph Conrad

19th Century

The Time Machine H.G. Wells
The Picture of Dorian Grey Oscar Wilde
Tess of the D'Urbervilles Thomas Hardy
Dr. Jekyll and Mr. Hyde R.L. Stevenson
Return of the Native Thomas Hardy
Far from the Madding Crowd Thomas Hardy
Under the Greenwood Tree Thomas Hardy
Middlemarch George Eliot
The Moonstone Wilkie Collins
Great Expectations Charles Dickens

(19th C prose contd.)

Silas Marner George Eliot
Mill on the Floss George Eliot
A Tale of Two Cities Charles Dickens
Barchester Towers Anthony Trollope
Villette Charlotte Brontë
David Copperfield Charles Dickens
Mary Barton Mrs. Gaskell

The Tenant of Wildfell Hall Anne Brontë
Wuthering Heights Emily Brontë
Jane Eyre Charlotte Brontë
A Christmas Carol Charles Dickens
Pickwick Papers Charles Dickens
Northanger Abbey, Persuasion, Emma, Mansfield Park, Sense and Sensibility, Pride and Prejudice Jane Austen
Waverley Walter Scott

18th Century Prose

Joseph Andrews Henry Fielding
Tom Jones Henry Fielding
Gulliver's Travels Jonathan Swift
Moll Flanders Daniel Defoe
Robinson Crusoe Daniel Defoe

Other Recommendations...

Poetry

21st Century

The World's Wife Carol Ann Duffy

20th Century

The Birthday Letters Ted Hughes

Field Work Seamus Heaney

High Windows Philip Larkin

Thank You, Fog W.H.Auden

Crow Ted Hughes

The Whitsun Wedding Larkin

The Bell Jar Sylvia Plath

Hawk in the Rain Ted Hughes

Collected Poems Dylan Thomas

New Bats in Old Belfries John Betjamen

Poems W.H.Auden

The Waste Land T.S.Eliot

Collected Poems Thomas Hardy

Prufrock and Other Observations T.S.Eliot

19th Century

Adoration of the Magi W.B.Yeats

Poems and Ballads Walter Swinburne

The Charge of the Light Brigade Alfred Lord Tennyson

The Seraphim ... Elizabeth Barratt Browning

Prometheus Shelley

Childe Harold Byron

18th Century

The Lyrical Ballads Wordsworth / Coleridge

Kubla Khan Samuel Taylor Coleridge

Songs of Innocence and Experience William Blake

Poetical Sketches William Blake

Elegy written in a Country Churchyard Gray

The Rape of the Lock Alexander Pope

17th Century

Paradise Lost John Milton

Heroic Stanzas Dryden

Collected Poems John Donne

16th Century

Sonnets William Shakespeare

The Fairie Queen Spenser

Astrophil and Stella Sidney

14th/15th Century

Morte d'Arthur Mallory

The Canterbury Tales Chaucer

Drama

21st Century

The History Boys Alan Bennett

A Number Caryl Churchill

20th Century

Writing Home Alan Bennett

Talking Heads Alan Bennett

Equus Peter Schaffer

The Royal Hunt of the Sun Peter Schaffer

The Caretaker Harold Pinter

The Birthday Party Harold Pinter

The Entertainer John Osborne

Look Back in Anger John Osborne

Billy Liar Waterhouse / Hall

The Crucible Arthur Miller

Death of a Salesman Arthur Miller

A Streetcar Named Desire Tennessee Williams

Private Lives Noel Coward

Juno and the Paycock Sean O'Casey

Playboy of the Western World J.M.Synge

19th Century

The Importance of Being Earnest Oscar Wilde

Arms and the Man George Bernard Shaw

18th Century

The Rivals Richard Sheridan

She Stoops to Conquer Oliver Goldsmith

The Beaux Stratagem George Farquhar

17th Century

The Duchess of Malfi Webster

The White Devil Webster

Volpone Ben Jonson

1601–8 Many of Shakespeare's great tragedies

16th Century

1593–1600 Many of Shakespeare's great history plays

The Spanish Tragedy Kyd

Doctor Faustus Christopher Marlowe

1588–92 Shakespeare's early plays

Everyman

Other Recommendations...



Want to Get More Involved?

Online

The English Department have been leading the field in recent years in terms of trialling new ways to open study, assessment and discussion online. We use MS Teams as a means of encouraging students to take the study experience beyond the classroom, and find new ways to explore their interpretations of texts studied. We will set up forums and discussion groups, as well as AO Toolkit Tasks on separate channels within each Team. Our English Prefects will help lead this.

Reading Groups

Why not talk to your teacher about setting up a group on a social network site like Facebook; or interacting with the @BWSEnglish to discuss exam and coursework texts? These can be utilised in a number of ways and our English Prefects will also help with this.

Writing Group

A weekly writing / poetry group, run across the year groups, will be started this year. The aim is to encourage and inspire burgeoning writers, as well as to highlight opportunities and competitions that they can become involved in.

Student Support

Last year, we set up a support group for our younger pupils (mostly Year 7s) who struggle with English. Our helpers came from Year 9 upwards, and we set up support programmes to ease catch-up on Friday lunchtimes. The mentors found it was a really rewarding process to be involved with. Our English Prefects help lead this.

Theatre Trips

When we spot that there's a production on of a play that you're likely to be studying, we'll try our best to organise a trip. In the meantime, why not organise theatre trips between yourselves? There are often discounts to be had for students, and Salisbury Playhouse and other venues further afield put on a regularly changing range of exciting productions. The more experience you have of the theatre, the more you will understand the workings of a drama and stage production.

School Productions

Whether you're involved with 'treading the boards' themselves, or if you prefer to help out backstage, participation in a school production will enable you to take part in and understand the journey from page to stage, and will surely help your study of drama as a genre in the long run. See Mrs. Gordon in the English Office for details

Wordsworth Magazine

Like the book club, the School Magazine has made great leaps in recent issues. *Wordsworth* is run by a Year 12 / 13 students. You don't have to study English to get involved, but the participation gives you the opportunity explore writing on a variety of styles, chase stories and deadlines, and enjoy working within a tightly knit team on a professional-looking final product.

Debating and Public Speaking

Engaging in the various clubs and activities – currently supervised by Miss White - gives you the opportunity to build your confidence as a public speaker and presenter which will, in turn, help you engage in discussion and debate in a more productive way in class. Here, you will also learn skills that will prove invaluable later on in life.