



Year 11 Induction

A-level English Literature



What does the A-level course entail?

- OCR A-level English Literature: <https://www.ocr.org.uk/Images/171200-specification-accredited-a-level-gce-english-literature-h472.pdf>
- 3 components.
- Components 1 and 2 are examined units (2 hours and 30 minutes) and are equally weighted at 40% each.
- Exams are closed book.
- Component 3 is the Non-Examined Assessment unit, weighted at 20%.

Assessment Objectives

3b. Assessment objectives (AO)

There are five assessment objectives in the OCR A Level in English Literature.

These are detailed in the table below. Learners are expected to demonstrate their ability to:

	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.

Assessment Objectives: Weightings

AO weightings in A Level in English Literature

The relationship between the assessment objectives and the components is shown in the following table.

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%

Component 1 = Drama and Poetry pre-1900

- Section 1 = Shakespeare (*The Tempest*)
 - Printed extract → analysis of use of language and its dramatic effects (15 marks)
 - Critical perspective about the play → argue how far you agree, supporting your argument with reference to different interpretations (15 marks)
- Section 2 = a pre-1900 drama (*A Doll's House*) and a pre-1900 poetry text (*The Merchant's Prologue and Tale*)
 - General critical perspective → consider this view in light of your studied texts, drawing on contextual factors (30 marks)

Component 2 = Comparative and Contextual Study

- Genre based → dystopia (*Nineteen Eighty-Four* and *The Handmaid's Tale*)
- Section 1 = an unseen extract from the genre → critical appreciation, relating to your knowledge of the genre and wider reading (30 marks)
- Section 2 = a critical perspective about the genre → argue how far you agree, supporting your argument with reference to the core texts and wider reading, drawing on contextual factors (30 marks)

Component 3 = NEA

- Post-1900* prose, poetry and drama texts (* at least one must be post-2000).
- Task 1 (1,000 words) = EITHER a close, critical reading of one of the texts; OR a recreation of one of the texts + a commentary (15 marks)
- Task 2 (2,000 words) = a comparative essay on the other two texts (25 marks)

How is the course set up?

- 10 hours per fortnight.
- These will be divided equally across the two teachers.
- Your teachers will take an equal share in delivering the course.

Summer Task (Compulsory)

- https://www.springwoodhighschool.co.uk/_site/data/files/users/2/6th%20form/2020%20summer%20tasks/y12/F2F2D3EB1054DE418E35570B172E2786.pdf
- Read the short story *The Ones Who Walk Away From Omelas* by Ursula Le Guin.
- Task:
"This short story is an accurate depiction of an ideal world."
How far do you agree with this statement?

Summer Task

"This short story is an accurate depiction of an ideal world."

How far do you agree with this statement?

In your answer you should:

- Construct a coherent argument with an introduction and conclusion;
- Comment on language choices;
- Comment upon form and structure;
- Refer to the central ideas of the text;
- Explore the context of the story where relevant;
- Offer alternative critical judgements.

We will be looking for a high level of accurate written expression in your response.

Summer Task

	No Evidence (4)	Starting (3)	Competent (2)	Mastery (1)
1. Written Expression				
2. Effective use of quotations				
3. Essay Structure				
4. Understanding of an Unseen Text				
5. Analysis of language choices				
6. Analysis of form and structure				
7. Identification of central themes/ideas				
8. Apt and accurate use of contextual information				
9. Apt and accurate use of alternative critical judgements				
10. ATL/suitability for the course				

Reading List

- https://www.springwoodhighschool.co.uk/_site/data/files/users/2/6th%20form/2020%20summer%20tasks/y12/530FDF254B4E22956F275AA5EC3945B0.pdf
- A-level texts.

Additional tasks (optional)

- https://www.springwoodhighschool.co.uk/_site/data/files/users/2/6th%20form/2020%20summer%20tasks/y12/EEF2CF39E59B5C2272CB621EB894D058.pdf
- These tasks are all directly linked to the course and will provide some grounding for your study of English Literature.

Virtual Induction Lesson

- Read the poem *Mary's Song* by Sylvia Plath.
- Be ready to discuss your reading of the poem in the live Q+A session.
- Some useful contextual information:
 - Plath was a female writer in the 50s and 60s
 - She wrote about female experience; against the backdrop of second wave of feminism
 - She was a confessional poet
 - She suffered with her mental health → suicide
 - Difficult relationship with her husband (poet Ted Hughes)
 - Her father was Austrian: negative associations; she viewed herself as the binary opposite

Virtual Induction Lesson

- Vocab:
 - tallow = a hard, fatty substance from rendered animal fat, used to make candles.
 - heretic = a person who holds a belief or viewpoint that is at odds with an established societal religious belief.
 - pall = a cloth spread over a coffin or a dark cloud of smoke.
 - cicatrix = the scar of a healed wound.
 - precipice = a high, steep rock face or cliff, usually jutting out.
 - incandescent = light produced from something that is heated or a strong and passionate feeling of emotion.
 - holocaust = destruction or slaughter on a mass scale.

Virtual Induction Lesson

- Some prompts and questions to help you with your exploration:
 - What do you think are the key themes/concerns of this poem?
 - From whose perspective might this poem be written? Think about poet and persona. Who is 'Mary'?
 - How does the 'narrative' of this poem progress? Can you see a relationship between stanzas?
 - What can you say about Plath's language choices? Are there any lexical choices that really stand out to you? Why? Imagery? Tone? Connotations? Sound patterning?
 - What can you say about Plath's structural choices? You might want to consider stanza construction; line length; choice of tense; lack of conformity to a standard poetic form. Why might Plath have made these choices?
 - What is your personal response to the poem? Do you like it? Is it relatable?

See you at the Q+A!

- Any queries before then:
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