

Accredited

# A LEVEL

*Specification*

# ENGLISH LANGUAGE AND LITERATURE (EMC)

H474

For first assessment in 2017

[ocr.org.uk/alevelenglishlanguageandliterature](http://ocr.org.uk/alevelenglishlanguageandliterature)



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## Introducing...

### A Level English Language and Literature (EMC) (from September 2015)

OCR's A Level in English Language and Literature (EMC) is a unique and distinctive qualification produced in partnership with the English and Media Centre. Together, the English team at OCR and EMC have developed a new A level that engages students in the study of English and prepares them for university. At A level, English students explore the richness of language and literature and cultivate their own critical responses. This A Level English Language and Literature (EMC) enables depth and breadth of study, with flexible content that supports independence, wide reading and creativity.

A Level English Language and Literature (EMC) presents clear continuity from GCSE English and GCSE English Literature with the study of literary and non-fiction written and spoken texts. The course also enables students to develop their creativity and expertise by producing their own original writing. Students explore texts of greater variety and challenge than those encountered at GCSE and learn to apply linguistic and literary concepts and methods to their analysis of texts.

Our aim is to provide a clear and coherent course with concepts and methods clearly defined. We have made the most of the creative elements of the course and encourage students to 'read as a writer, and write as a reader'. The wide range of text choices and approach to coursework tasks provide great flexibility within a supportive structure.

#### Meet the team

We have a dedicated team of people working on our English Language and Literature (EMC) qualifications.

Find out more about our English Language and Literature (EMC) team at [ocr.org.uk/english/team](http://ocr.org.uk/english/team)

If you need specialist advice, guidance or support, get in touch as follows:

- **01223 553998**
- [english@ocr.org.uk](mailto:english@ocr.org.uk)
- [@OCR\\_English](https://twitter.com/OCR_English)

## Teaching and learning resources

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We recognise that the introduction of a new specification can bring challenges for implementation and teaching. Our aim is to help you at every stage and we're working hard to provide a practical package of support in close consultation with teachers and other experts, so we can help you to make the change.

### Designed to support progression for all

Our resources are designed to provide you with a range of teaching activities and suggestions so you can select the best approach for your particular students. You are the experts on how your students learn and our aim is to support you in the best way we can.

### We want to...

- Support you with a body of knowledge that grows throughout the lifetime of the specification
- Provide you with a range of suggestions so you can select the best activity, approach or context for your particular students
- Make it easier for you to explore and interact with our resource materials, in particular to develop your own schemes of work
- Create an ongoing conversation so we can develop materials that work for you.

### Plenty of useful resources

You'll have four main types of subject-specific teaching and learning resources at your fingertips:

- Delivery Guides
- Transition Guides
- Topic Exploration Packs
- Lesson Elements.

Along with subject-specific resources, you'll also have access to a selection of generic resources that focus on skills development and professional guidance for teachers.

**Skills Guides** – we've produced a set of Skills Guides that are not specific to English Language and Literature (EMC), but each covers a topic that could be relevant to a range of qualifications – for example, communication, legislation and research. Download the guides at [ocr.org.uk/skillsguides](https://ocr.org.uk/skillsguides)

**Active Results** – a free online results analysis service to help you review the performance of individual students or your whole school. It provides access to detailed results data, enabling more comprehensive analysis of results in order to give you a more accurate measurement of the achievements of your centre and individual students. For more details refer to [ocr.org.uk/activeresults](https://ocr.org.uk/activeresults)

## Professional development

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Take advantage of our improved Professional Development Programme, designed with you in mind. Whether you want to come to face-to-face events, look at our new digital training or search for training materials, you can find what you're looking for all in one place at the CPD Hub.

### **An introduction to the new specifications**

We'll be running events to help you get to grips with our A Level English Language and Literature (EMC) qualification.

These events are designed to help prepare you for first teaching and to support your delivery at every stage.

Watch out for details at [cpdhub.ocr.org.uk](https://cpdhub.ocr.org.uk)

To receive the latest information about the training we'll be offering, please register for A level email updates at [ocr.org.uk/updates](https://ocr.org.uk/updates)



# 1 Why choose an OCR A Level in English Language and Literature (EMC)?

## 1a. Why choose an OCR qualification?

Choose OCR and you have the reassurance that you're working with one of the UK's leading exam boards. Our new A Level in English Language and Literature (EMC) course has been developed in consultation with teachers, employers and Higher Education to provide students with a qualification that is relevant to them and meets their needs.

We're part of the Cambridge Assessment Group, Europe's largest assessment agency and a department of the University of Cambridge. Cambridge Assessment plays a leading role in developing and delivering assessments throughout the world, operating in over 150 countries.

We work with a range of education providers, including schools, colleges, workplaces and other institutions in both the public and private sectors. Over 13,000 centres choose our A levels, GCSEs and vocational qualifications including Cambridge Nationals and Cambridge Technicals.

### Our Specifications

We believe in developing specifications that help you bring the subject to life and inspire your students to achieve more.

We've created teacher-friendly specifications based on extensive research and engagement with the teaching community. They're designed to be straightforward and accessible so that you can tailor the delivery of the course to suit your needs. We aim to encourage learners to become responsible for their own learning, confident in discussing ideas, innovative and engaged.

We provide a range of support services designed to help you at every stage, from preparation through to the delivery of our specifications. This includes:

- A wide range of high-quality creative resources including:
  - Delivery Guides
  - Transition Guides
  - Topic Exploration Packs
  - Lesson Elements
  - ...and much more.
- Access to subject specialists to support you through the transition and throughout the lifetime of the specifications.
- CPD/Training for teachers to introduce the qualifications and prepare you for first teaching.
- Active Results – our free results analysis service to help you review the performance of individual students or whole schools.
- ExamCreator – our new online past papers service that enables you to build your own test papers from past OCR exam questions.

All A level qualifications offered by OCR are accredited by Ofqual, the Regulator for qualifications offered in England. The accreditation number for OCR's A Level in English Language and Literature (EMC) is QN: 601/4704/0.

## 1b. Why choose an OCR A Level in English Language and Literature (EMC)?

The OCR A Level in English Language and Literature (EMC) is designed to offer both learners and teachers a broad range of texts to engage with, including the study of non-fiction spoken and written texts, novels, poetry and plays, as well as providing opportunities for original writing. Text choices offer a fresh and stimulating approach to learning, enabling learners to develop the analytical tools to explore language choices in detail and to become confident and insightful readers.

The specification contains many components that will be familiar to teachers of Language and Literature

A Level. However, it also has some new features and has been devised by OCR and the English and Media Centre (EMC) to take the qualification into a new era and to offer a programme of study that is both imaginative and coherent.

A level learners will develop their skills as producers and interpreters of language through independent study and wider reading in an area of particular personal interest, offering excellent preparation for study at undergraduate level.

### Aims and learning outcomes

The OCR A Level in English Language and Literature (EMC) will encourage learners to develop their interest in, and enjoyment of, English as they:

- develop and apply their knowledge of literary analysis and evaluation
- develop and apply their understanding of the concepts and methods appropriate for the analysis and study of language
- use linguistic and literary approaches in their reading and interpretation of texts, showing how the two disciplines can relate to each other
- engage creatively and critically with a wide range of texts
- explore the ways in which texts relate to each other and the contexts in which they are produced and received
- develop their skills as producers and interpreters of language.



## 1c. What are the key features of this specification?

This qualification has the following key features:

- developed in partnership with EMC, an award-winning educational charity, highly regarded by the English teaching community
- combining our expertise at OCR with EMC's has enabled us to develop an innovative and distinctive new qualification
- working in partnership with EMC greatly enhances the quality and breadth of our teaching and learning resources and training
- a coherent approach to integrating language and literature that draws on the discipline of stylistics and other literary and linguistic practices. This gives learners a clear idea of what is expected and is recognisable within the disciplines of English Literature and English Language in universities
- a strong emphasis on the relationship between interpreting and producing texts so that the two reinforce each other
- an emphasis on creative writing, drawing on the study of texts throughout the course, with well-supported tasks
- a non examined component that allows learners to develop their interests and expertise through a piece of independent and sustained comparative analysis and a piece of original non-fiction writing
- a wide-ranging anthology of spoken and written non-fiction texts spanning different contexts and time periods forms a key element in the teaching of linguistic approaches
- an appealing and interesting selection of set texts, carefully chosen for the requirements of each component
- a very wide range of literary texts, from Shakespeare and Brontë to 21st century writers such as playwright Jez Butterworth, and non-fiction genres such as transcripts, satire and memoirs
- an unseen element that encourages wide reading and textual analysis, developing independence and the ability to apply literary and linguistic knowledge effectively
- flexibility within a supportive structure – a chance to slant the course more towards literary or non-literary texts through learners' choice of texts for the non examined component.

## 1d. How do I find out more information?

If you are already using OCR specifications you can contact us at: [www.ocr.org.uk](http://www.ocr.org.uk)

If you are not already a registered OCR centre, you can find out more information at [www.ocr.org.uk](http://www.ocr.org.uk)

Want to find out more?

Ask a subject specialist:

Email: [ocrenglish@ocr.org.uk](mailto:ocrenglish@ocr.org.uk)

Customer Contact Centre: 01223 553998

Teacher support: [www.ocr.org.uk](http://www.ocr.org.uk)

## 2 The specification overview

### 2a. Overview of A Level in English Language and Literature (EMC) (H474)

Learners must complete all components (01, 02, 03 and 04) to be awarded the A Level in English Language and Literature (EMC).

Content Overview	Assessment Overview	
<ul style="list-style-type: none"> <li>Component 01 focuses on an OCR (EMC) anthology of 20 non-fiction spoken and written texts across different time periods and contexts.</li> <li>Comparative and contextual study based on the anthology and unseen texts.</li> </ul>	Exploring non-fiction and spoken texts (01) Closed text 32 marks Written paper: 1 hour	<p style="text-align: center;"><b>16%</b> of total A level</p>
<ul style="list-style-type: none"> <li>Component 02 focuses on one poetry collection from a choice of six and one drama text from a choice of six.</li> <li>Exploration of the texts through stylistic and dramatic analysis.</li> </ul>	The language of poetry and plays (02) Closed text 64 marks Written paper: 2 hours	<p style="text-align: center;"><b>32%</b> of total A level</p>
<ul style="list-style-type: none"> <li>Component 03 focuses on exploring the nature of narrative in one prose fiction text from a choice of six.</li> <li>Writing as a reader develops the understanding of narrative technique through a creative writing task (500 words) and a commentary (250 words).</li> </ul>	Reading as a writer, writing as a reader (03) Open text 64 marks Written paper: 2 hours	<p style="text-align: center;"><b>32%</b> of total A level</p>
<ul style="list-style-type: none"> <li>Independent study allowing learners to pursue particular interests and develop their expertise through an analytical comparative essay on a set text from a list of 12 non-fiction texts and a second free choice text. One text must be post-2000.</li> <li>Learners also produce a piece of original non-fiction writing.</li> </ul>	Independent study: analysing and producing texts (04)* Non examined assessment: 40 marks	<p style="text-align: center;"><b>20%</b> of total A level</p>

\* Indicates synoptic assessment

Learners who are retaking the qualification may carry forward their result for the non exam assessment component.

## 2b. Content of A Level in English Language and Literature (EMC) (H474)

The OCR A Level in English Language and Literature (EMC) develops learners' ability to apply and integrate linguistic and literary approaches. Learners develop techniques of analysis, evaluation and production of texts.

Learners study a wide range of spoken and written texts from different times including six substantial texts, which include prose, poetry, drama and non-literary texts.

The OCR A Level in English Language and Literature (EMC) requires learners to show knowledge and understanding of:

- how language choices shape meanings in texts
- ways in which texts are interpreted by different readers or listeners
- ways in which texts relate to each other and to the contexts in which they are produced and received

- how linguistic and literary approaches can inform interpretations of texts
- the significance of contextual factors in the production and reception of texts
- how to apply linguistic and literary methodologies and concepts to inform responses to and interpretations of texts.

Learners are required to show awareness of the different language levels, drawn from:

- phonetics, phonology and prosodics
- lexis and semantics
- grammar including morphology
- pragmatics
- discourse.

## 2c. Content of Exploring non-fiction and spoken texts (Component 01)

Exploring non-fiction and spoken texts (Component 01) focuses on an OCR (EMC) anthology of 20 spoken and written texts from different time periods, types of text and contexts (see Appendix 5c). Some of the spoken texts in the anthology will be spontaneous or semi-spontaneous talk but will be confined to texts

that are for a public audience. Texts in the anthology will be refreshed after three years and centres will be notified in advance. A balance of spoken and written, historical and contemporary texts will be maintained. The anthology is available to download from the [OCR website](#).

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Exploring non-fiction and spoken texts		
Topic	Content	Learners should be able to:
Exploring non-fiction and spoken texts	<ul style="list-style-type: none"> <li>Explore connections across a wide range of non-literary and spoken texts.</li> <li>Apply relevant methods for text analysis drawing on linguistic fields.</li> <li>Apply concepts and methods from linguistic study.</li> </ul>	<ul style="list-style-type: none"> <li>explore connections between two texts, one studied and one unseen</li> <li>analyse how language choices shape meanings</li> <li>consider the ways in which the texts relate to each other and to the contexts in which they were produced and received</li> <li>use a range of techniques to evaluate the effectiveness of texts for different audiences and purposes informed by wide reading and listening</li> <li>apply varied strategies for reading and listening according to text type and purpose for study</li> <li>identify and describe how meanings and effects are created in non-fiction and spoken texts</li> <li>identify linguistic methods such as phonology, lexis, semantics, grammar, morphology, pragmatics and discourse</li> <li>apply linguistic methodologies and concepts to inform their responses to and interpretations of texts</li> <li>use English and terminology appropriately and coherently</li> <li>make accurate references to texts.</li> </ul>

## 2c. Content of The language of poetry and plays (Component 02)

The language of poetry and plays (Component 02) is split into two parts.

Section A focuses on one poetry collection from a choice of six, each with 15 poems identified for study (see below and Appendix 5d).

Section B focuses on one drama text from a choice of six (see below and Appendix 5d). This component draws on the discipline of stylistics to provide a helpful

structure for the integrated study of linguistic and literary approaches to poetry and drama.

The set texts will be reviewed after three years and may be subject to change. Each set text will remain on the list for the lifetime of the qualification, unless the review process identifies a necessary change. If a text is to be removed from the list and replaced with another text, centres will be notified a year in advance.

The language of poetry and plays		
Topic	Content	Learners should be able to:
<p><b>Section A – Poetry: stylistic analysis</b></p> <p>Study of <b>one</b> substantial poetry text from the following choice of six (15 poems prescribed for each text):</p> <ul style="list-style-type: none"> <li>William Blake: <i>Songs of Innocence and Experience</i></li> <li>Emily Dickinson: <i>The Complete Poems</i></li> <li>Seamus Heaney: <i>Opened Ground: Poems 1966–1996</i></li> <li>Eavan Boland: <i>New Collected Poems</i></li> <li>Carol Ann Duffy: <i>Rapture</i></li> <li>Jacob Sam-La Rose: <i>Breaking Silence</i></li> </ul>	<ul style="list-style-type: none"> <li>Show knowledge and understanding of a substantial poetry collection.</li> <li>Apply relevant methods for text analysis, drawing on linguistic and literary fields.</li> <li>Analyse poetic and stylistic techniques.</li> <li>Explore connections across poems.</li> <li>Explore how linguistic and literary approaches can inform interpretations of texts.</li> <li>Explore literary, cultural and stylistic contexts.</li> </ul>	<ul style="list-style-type: none"> <li>analyse the use and impact of poetic techniques such as imagery, symbolism, rhythm, rhyme, tone, form and structure</li> <li>analyse the use and impact of linguistic choices (e.g. phonological, lexical, semantic, grammatical)</li> <li>analyse aspects of the text foregrounded through the use of repetition, pattern-making, pattern-breaking and deviation</li> <li>identify and describe how meanings and effects are created and conveyed through language</li> <li>consider the ways in which the poems relate to each other and significant literary or other relevant contexts</li> <li>use English and terminology appropriately and coherently</li> <li>make accurate references to texts.</li> </ul>

Topic	Content	Learners should be able to:
<p><b>Section B</b> – Plays: dramatic and stylistic analysis</p> <p>Study of <b>one</b> drama text from the following choice of six:</p> <ul style="list-style-type: none"> <li>• Shakespeare: <i>Othello</i></li> <li>• Oscar Wilde: <i>The Importance of Being Earnest</i></li> <li>• Tennessee Williams: <i>A Streetcar Named Desire</i></li> <li>• Brian Friel: <i>Translations</i></li> <li>• Timberlake Wertenbaker: <i>Our Country's Good</i></li> <li>• Jez Butterworth: <i>Jerusalem</i></li> </ul>	<ul style="list-style-type: none"> <li>• Show knowledge and understanding of one drama text.</li> <li>• Use linguistic and stylistic approaches and an understanding of dramatic techniques to develop an analysis of the text.</li> <li>• Apply relevant methods for text analysis, drawing on linguistic and literary fields.</li> <li>• Explore contexts and connections between the scene and the play as a whole, as well as literary and generic contexts.</li> </ul>	<ul style="list-style-type: none"> <li>• explore dramatic techniques such as on-stage and off-stage action, paralinguistic features (gesture/manner of speech/facial expressions), soliloquy, asides and dramatic irony</li> <li>• analyse aspects of the text foregrounded through the use of repetition, pattern-making, pattern-breaking and deviation</li> <li>• identify and describe how meanings and effects are created and conveyed through language</li> <li>• consider the significance of relevant dramatic or other contexts</li> <li>• use English and terminology appropriately and coherently</li> <li>• make accurate references to texts.</li> </ul>



## 2c. Content of Reading as a writer, writing as a reader (Component 03)

Reading as a writer, writing as a reader (Component 03) is split into two parts.

Section A focuses on the nature of narrative in one prose fiction text from a choice of six (see below and Appendix 5e).

Section B requires the learners to draw upon their understanding of how narratives work as the basis for their own original writing in the genre of narrative. This is intended to develop further learners' understanding

of narrative technique and allow them to demonstrate expertise and creativity in the use of English to communicate in different ways.

The set texts will be reviewed after three years and may be subject to change. Each set text will remain on the list for the lifetime of the qualification, unless the review process identifies a necessary change. If a text is to be removed from the list and replaced with another text, centres will be notified a year in advance.

Reading as a writer, writing as a reader		
Topic	Content	Learners should be able to:
<b>Section A – Reading as a writer</b> <ul style="list-style-type: none"> <li>Charlotte Brontë: <i>Jane Eyre</i></li> <li>F Scott Fitzgerald: <i>The Great Gatsby</i></li> <li>Chinua Achebe: <i>Things Fall Apart</i></li> <li>Arundhati Roy: <i>The God of Small Things</i></li> <li>Ian McEwan: <i>Atonement</i></li> <li>Jhumpa Lahiri: <i>The Namesake</i></li> </ul>	<ul style="list-style-type: none"> <li>Show knowledge and understanding of one substantial prose fiction text.</li> <li>Show knowledge and understanding of how language choices shape meanings in texts.</li> <li>Show awareness of the significance of contextual factors in the production of texts, in particular literary and generic contexts.</li> </ul>	<ul style="list-style-type: none"> <li>show knowledge and understanding of how literary and linguistic methods can inform interpretations of texts</li> <li>apply relevant methods for text analysis, drawing on linguistic and literary techniques</li> <li>identify how meanings and effects are created and conveyed in texts</li> <li>draw on generic and literary contexts to analyse a narrative text.</li> </ul>
<b>Section B – Writing as a reader</b>	<ul style="list-style-type: none"> <li>Show knowledge and understanding of how language choices shape meanings in texts.</li> <li>Produce an original narrative text and a commentary.</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate expertise and creativity in the use of English to communicate in different ways</li> <li>apply relevant methods for text analysis, drawing on linguistic and literary fields</li> <li>identify and describe how meanings and effects are created and conveyed in texts.</li> </ul>

## 2d. Content of non exam assessment in A Level in English Language and Literature (EMC)

### Content of Independent study: analysing and producing texts (Component 04)

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Independent study: analysing and producing texts (Component 04), includes a comparative analysis of two substantial texts and original non-fiction writing. The non examined component gives learners the opportunity to work independently, pursuing a particular interest and developing expertise that builds on an area of study from elsewhere in the course.

The non examined component has two sections. For task 1, Analytical and comparative writing, learners write an essay of 1500–2000 words on a non-fiction text chosen from a list set by OCR (see below and Appendix 5f) and a second free choice text. One of the texts must have been published after 2000. For task 2, learners produce a piece of original non-fiction writing.

Both tasks build on the knowledge and understanding required for the examined components. Task 1 requires learners to choose a second text independently and to research, plan, draft and edit their own work. Task 2 requires learners to draw on their study of spoken and written texts and produce independent, original non-fiction writing.

There is an emphasis on depth and breadth of study, allowing learners to apply synoptically the knowledge and skills developed across the qualification as a whole.

The texts and tasks for Component 04 should be chosen by the learner in discussion with the teacher. All texts and task titles must then be checked by OCR.

Centres **must** use the *Text(s) and Task(s) Proposal Form* to submit all proposed texts and tasks to OCR for approval.

You can access the *Text(s) and Task(s) Proposal Form* through the OCR website (see also Appendix 5g). Centres must submit the *Text(s) and Task(s) Proposal*

*Form* every series even if the texts and/or tasks have been approved previously. There is no restriction on the number of learners choosing the same texts and/or tasks. However, this non examined assessment component is an opportunity for learners to develop their independent skills analysing and producing texts. It is not advisable for any two learners to do the same task on the same two texts.

OCR will approve that the texts and tasks chosen meet the criteria for this component:

- That **at least one** of the two texts must be chosen from the prescribed list of non-fiction and **at least one** text must have been published post-2000.
- The free-choice text must be a text published in book form, from any genre.
- The original non-fiction writing is an appropriate genre and task.

It is the centre's responsibility to ensure that the texts and tasks **for all learners** are acknowledged in the *Text(s) and Task Title(s) Proposal Form*.

OCR consultants may contact centres requesting further information in order to be able to confirm the appropriateness of the text(s) and/or task(s). Centres are advised to wait until they have received confirmation from OCR that the chosen texts and tasks are suitable before learners begin working on the tasks.

More information about the deadlines for submitting the form and expected turnaround times can be found in the *OCR Admin Guide and Entry Codes: 14–19 Qualifications*, which can be downloaded from the OCR website: [www.ocr.org.uk](http://www.ocr.org.uk).

## Analytical and comparative writing

**At least one** of the two texts must be chosen from the list below and **at least one** text must have been published post-2000. The post-2000 texts below are marked \*.

Text 1 – At least one text should be selected from the following:

- George Orwell: *Down and Out in Paris and London*
- Jenny Diski: *Skating to Antarctica*
- Alexander Masters: *Stuart: A Life Backwards*\*
- Allie Brosh: *Hyperbole and a Half*\*
- Bill Bryson: *The Lost Continent*
- Anon: *I Am The Secret Footballer*\*
- Anna Funder: *Stasiland*\*
- Jeannette Winterson: *Why Be Happy When You Could be Normal?*\*
- Stephen Grosz: *The Examined Life*\*
- Solomon Northrop: *Twelve Years a Slave*
- Xinran: *What the Chinese Don't Eat*\*
- Truman Capote: *In Cold Blood*.

Text 2 – Free choice:

The second text must be a text published in book form, drawn from any genre. The text could be from a literary genre (novels, short stories, plays, poetry or literary non-fiction). Alternatively, it could be a published work or a collection from a non-literary genre (such as collections of journalism, essays, speeches, diaries, letters and interviews). More unusual text types, such as graphic novels or comedy scripts, television or film screenplays, as long as they have been published in book form, are equally acceptable. Learners could select their second text from the Text 1 list provided that at least one of the two texts selected for this section has been published post-2000. Learners are not permitted to choose a text from the set list of texts for any other component in this A Level in Language and Literature (EMC) specification.

The non examined assessment should provide opportunities for learners' independent choice and specialisation. It is not advisable for any two learners to do the same task on the same two texts.

The purpose is for learners to pursue an area of individual interest, drawing on what they've learned during the course, using literary and linguistic methods. For example:

- how the writers create the 'expert' voice in *The Examined Life* and Malcolm Gladwell's *Blink*
- how Anna Funder uses the first person narrative voice differently in *Stasiland* and *All that I Am*, two different accounts of life in East Germany
- how Bill Bryson and Stewart Lee use satire to poke fun at the behaviour of ordinary people, in *The Lost Continent* and *How I Escaped My Certain Fate*
- how the writers create the voice of their subject(s) through dialogue in *Stuart: A Life Backwards* and in *In Cold Blood*.

Learners should be able to:

- apply relevant methods of text analysis, drawing on linguistic and literary fields
- identify and describe how meanings and effects are created and conveyed
- make accurate reference to texts and sources
- synthesise and reflect on their knowledge and understanding of linguistic and literary concepts and methods in the study of texts.

## Original non-fiction writing

Task 2 requires learners to write a piece of original writing in a non-fiction form of approximately 1000–1200 words with a 150-word introduction. The original writing could take the form of travel writing, memoir, speeches, digital texts, multi-modal texts or any other text in a non-fiction genre. The range of text types studied for component 01 is likely to offer models for some of the kinds of non-fiction forms learners could produce. Learners could also draw on their non-fiction reading for task 1 in this non examined component.

The 150-word introduction requires learners to identify some key elements of their original writing that they would like to draw attention to, showing the way in which their writing reveals understanding of their chosen genre and use of literary and linguistic techniques.

Learners should be able to:

- use a range of techniques to produce and evaluate texts for different audiences and purposes, informed by wide reading
- use English appropriately, accurately and creatively
- synthesise and reflect on their knowledge and understanding of some elements of linguistic and literary methods and concepts
- demonstrate knowledge and understanding of how language choices shape meanings in text.

Further support and exemplification of suitable comparative texts, areas of study and tasks are provided on the [OCR website](#). You can check the suitability of non exam assessment texts and tasks with OCR Subject Specialists.

## 2e. Prior knowledge, learning and progression

Learners in England who are beginning an A level course are likely to have followed a Key Stage 4 programme of study. Although not a prerequisite for this specification, it is recommended that, at the start of the course, learners should have studied either GCSE English Language or GCSE English Literature, or an equivalent qualification.

This course will enable learners to progress to Higher Education or directly to employment. There are a number of English specifications at OCR. Find out more at: [www.ocr.org.uk](http://www.ocr.org.uk).

# 3 Assessment of OCR A Level in English Language and Literature (EMC)

## 3a. Forms of assessment

The assessment of OCR A Level in English Language and Literature (EMC) is split into four components:

three examined components and one non examined component.

### Exploring non-fiction and spoken texts (Component 01)

Component 01 is a closed text, one hour, written examination worth 32 marks which represents 16% of the qualification. In the exam, learners do a linguistic analysis in which they compare one text from the OCR (EMC) anthology with an unseen text. The question paper will have one text reprinted from the anthology plus one short unseen text. There will be clear points

of connection between the anthology text and the unseen text such as theme, producer or context. Learners explore the connections between the texts in terms of mode, audience and purpose and consider the significance of context in terms of production and reception. This examination tests Assessment Objectives: AO1, AO2, AO3 and AO4.

### The language of poetry and plays (Component 02)

Component 02 is a closed text, two hour, written examination worth 64 marks which represents 32% of the qualification. The exam comprises two sections. In Section A, *Poetry: stylistic analysis*, learners answer one question on a poem from the collection they have studied and compare it with their choice of one or two other poems from their collection. There will be a single poem printed for each text in the exam paper. Learners will demonstrate knowledge and understanding of how the poet presents a particular idea or theme in the printed poem and in one or two further poems from the collection. The main focus here is on the poet's use of poetic and stylistic techniques and aspects of the poem foregrounded through the use of repetition, pattern-making, pattern-breaking and deviation in order to develop an interpretation. Learners will need to consider the significance of context and connections across poems.

This section tests Assessment Objectives: AO1, AO2, AO3 and AO4.

In Section B, *Plays: dramatic and stylistic analysis*, learners answer one question on the play that they have studied. There will be a short extract printed from each text in the exam paper. Learners must draw upon their knowledge of dramatic and stylistic techniques to show knowledge and understanding of the ways in which the playwright presents a theme, idea, character or other aspect of the drama in the extract. The main focus is on the way meaning is shaped and further developed with reference to context and connections across the play as a whole. Learners will consider the significance of the extract within the play and any relevant dramatic or other contexts. This section tests Assessment Objectives: AO1, AO2 and AO3.

### Reading as a writer, writing as a reader (Component 03)

Component 03 is an open text, two hour, written examination worth 64 marks which represents 32% of the qualification. The exam comprises two sections. In Section A, *Reading as a writer*, learners will be required to answer one generic question, from a choice of two, on an aspect of narrative (such as narrative voice, the handling of time, moments of crisis), in their chosen text. They will be asked to range across the text to explore both how the particular aspect of narrative is created or presented and what role it plays in the novel. This section tests Assessment Objectives: AO1, AO2 and AO3.

In Section B, *Writing as a reader*, learners write a short narrative, drawing on what they have learned about narrative technique in the course of their study for Section A, followed by a short commentary. Learners must choose one of two story outlines to develop as the opening of a narrative (approximately 500 words). They then write a commentary of approximately 250 words outlining the key narrative and linguistic techniques used in their opening. The main focus here is on original writing and how meaning is shaped in texts. This section tests Assessment Objectives: AO1, AO2 and AO5.

### Component 04: Independent study: analysing and producing texts (non exam assessment)

Component 04 is a non examined component worth 40 marks which represents 20% of the qualification. For task 1, learners write a comparative essay of 1500–2000 words on a non-fiction text chosen from a prescribed list in Appendix 5f and another free-choice text from any genre. This section tests Assessment Objectives: AO1, AO2, AO3 and AO4.

For task 2, learners write an original non-fiction text of 1000–1200 words and a 150-word introduction to the text. This section tests Assessment Objectives: AO2 and AO5.

## 3b. Assessment objectives (AO)

There are five assessment objectives in the OCR A Level in English Language and Literature (EMC). These are detailed in the table below.

Learners are expected to demonstrate their ability to:

	Assessment Objective
AO1	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.
AO2	Analyse ways in which meanings are shaped in texts.
AO3	Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.
AO4	Explore connections across texts, informed by linguistic and literary concepts and methods.
AO5	Demonstrate expertise and creativity in the use of English to communicate in different ways.



## AO weightings in A Level in English Language and Literature (EMC)

The relationship between the Assessment Objectives and the components is shown in the following table:

Component	% of A Level					Total%
	AO1%	AO2%	AO3%	AO4%	AO5%	
Exploring non-fiction and spoken texts (H474/01)	4%	3%	4%	5%	0%	16%
The language of poetry and plays (H474/02)	9%	12%	8.5%	2.5%	0%	32%
Reading as a writer, writing as a reader (H474/03)	9%	11%	5%	0%	7%	32%
Independent study: analysing and producing texts (H474/04)	3%	4%	2.5%	4.5%	6%	20%
Total	25%	30%	20%	12%	13%	100%

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### 3c. Assessment availability

There will be one examination series available each year in May/June to **all** learners. All examined components must be taken in the same examination series at the end of the course.

This specification will be certificated from the June 2017 examination series onwards.

### 3d. Retaking the qualification

Learners can retake the qualification as many times as they wish.

They retake all components of the qualification.

### 3e. Assessment of extended responses

The assessment materials for this qualification provide learners with the opportunity to demonstrate their ability to construct and develop a sustained and

coherent line of reasoning and marks for extended responses are integrated into the marking criteria.

### 3f. Non exam assessment

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Task 1: Analytical and comparative writing. Assessment Objectives AO1, AO2, AO3 and AO4 are assessed in this task.

Task 2: Original writing: non-fiction. Assessment Objectives AO2 and AO5 are assessed in this task. Use the internal assessment criteria on the following page to assess learners' work.

#### Non exam assessment guidance

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There are four different stages in the production of non exam assessed work: planning of the task; first draft; marking; final submission.

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#### 1. Planning of the task

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It is expected that the teacher will provide detailed guidance to learners in relation to the purpose and requirement of the task; for example, discussion about the choice of comparative texts and an appropriate title for the essay and non-fiction writing.

The teacher should ensure that learners are clear about the assessment criteria which they are expected to meet and the skills which they need to demonstrate in each task. Any explanation or interpretation given by the teacher must be general and not specific to the learner's work.

Further guidance about the nature of advice that teachers can give to learners can be found in the *JCQ Instructions for conducting coursework*.

The tasks for the comparative essay and original non-fiction writing should be chosen by the learner in discussion with their teacher. The tasks must be checked by OCR; see Section 2d and Appendix 5g for details.

#### 2. First draft

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##### What teachers can do:

Teachers can review learners' work before it is handed in for final assessment. Advice must remain at the general level, enabling learners to take the initiative in making amendments. One review should be sufficient to enable learners to understand the demands of the assessment criteria.

##### What teachers cannot do:

Teachers cannot give detailed advice and suggestions as to how the work may be improved in order to meet the assessment criteria. This includes indicating errors or omissions and personally intervening to improve the presentation or content of the work.

Provided that advice remains at the general level, enabling the learner to take the initiative in making amendments, there is no need to record this advice as assistance or to deduct marks.

If a learner requires additional assistance, the teacher must record this assistance and take account of it in the marking.

### 3. Marking

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Teachers should use their professional judgement to select the best-fit level descriptor that describes the learner's work. Teachers should use the full range of marks available to them and award all the marks in any level for which work fully meets that descriptor. Teachers should bear in mind the weighting of the assessment objectives, place the response within a level and award the appropriate mark. If a candidate does not address one of the assessment objectives targeted in the assessment they cannot achieve all of the marks in the given level.

A response will not be specifically penalised for being outside the indicative word count. However, a response that significantly differs from the word count will be self-penalising, either by not demonstrating the AOs to the required level or by not fulfilling the requirements of the task.

Teachers must clearly show how the marks have been awarded in relation to the marking criteria. A combination of the following approaches should be adopted:

Summary comments either on the work (usually at the end) or on a cover sheet.

Key pieces of evidence flagged throughout the work by annotation either in the margin or in the text.

Indications as to how marks have been awarded should:

- be clear and unambiguous
- be appropriate to the aims and objectives of the work
- facilitate the standardisation of marking within the centre
- enable the moderator to check the application of the assessment criteria to the marking.

### 4. Final submission

Centres must carry out internal standardisation to ensure that marks awarded by different teachers are accurate and consistent across all candidates entered for each component. In order to help set the standard of marking, centres should use exemplar material provided by OCR, and, where available, work in the centre from the previous year.

Prior to marking, teachers should mark the same small sample of work to allow for the comparison of marking standards.

Where work for a component has been marked by more than one teacher in a centre, standardisation of marking should normally be carried out according to one of the following procedures:

- **Either** a sample of work which has been marked by each teacher is re-marked by the teacher who is in charge of internal standardisation.
- **Or** all the teachers responsible for marking a component exchange some marked work (preferably at a meeting led by the teacher in charge of internal standardisation) and compare their marking standards.

Where standards are found to be inconsistent, the relevant teacher(s) should make adjustment to their marks or re-mark all learners' work for which they were responsible.

If centres are working together in a consortium they must carry out internal standardisation of marking across the consortium. Centres should retain evidence that internal standardisation has been carried out.

A clear distinction must be drawn between any interim review of coursework and final assessment for the intended examination series. Once work is submitted for final assessment it must not be revised. Under 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 learner for final assessment will constitute malpractice.

Further information can be found on the [OCR website](#) and in Section 4 of this specification, Admin: what you need to know.

### 3g. Non exam assessment marking criteria for: Task 1 Analytical and comparative writing

AO weightings for Task 1: Analytical and comparative writing.

AO1 – 3%, AO2 – 2%, AO3 – 2.5%, AO4 – 4.5%, Total – 12%

In Task 1 the dominant assessment objective is AO4: Explore connections across texts, informed by linguistic and literary concepts and methods.

Answers will also be assessed for AO1, AO3 and AO2.

Answers should explore connections between the two chosen texts, including similarities and differences (AO4). They should develop a coherent argument,

using relevant concepts and methods from linguistic and literary study and associated terminology (AO1). Responses should consider the significance of the contexts in which texts are produced and received (AO3) and analyse how meanings are shaped in the chosen texts (AO2).

The criteria below are organised to reflect the order of the dominant assessment objectives.

A response that does not address any one of the four assessment objectives targeted cannot achieve all of the marks in the given level.

#### Level 6: 24–21 marks

<b>AO4</b>	Excellent and detailed exploration of connections across texts informed by linguistic and literary concepts and methods.
<b>AO1</b>	Excellent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently coherent and fluent written expression and apt and consistent use of terminology relevant to the task and texts.
<b>AO3</b>	Perceptive understanding of the significance and influence of the contexts in which texts are produced and received.
<b>AO2</b>	Excellent, fully developed and detailed critical analysis of ways in which meanings are shaped in texts.

#### Level 5: 20–17 marks

<b>AO4</b>	Clearly developed exploration of connections across texts informed by linguistic and literary concepts and methods.
<b>AO1</b>	Secure application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently clear written expression and appropriate use of terminology relevant to the task and texts.
<b>AO3</b>	Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.
<b>AO2</b>	Clear and well-developed critical analysis of ways in which meanings are shaped in texts.

**Level 4: 16–13 marks**

<b>AO4</b>	Competent exploration of connections across texts informed by linguistic and literary concepts and methods.
<b>AO1</b>	Competent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Generally clear written expression and mainly appropriate use of terminology relevant to the task and texts.
<b>AO3</b>	Some understanding of the significance and influence of the contexts in which texts are produced and received.
<b>AO2</b>	Competent analysis of ways in which meanings are shaped in texts.

**Level 3: 12–9 marks**

<b>AO4</b>	Some attempt to explore connections across texts informed by linguistic and literary concepts and methods.
<b>AO1</b>	Some application of relevant concepts and methods selected appropriately from integrated linguistic and literary study. Generally clear written expression with occasional inconsistencies and some appropriate use of terminology relevant to the task and texts.
<b>AO3</b>	Some awareness of the significance and influence of the contexts in which texts are produced and received.
<b>AO2</b>	Some analysis of ways in which meanings are shaped in texts.

**Level 2: 8–5 marks**

<b>AO4</b>	Limited attempt to make connections across texts informed by linguistic and literary concepts and methods.
<b>AO1</b>	Limited attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Some inconsistent written expression and limited use of terminology relevant to the task and texts.
<b>AO3</b>	Limited awareness of the significance and influence of the context in which texts are produced and received.
<b>AO2</b>	Limited analysis of ways in which meanings are shaped in texts.

**Level 1: 4–1 marks**

<b>AO4</b>	Very little attempt to make connections across texts informed by linguistic and literary concepts and methods.
<b>AO1</b>	Very little attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Inconsistent written expression and little use of terminology relevant to the task and texts.
<b>AO3</b>	Very little awareness of the significance and influence of the contexts in which texts are produced and received.
<b>AO2</b>	Very little analysis of ways in which meanings are shaped in texts.

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0 marks: No response or no response worthy of credit.

Note: The marking of all tasks should be on a 'best fit' principle, bearing in mind the weighting of the Assessment Objectives. Learners' work which fully meets all criteria for a level should be awarded the top mark in the level.



### 3h. Non exam assessment marking criteria for: Task 2 Original writing non-fiction

AO weightings for Task 2: Original writing non-fiction.

AO2 – 2%, AO5 – 6%, Total – 8%

The dominant assessment objective is AO5:  
Demonstrate expertise and creativity in the use of English to communicate in different ways. Answers

should also demonstrate understanding of how meanings are shaped in their original writing (AO2).

A response that does not address one of the two assessment objectives targeted cannot achieve all of the marks in the given level.

#### Level 6: 16–14 marks

<b>AO5</b>	Flair, originality and a high degree of control demonstrated in the use of English to communicate in different ways.
<b>AO2</b>	Excellent, fully developed and detailed demonstration of ways in which meanings are shaped in texts.

#### Level 5: 13–11 marks

<b>AO5</b>	Control and creativity demonstrated in the use of English to communicate in different ways.
<b>AO2</b>	Clear and well-developed demonstration of ways in which meanings are shaped in texts.

#### Level 4: 10–8 marks

<b>AO5</b>	Competence and engaging effects demonstrated in the use of English to communicate in different ways.
<b>AO2</b>	Competent demonstration of ways in which meanings are shaped in texts.

#### Level 3: 7–5 marks

<b>AO5</b>	Some accuracy and attempt to create effects demonstrated in the use of English to communicate in different ways.
<b>AO2</b>	Some demonstration of ways in which meanings are shaped in texts.

#### Level 2: 4–2 marks

<b>AO5</b>	Limited accuracy and some attempt to create effects demonstrated in the use of English to communicate in different ways.
<b>AO2</b>	Some limited demonstration of ways in which meanings are shaped in texts.

**Level 1: 1 mark**

<b>A05</b>	Little accuracy and little attempt to create effects demonstrated in the use of English to communicate in different ways.
<b>A02</b>	Very little demonstration of ways in which meanings are shaped in texts.

0 marks: No response or no response worthy of credit.

Note: The marking of all tasks should be on a 'best fit' principle, bearing in mind the weighting of the Assessment Objectives. Learners' work which fully meets all criteria for a level should be awarded the top mark in the level.

### 3i. Synoptic assessment

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Synoptic assessment involves the drawing together of knowledge, skills and understanding of different elements of the A level course. Synoptic assessment is embedded throughout the A Level in Language and Literature (EMC) specification as learners apply their knowledge of literary and linguistic concepts and methods as appropriate in a range of contexts. Learners develop their skills as interpreters and producers of texts, synthesising their knowledge and understanding of how writers shape meanings in texts.

Component 04 gives learners an opportunity to work independently, pursuing a particular interest and developing expertise that builds on study from elsewhere in the course. Both sections of component 04 are designed to be integrated with the examination components. Component 04 allows learners to apply their knowledge and skills synoptically, demonstrating the coherent learning that has taken place across the course as a whole.

### 3j. Calculating qualification results

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A learner's overall qualification grade for A Level in English Language and Literature (EMC) will be calculated by adding together their marks from the four components taken to give their total weighted mark. This mark will then be compared to the

qualification level grade boundaries for the entry option taken by the learner and for the relevant exam series to determine the learner's overall qualification grade.

## 4 Admin: what you need to know

The information in this section is designed to give an overview of the processes involved in administering this qualification so that you can speak to your exams officer. All of the following processes require you to submit something to OCR by a specific deadline. More

information about these processes, together with the deadlines, can be found in the *OCR Admin Guide and Entry Codes: 14–19 Qualifications*, which can be downloaded from the OCR website: [www.ocr.org.uk](http://www.ocr.org.uk).

### 4a. Pre-assessment

#### Estimated entries

Estimated entries are your best projection of the number of learners who will be entered for a qualification in a particular series. Estimated entries

should be submitted to OCR by the specified deadline. They are free and do not commit your centre in any way.

#### Final entries

Final entries provide OCR with detailed data for each learner, showing each assessment to be taken. It is essential that you use the correct entry code, considering the relevant entry rules.

Final entries must be submitted to OCR by the published deadlines or late entry fees will apply.

All learners taking A Level in English Language and Literature (EMC) must be entered for one of the following entry options:

Entry code	Title	Component code	Component title	Assessment type
H474	English Language and Literature (EMC)	01	Exploring non-fiction and spoken texts	External Assessment
		02	The language of poetry and plays	External Assessment
		03	Reading as a writer, writing as a reader	External Assessment
		04	Independent study: analysing and producing texts	Non Exam Assessment (postal moderation)
H474C*	English Language and Literature (EMC)	01	Exploring non-fiction and spoken texts	External Assessment
		02	The language of poetry and plays	External Assessment
		03	Reading as a writer, writing as a reader	External Assessment
		80	Independent study: analysing and producing texts	Non Exam Assessment (Carried forward)

\*Entry option H474C should only be selected for learners who are retaking the qualification who want to carry forward their mark for the non exam assessment.

## 4b. Accessibility and special consideration

Reasonable adjustments and access arrangements allow learners with special educational needs, disabilities or temporary injuries to access the assessment and show what they know and can do, without changing the demands of the assessment. Applications for these should be made before the examination series. Detailed information about eligibility for access arrangements can be found in the JCQ publication *Access Arrangements and Reasonable Adjustments*.

Special consideration is a post-assessment adjustment to marks or grades to reflect temporary injury, illness or other indisposition at the time the assessment was taken.

Detailed information about eligibility for special consideration can be found in the JCQ publication *A guide to the special consideration process*.

## 4c. External assessment arrangements

Regulations governing examination arrangements are contained in the JCQ *Instructions for conducting examinations*.

### Head of centre annual declaration

The Head of Centre is required to provide a declaration to the JCQ as part of the annual NCN update, conducted in the autumn term, to confirm that the centre is meeting all of the requirements detailed in the specification. Any failure by a centre to provide

the Head of Centre Annual Declaration will result in your centre status being suspended and could lead to the withdrawal of our approval for you to operate as a centre.

## 4d. Non exam assessment

Regulations governing arrangements for internal assessments are contained in the JCQ *Instructions for conducting non-examination assessments*.

### Approval of texts and tasks

Approval of non exam assessment texts and tasks is mandatory and centres must submit the chosen texts and tasks to OCR for approval using the *Text(s) and Task(s) Proposal Form*. This must be done every

series even if the same texts and/or tasks have been approved previously. Centres should wait for approval before learners begin working on their non exam assessment.

### Authentication of learners' work

Learners and centres must declare that the work is the learner's own.

Teachers must declare that the work submitted for internal assessment is the learner's own work by

submitting a centre authentication form (CCS160) for each internally assessed component. This should be sent to the moderator at the same time as the marks.

## Internal standardisation

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Centres must carry out internal standardisation to ensure that marks awarded by different teachers are

accurate and consistent across all learners entered for the component from that centre.

## Moderation

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The purpose of moderation is to bring the marking of internally assessed components in all participating centres to an agreed standard. This is achieved by checking a sample of each centre's marking of learners' work.

Following internal standardisation, centres submit marks to OCR and the moderator. If there are fewer than 10 learners, all the work should be submitted for moderation at the same time as marks are submitted.

Once marks have been submitted to OCR and your moderator, centres will receive a moderation sample request. Samples will include work from across the range of attainment of the learners' work.

The moderation for A Level in English Language and Literature (EMC) will be postal moderation.

Centres will receive the outcome of moderation when the provisional results are issued. This will include:

**Moderation Adjustments Report** – Listing any scaling that has been applied to internally assessed components.

**Moderator Report to Centres** – A brief report by the moderator on the internal assessment of learners' work.

## Carrying forward non exam assessment

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Learners who are retaking the qualification can choose either to retake the non exam assessment or to carry forward their mark for that component from the previous exam series. If a learner decides to carry forward their mark, they must be entered in the retake series using the entry code for the carry forward option H474C.

- Learners must decide at the point of entry whether they are going to carry forward the non exam assessment, or if they are going to retake it to count towards their result. It is not possible

for a learner to retake the non exam assessment and then choose whether the retake result or a carried forward result is used for certification.

- Learners can only carry forward from one year into the following year. Where the gap between the initial qualification and the retake is more than one year, carry forward is not permitted.
- A result for a non exam assessment component can only be carried forward once.

## 4e. Results and certificates

### Grade scale

A level qualifications are graded on the scale: A\*, A, B, C, D, E, where A\* is the highest. Learners who fail to reach the minimum standard for E will be Unclassified

(U). Only subjects in which grades A\* to E are attained will be recorded on certificates.

### Results

Results are released to centres and learners for information and to allow any queries to be resolved before certificates are issued.

Centres will have access to the following results information for each learner:

- the grade for the qualification
- the raw mark for each component
- the total weighted mark for the qualification.

The following supporting information will be available:

- raw mark grade boundaries for each component
- weighted mark grade boundaries for each entry option.

Until certificates are issued, results are deemed to be provisional and may be subject to amendment. A learner's final results will be recorded on an OCR certificate.

The qualification title will be shown on the certificate as 'OCR Level 3 Advanced GCE in English Language and Literature (EMC)'.

## 4f. Post-results services

A number of post-results services are available:

- **Enquiries about results** – If you are not happy with the outcome of a learner's results, centres may submit an enquiry about results.
- **Missing and incomplete results** – This service should be used if an individual subject result for a learner is missing, or the learner has been omitted entirely from the results supplied.
- **Access to scripts** – Centres can request access to marked scripts.

## 4g. Malpractice

Any breach of the regulations for the conduct of examinations and coursework may constitute malpractice (which includes maladministration) and must be reported to OCR as soon as it is detected.

Detailed information on malpractice can be found in the JCQ publication *Suspected Malpractice in Examinations and Assessments: Policies and Procedures*.

## 5 Appendices

### 5a. Overlap with other qualifications

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There is some overlap between the content of this specification and that of specifications in A and AS Level English Language and A and AS Level English Literature. Learners who enter for this A Level in

English Language and Literature (EMC) specification may not also enter for any other A level specification with the certification title English Language or English Literature in the same examination series.

### 5b. Avoidance of bias

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The A level qualification and subject criteria have been reviewed in order to identify any feature which could disadvantage learners who share a protected

Characteristic as defined by the Equality Act 2010. All reasonable steps have been taken to minimise any such disadvantage.



## 5c. Component 01: Exploring non-fiction written (W) and spoken (S) texts anthology

Diary	Samuel Pepys: Diary – <i>The Fire of London</i> , 1666	(W)
Essay	Jonathan Swift: <i>A Modest Proposal</i> , 1729	(W)
Speech	Chief Joseph: <i>Surrender Speech</i> , 1877 and <i>Visit to Washington DC</i> , 1879	(S)
Diary	Captain Robert Scott: <i>The Last Expedition – Final Entries</i> , 1912	(W)
Letters	Letters between Edward and Helen Thomas, 1917	(W)
Etiquette Guide	Emily Post: <i>Advice on Conversation</i> , 1922	(W)
Speech	Edward VIII: <i>Abdication Speech</i> , 1936	(S)
Newspaper Obituary	Alistair Cooke: <i>The Death of Marilyn Monroe</i> , 1962	(W)
Graphic Non-Fiction	Marjane Satrapi: <i>Persepolis – ‘Kim Wilde’</i> , 2000	(W)
Diary	Alan Bennett: <i>Diary</i> , 2000	(W)
TV Presentation	Jamie Oliver: TV Show – <i>Speaking to Camera</i> , 2001	(S)
TV News Interview	Jeremy Paxman: <i>Interview with Dizzee Rascal and Valerie Amos</i> , Newsnight, 2008	(S)
Satire	Craig Brown: <i>Obama Buys Ice-cream</i> , 2009	(W)
Children’s TV Script	CBBC’s <i>Horrible Histories: The Stone Age Report</i> , May 2009	(S)
Charity Advert	NSPCC: <i>Hello, Can You Help Me?</i> 2000–	(W)
Evidence to a Committee	Russell Brand: <i>Evidence to a Parliamentary Select Committee</i> , 2012	(S)
Political Speech	Julia Gillard: <i>Speech to Parliament</i> , 2012	(S)
Radio Lecture	Grayson Perry: <i>Reith Lecture</i> , 2013	(S)
Twitterfeed	Caitlin Moran: <i>Twitter Conversation</i> , 2014	(W)
Sports Commentary	Ed Leigh and Tim Warwood: <i>The Snowboarding Final</i> , Sochi, 2014	(S)

## 5d. Component 02: The language of poetry and plays text list

### Section A: Poetry

William Blake: *Songs of Innocence (I) and Experience (E)*:

- Introduction (I)
- The Ecchoing Green (I)
- The Garden of Love (E)
- Nurse's Song (I)
- Nurse's Song (E)
- The Divine Image (I)
- The Human Abstract (E)
- The Clod and the Pebble (E)
- The Chimney-Sweeper (I)
- The Chimney-Sweeper (E)
- London (E)
- Holy Thursday (I)
- Holy Thursday (E)
- The Lamb (I)
- The Tyger (E)

Emily Dickinson: *The Complete Poems*:

- I felt a Funeral, in my Brain
- There's a certain Slant of light
- This World is not Conclusion
- It was not Death, for I stood up
- One need not be a Chamber – to be Haunted
- Because I could not stop for Death
- My life had stood – a Loaded Gun
- He fumbles at your Soul
- After great pain, a formal feeling comes
- I heard a Fly buzz – when I died
- I like to see it lap the Miles
- The Soul selects her own Society
- The Soul has Bandaged moments
- Going to Heaven!
- A narrow Fellow in the Grass

**Section A: Poetry****Seamus Heaney: *Opened Ground: Poems 1966–1996***

- Death of a Naturalist
- Churning Day
- Fodder
- Anahorish
- The Tollund Man
- Funeral Rites
- Punishment
- Strange Fruit
- Act of Union
- Oysters
- The Toome Road
- A Kite for Michael and Christopher
- The Haw Lantern
- Mycenae Lookout
- Postscript

**Eavan Boland: *New Collected Poems***

- *Painting Back from Market* by Chardin
- The Famine Road
- Naoise at Four
- From the Irish of Pangur Ban (for Mairin)
- Anorexic
- Degas's Laundresses
- Woman in Kitchen
- The New Pastoral
- The Oral Tradition
- An Irish Childhood in England: 1951
- The Black Lace Fan my Mother Gave Me
- Object Lessons
- This Moment
- White Hawthorn in the West of Ireland
- The Pomegranate

<p><b>Section A: Poetry</b></p>	<p>Carol Ann Duffy: <i>Rapture</i></p> <ul style="list-style-type: none"> <li>• You</li> <li>• Hour</li> <li>• Rapture</li> <li>• Elegy</li> <li>• Betrothal</li> <li>• Love</li> <li>• New Year</li> <li>• Answer</li> <li>• Wintering</li> <li>• Write</li> <li>• Grief</li> <li>• Ithaca</li> <li>• Epiphany</li> <li>• The Love Poem</li> <li>• Over</li> </ul>
	<p>Jacob Sam-La Rose: <i>Breaking Silence</i></p> <ul style="list-style-type: none"> <li>• Song for a Spent 100w Bulb</li> <li>• Talk This Way</li> <li>• Make Some Noise</li> <li>• Magnitude</li> <li>• Turning Darker Still</li> <li>• After Lazerdrome, McDonalds, Peckham Rye</li> <li>• Speechless I</li> <li>• Speechless II</li> <li>• Speechless III</li> <li>• Speechless IV</li> <li>• Speechless V</li> <li>• An Undisclosed Fortune</li> <li>• Plummeting</li> <li>• A Spell for Forgetting a Father</li> <li>• Here, Spirits</li> </ul>
<p><b>Section B: Plays</b></p>	<ul style="list-style-type: none"> <li>• Shakespeare: <i>Othello</i></li> <li>• Oscar Wilde: <i>The Importance of Being Earnest</i></li> <li>• Tennessee Williams: <i>A Streetcar Named Desire</i></li> <li>• Brian Friel: <i>Translations</i></li> <li>• Timberlake Wertenbaker: <i>Our Country's Good</i></li> <li>• Jez Butterworth: <i>Jerusalem</i></li> </ul>

## 5e. Component 03: Reading as a writer, writing as a reader text list

<b>Section A: Reading as a writer</b>	<ul style="list-style-type: none"><li>• Charlotte Brontë: <i>Jane Eyre</i></li><li>• F Scott Fitzgerald: <i>The Great Gatsby</i></li><li>• Chinua Achebe: <i>Things Fall Apart</i></li><li>• Arundhati Roy: <i>The God of Small Things</i></li><li>• Ian McEwan: <i>Atonement</i></li><li>• Jhumpa Lahiri: <i>The Namesake</i></li></ul>
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## 5f. Component 04: Independent study: analysing and producing texts text list

<b>Section A: Analytical and comparative writing</b> The post-2000 texts are marked *.	<ul style="list-style-type: none"><li>• George Orwell: <i>Down and Out in Paris and London</i></li><li>• Jenny Diski: <i>Skating to Antarctica</i></li><li>• Alexander Masters: <i>Stuart A Life Backward*</i></li><li>• Allie Brosh: <i>Hyperbole and a Half*</i></li><li>• Bill Bryson: <i>The Lost Continent</i></li><li>• Anon: <i>I am The Secret Footballer*</i></li><li>• Anna Funder: <i>Stasiland*</i></li><li>• Jeannette Winterson: <i>Why Be Happy When You Could be Normal?*</i></li><li>• Stephen Grosz: <i>The Examined Life*</i></li><li>• Solomon Northrop: <i>Twelve Years a Slave</i></li><li>• Truman Capote: <i>In Cold Blood</i></li><li>• Xinran: <i>What the Chinese Don't Eat*</i></li></ul>
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## 5g. Text(s) and Task(s) Proposal Form

### English Language and Literature (EMC)

Level 3 Advanced GCE, H474 (04) non exam assessment

Independent study: analysing and producing texts – Text(s) and Task(s) Proposal Form

The purpose of this form is to ensure that the text(s) and task(s) combinations chosen are suitable.

This form must be submitted to OCR before your candidates begin their tasks. More information about this process, including details of the submission deadline for this form and expected turnaround times, can be found in the *OCR Admin Guide and Entry Codes: 14-19 Qualifications* which can be downloaded from the OCR website: [www.ocr.org.uk](http://www.ocr.org.uk)

Complete this form electronically and return it using either the 'Submit' button at the bottom or by saving and attaching to an email to [textandtaskapprovals@ocr.org.uk](mailto:textandtaskapprovals@ocr.org.uk).

Centre Name

Centre Number

Staff Name

Position at centre

Contact email

Contact telephone

Year of entry

Task 1 – Analytical and comparative essay (1500 – 2000 words): Learners select one text from the prescribed list of non-fiction texts and one free-choice text. One of the texts must be post-2000. The free-choice text must be a text published in book form, drawn from any genre.

**Provide the author and title of the free-choice text(s) in the box below. Please indicate post-2000 texts with an \*.**

**Provide the Task 1: Analytical and Comparative essay title(s) in the box below.**

Task 2 – Original non-fiction writing: Learners write a piece of original writing in a non-fiction form (1000 – 1200 words) and a short introduction (150 words).

**Provide the Task 2: Original non-fiction writing task(s) below.**

5

I confirm that the text(s) and task title(s) I have provided:

- are the full list of text(s) and task title(s) combinations that will be used by my candidates
- will allow access to the full range of marks.

**SUBMIT BY EMAIL**

**SAVE AND EMAIL LATER**



## Information and guidance

OCR will confirm receipt of this Text(s) and Task(s) Proposal Form.

OCR may, on occasion, require further details of your text(s) and/or task title(s) prior to approval, in which case we will contact you.

OCR will provide confirmation to you once your text(s) and task title(s) have been approved.







# Your checklist

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

- Bookmark [ocr.org.uk/alevelenglishlanguageandliterature](https://ocr.org.uk/alevelenglishlanguageandliterature) for all the latest resources, information and news on AS and A Level English Language and Literature
- Be among the first to hear about support materials and resources as they become available – register for English updates at [ocr.org.uk/updates](https://ocr.org.uk/updates)
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