

A LEVEL

NEA Guide

ENGLISH LANGUAGE AND LITERATURE (EMC)

H474

For first teaching in 2015

**Theme: Independent study: analysing
and producing texts Non-exam
assessment guide (Component 04)**

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What is the Non-Examined Component?

Component 4, *Independent study: analysing and producing texts* is the non-examined assessment. This component comprises of two tasks that are marked and moderated by the centre and standardised by the Awarding Body.

In this section we outline each of the tasks and explore how you might administer, set up and deliver the NEA component.

Task 1: Analytical and comparative writing

- Students write one essay of between 1500 and 2000 words that explores the relationships between a non-fiction text selected from the list set by OCR (page 11 of [the specification](#)), and a second free choice text.
- The second text can be of any type or genre but must have been formally published in book form.
- One of these texts must have been published post-2000.
- No core set texts from Components 1, 2 or 3 may be used, even if these are not studied for the exam.
- Student choice and autonomy should be reflected in the choices of text and the focus of the comparison in Task 1.

Task 2: Original non-fiction writing

- Students create one piece of original writing in a non-fiction form of between **1000 and 1200 words**.
- The piece of original writing should be preceded by a **150-word introduction**, presenting choices of topic, form, audience, and purpose made, along with a brief consideration of how these decisions have led to particular choices of language and structure.

The non-examined component (NEA) gives candidates an opportunity to work independently, pursuing a particular interest and building on the skills developed elsewhere in the A Level. The more the NEA can be integrated with the other components, the more rewarding and successful it is likely to be.

- The study of anthology texts for Component 1, *Exploring non-fiction and spoken texts* is likely to be particularly relevant: skills of close analytical work (AO1, AO2) for Task 1; knowledge and understanding and of non-fiction forms for Task 2 (AO5, AO2).
- Work undertaken for Component 3, *Reading as a writer, writing as a reader* will also feed into the NEA: literary analysis of the novel studied for Section A; the replication of genre conventions and creativity in Section B.
- Integration of topics and forms between the two tasks of the NEA can be a good strategy too – students can develop topics and forms explored in Task 1 in their original writing for Task 2.

The emphasis in the NEA is on deep, individualised, and extended work. The two tasks allow candidates to apply synoptically their knowledge and skills, demonstrating the coherent learning that has taken place across the course.

Setting up NEA study

The most successful work for this component:

- draws on student experience, interests, and enthusiasms
- is informed by study undertaken elsewhere in the A Level
- emerges from supported independent work undertaken by students.

When it comes to setting up NEA study in your centre, there are lots of ways in which you can approach the texts from the OCR specification. We have outlined some of the most popular approaches below:

- Students are given a complete free-choice of texts from the Component 4 set text list – a ‘book-box’ approach could be taken here with students browsing and researching a range of the texts before selecting a specific one.
- Drawing on their experience of studying non-fiction texts for Component 1 students choose a non-fiction form that they would like to focus on – reportage, memoir, confession, satire, travel writing, multimodal etc. and choose a Component 4 set text that matches this form.
- Students explore extracts from a range of the Component 4 set texts, before individually choosing one of these texts as their chosen one for further study.
- All students in a group study the same non-fiction text from the Component 4 set text list in the specification (page 11). If this approach is taken then teaching of this text should be kept as broad as possible, focusing on ideas and effects, and the variety of ways the text can be read.

For many students, the choice of an appropriate paired text will emerge from their own reading, or via recommendations or reviews from others. Likewise, reviewing long/shortlists for literary and non-fiction prizes, such as the Booker, Costa, Forward, Orwell and Baillie Gifford prizes can be a productive starting point.

Most of these approaches reward a supported self-study way of working, with students working individually or in pairs/small groups to make discoveries about the texts, followed by report-back sessions with a teacher. Students can be encouraged to make detailed notes on the text as they read – topic, ideas, attitudes, structure, impact, reader-response etc. In addition, a few short sections can be extracted – perhaps of similar length to the non-fiction texts anthology in Component 1 – for detailed analysis of language effects. These can later form part of the analysis in Task 1. This also functions as effective revision of skills for the other components.

Task 1

Introducing analytical and comparative writing

In Task 1, students are writing a comparative, analytical essay of between 1500 and 2000 words comparing a non-fiction text selected from the list set by OCR, and a second free choice text.

It is important that students understand that the second free-choice text must have been originally published in book form and that one of the two texts must have been published post-2000.

This essay is assessed on AO4, AO1, AO3 and AO2.

- AO4 is the dominant assessment objective, reflecting how the relationships between texts is at the heart of this task. Several types of connection can be explored – themes, attitudes and values, multimodal elements, stylistic choices etc.
- As in all elements of this qualification Task 1 analysis should explore how meanings are constructed through language choices (AO2), using an appropriate range of terminology drawn from linguistic and literary concepts and methods (AO1).
- An exploration of the contexts in which the texts studied exist – particularly the contexts of genre and the impact on reader-response (AO3).

How to make text selections

It is likely that your students will need guidance in selecting appropriate and stimulating texts, and approaches for comparative analysis in Task 1. One of the challenges of delivering the NEA is how to balance student independence and teacher guidance. The NEA does require, and reward, a different way of working to the examined components. The [specification](#) makes clear what kinds of input it is permitted for teachers to make in working with students on this component (Section 3f, page 16).

Task 1 does tend to be most successful when students are able to choose a second text independently and to research, plan and edit their own work. It is likely that they will require some support and guidance in this process.

- The second text can be another text from the Component 4 list – or a text from any literary genre or non-fiction form.
- It is important that a clear link is established between the two texts, but students should embrace contrast too: be that different attitudes, modes, or forms.
- Many students choose to pair the set Component 4 non-fiction text with a literary text, enabling discussion of the effects of form on the treatment of ideas and on reader-response.

These texts do not need to have come from an established canon, but they should offer sufficient challenge and learning opportunity. It would seem a missed opportunity to develop wider reading if students use texts they have already studied, or ones that are aimed at much younger-aged students.

As a non-examined component, students can follow their individual interests and to explore a wider range of texts. The skills of stylistic analysis developed over the course can now be applied with the benefit of time and research to produce a deeper exploration of linguistic and literary techniques and choices. This analysis involves consideration of connections and relationships between texts, which will influence an effective choice of linked texts.

We have provided some initial suggestions later in this guide (please see the [Suggested text pairing for set texts](#) section).

How to construct a successful Task 1 title

The best Task 1 titles guide students in the production of a coherent comparative essay and signpost the assessed AOs. Clear and purposeful titles also allow external moderators to engage fully with the arguments made and the centre-assessments given. Whatever the link being explored between the texts (themes and ideas, attitudes and values, stylistic and structural features) there will be common elements in the most effective titles.

Here are three examples of titles where we explore what makes them effective:

(1) “All human beings have three lives: public, private, and secret.” In light of Marquez’ statement, compare the ways Funder and Eggers present the clash between private and public lives in *Stasiland* and *The Circle**

- Using the key AO4 term ‘compare’ helps foreground the exploration of connections between the two texts studied
- The focus of the comparison is discrete – an aspect of the authoritarian world of East Germany and Eggers’ fictional dystopia – from what are a much broader set of connections between the texts. This makes the challenge of comparing extended texts more manageable
- Using the authors’ names, as well as the titles of the texts, views the texts as constructs, and that the effects being discussed are authorial choices
- The word ‘present’ works in the same way, encouraging a focus on the language in which the ideas being compared is encoded, and the likely impact on a reader
- The word ‘clash’ makes the connection of both texts to topic - the shared and unsustainable tension of life in an authoritarian society.

(2) Explore the effects achieved by the inversion of time in Alexander Masters’ *Stuart: A Life Backwards* and Martin Amis’ *Time’s Arrow*.

- Another task that explores a set Component 4 non-fiction text with a work of contemporary literature – in this case an aspect of structure across both texts
- The title is clear, direct, and purposeful
- ‘Explore the effects’ is a helpful formulation, encouraging an exploration of detail across both texts
- ‘effects *achieved*’ foregrounds consideration of reader-response.

(3) Connections and departures: a comparison of Allie Brosh’s *Hyperbole and a Half* and *Solutions and Other Problems* (2020)

- This task explores two multimodal non-fiction texts
- This title, although less specific in its focus, explores obviously comparable texts by the same author
- ‘Connections and departures’ foregrounds AO4.

Task 2

Introducing original non-fiction

Students produce a **1,000 to 1,200-word** piece of **original writing in a non-fiction form**, thus extending the range of original writing produced in the A Level beyond the narrative piece produced for Component 3.

The work should be preceded by a **150-word introduction**, outlining some of the key choices of language, form, and structure.

This piece is assessed on AO5 and AO2:

- AO5 is the dominant assessment objective for this piece, reflecting the value placed on students producing imaginative and ambitious original writing for this task.
- AO2 is also assessed across both parts of the task and can be demonstrated explicitly in the introduction and implicitly in the choices made in the original writing.

How to set up a successful non-fiction piece

The best work for Task 2 is both creative and crafted: it emerges from the student's own interests and experience and is written in a way that draws on prevailing forms and techniques. This work is bold, ambitious, and relevant, and emerges from a secure understanding of genre conventions. Quasi-spontaneous spoken-language texts such as interviews, talk show excerpts and unscripted podcasts are not appropriate. Constructed transcripts of imagined spoken language encounters do not fulfil the requirement for this work to be crafted non-fiction.

The writing should have a real-world application and a clear sense of audience and purpose. Students should ask themselves: where specifically would this text appear and who would read it?

Below are some things to consider when setting up a successful Task 2.

1. Using style models

By the time students undertake the NEA they will have already encountered a range of text-types elsewhere in the course. The text types in the non-fiction anthology for Component 1 offer a good grounding in non-fiction genre conventions (see below) but students need not be limited by these text types. Students will have knowledge and experience of other forms of written and spoken English, perhaps particularly drawn from new media.

They should be encouraged to gather and explore a variety of appropriate style models before commencing their own Task 2 writing. These style models may cover different topics to those that the student wishes to explore but will allow them to identify key aspects of form and will function as a guide in the construction of their own text. It is not a case of rigidly reproducing something already in existence – but accurately and convincingly reflecting in their own writing an understanding of text types. Students can work in small groups sharing their discoveries about text conventions of the most popular written and spoken non-fiction forms.

2. Drawing on Component 1 text-types

The anthology of non-fiction texts for Component 1 covers a wide range of text types, both written and spoken: diaries; speeches; letters; obituaries; newspaper reviews; graphic non-fiction and more. This is a rich resource on which to draw. Short writing exercises in the style of some of these pieces can be helpful in consolidating understanding. Accompanying these pieces of writing with short 'commentaries' on the effects identified/replicated helps reinforce the learning. It could be that a student responds very strongly to a particular anthology text and wants to produce some self-writing in the style of Maggie O'Farrell, or a graphic non-fiction extract inspired by *I Was Their American Dream*, or a music review in the style of the *Guardian* piece on Beyonce and Jay-Z.

3. Encouraging student-sourced text types

Encouraging students to find other text-types helps broaden the range of possibilities; each sourcing one (anthology-length) text or extract each. It can be motivating if they are encouraged to source texts on topics for which they have a particular knowledge and enthusiasm and drawn from those media the students themselves consume. Students can work in pairs on these texts – categorising, analysing, replicating. Out of the above activities they can then select a mode or form which they would like to produce.

It is worth reiterating at this point that spontaneous spoken language texts – such as interviews or commentaries on live events are not appropriate text-types for the original writing. Students should certainly be encouraged to produce writing in spoken mode if they wish – but, as mentioned above, this needs to be script rather than transcript; a text written to be spoken.

It is important that the identification of text type is as specific as possible. For example, a generic 'broadsheet newspaper article' can sometimes lead to quite formless writing, whereas an editorial, an investigative or opinion piece in the style of a particular named journalist for a particular newspaper will be more convincing and effective.

4. Choosing a topic of genuine interest

This component seeks to encourage student enthusiasm and reward knowledge and expertise. Where students write in forms that are real to them, and on topics they think are important, they often engage deeply with this task. Some of the best work in recent sessions has drawn on personal experience – family history, political/campaigning activity, part-time work, sports and activities, life stories from the digital world. Drawing on this knowledge and packaging and crafting it for a particular form and audience, for either a persuasive or informative purpose, can be highly effective.

5. Selecting appropriate genres and purpose for topic

It is important to create a good fit between the topic and the text-type chosen. Some forms will suit topics and purposes better than others. For example, a speech, or TED-talk style lecture, is likely to be most effective if it has a persuasive purpose and on topic of contemporary interest that would draw an audience. Such a form would allow for the use of rhetorical devices to directly engage with that audience.

If the student wanted to explore a topic that is more niche, or personal, and wanted to inform more than persuade then a written and less demonstrative form might work better. To make the right decision about matching form and purpose to topic students can draw on the examples from the style models they have studied.

6. Thinking about contexts

Encouraging students to think closely about the context in which their writing would appear is important too. It is not the intention to limit students only to the kinds of contexts where they might actually produce a text, such as a speech or talk delivered in school, college, or local community context. Other contexts are equally acceptable, so long as students are demonstrating their expertise and understanding of a non-fiction forms and modes, rather than straying into territory that is fictional and imagined, and that they broadly follow the kinds of practices adopted by non-fiction writers.

For instance, they could write biography, in which they research an aspect of the life of an individual and consider how to shape this as biographical writing, drawing on their reading of inventive biography, as in *Stuart: A Life Backwards*. The shaping here is crucial: However, an imagined interview with a famous person, dead or alive, would not be acceptable as the writing of the responses of the interviewee would be entirely fictional.

7. Establishing a primary purpose

It is most likely that students will write for a persuasive or informative purpose in this task. Narrowly instructional pieces are unlikely to demonstrate the flair and originality in AO5 required of Levels 5 and 6. Writing to entertain as a primary purpose will be demonstrated by the writing in Component 3 Section B. Informative pieces, especially

those based on researched material, need to lift themselves clear of their sources: shaping the material for an audience, form and purpose is the key here. The reproduction of largely unmediated material, be that researched information or personal experience, is unlikely to demonstrate enough craft to gain marks in the top levels.

How to prepare the 150-word introduction

The 150-word introduction to Task 2 serves to identify some key elements of the original writing that students would like to draw attention to, indicating how their writing reveals understanding of the chosen genre and its techniques. Perhaps the most important things to bear in mind with this element are:

- this is an introduction to the writing as opposed to a commentary on it (such as students will produce in Section B of Component 3)
- as an introduction it will focus on decisions made for the writing process – choices of form, purpose, topic, and audience
- it will include some sense, and exemplification, of how these decisions have led to particular choices of language
- some examples of relevant style models used can be helpful.

The introduction must be written succinctly, to achieve this within the word count. Students should write the introduction as if to a fellow writer (the actual audience being the teacher/moderator) who is familiar with the scope of non-fiction genres encountered over the course. They should be as specific as possible about the genre, indicating any cross-over aspects.

Example 1

My text is a piece of feature journalism, with autobiographical elements, aiming to create childhood feelings most readers can identify with, so using literary and rhetorical techniques: the use of a 'hook' at the beginning; creating cohesion with an echo of first sentence in the last; use of short and minor sentences for impact; personalisation of the bully and victim; final irony; use of emotive lexis; triple structures, etc. (69 words)

This account of genre will inevitably include reference to subject matter and purposes ("create childhood feelings ... can identify with"). Though it is helpful for students to identify an audience for their writing it is also the case that many texts are of broad interest, rather than addressed to narrow, niche audiences (for instance young people, or particular social groups) and therefore it is only worth commenting on audience if there is something significant to say (for instance that it is addressed to a specialist readership of rock music lovers, or fans of a particular sport).

Having stated significant contextual factors succinctly (as in the example above), candidates can use the introduction to pinpoint the approach or techniques they used to achieve this. The reference to 'feature journalism ... literary and rhetorical techniques' is then exemplified with a few specific examples. These kinds of brief comments allow the writer either to point out other techniques used or go into more detailed explanation of the most important.

Example 2

I really enjoyed reading Lena Durham's vivid characterisation of her sister in 'Not That Kind of Girl' with its mix of humour and pathos and this encouraged me to pay homage to one of my own memorable family members, my grandma. Writing about my grandma has allowed me to memorialise this headstrong woman who often left us, her family, shaking our heads in either wonder or despair.

In order to create a vivid picture of my grandmother I developed a retrospective perspective on the events from where I am writing now, several years since she died. I have sought to filter the feelings of my younger self through the greater understanding I now have and to convey something of the journey I have gone on from some embarrassment to awe in my estimation of her.

I sought to convey my grandmother's uniqueness through the use of direct speech. Her spoken style, with all its oddities, was a key component of her and I have sought to convey that and by doing so make her real. (175 words)

The opening of this introduction is very effective. It immediately references a relevant style model as well as identifying key aspects of the treatment of the topic – the use of humour and pathos. It also conveys a keen sense of personal engagement with the task – ‘pay homage’ and ‘my grandma.’ The next comment effectively picks up on the humour and pathos characteristics referenced in the style model. It also conveys a strong sense of real-world purpose for the writing beyond the requirements of the component.

This is an impressive evaluation of choices of perspective – it is personal, informed, informative about the writing choices. That being said, it is over the stated word count and could stand to be expressed slightly more succinctly at times (e.g. removing the repeated “I have sought to convey that”).

Suggested text pairings for set texts

In this section we've provided some ideas for possible partner texts for each of the set coursework texts. We've made sure that at least one of the two texts is a post-2000 text as per the specification rubric. Post-2000 texts are signalled with an asterisk (*) in the list below.

These suggestions are not exhaustive but are designed to give you some ideas for the rich variety of pairings that are possible for the non-fiction coursework comparative essay (Task 1).

The free choice text can be a second non-fiction text, or a text from any other genre, provided that it has been published in book form at some point in its life. So, for instance, blogs that have been published as a book are permitted but blogs that are only online are not.

It is permissible for students to choose two texts from the set text list, so long as one is a post-2000 text.

We have not grouped the suggestions that follow under headings like travel, memoir, reportage, journalism, biography and so on because fruitful connections might be made in lots of different ways. For instance, *Skating to Antarctica* might lend itself to being compared with other memoirs, travel writing, writing about Antarctica, poetry about the inner life or states of mind, non-fiction about psychological trauma, texts that cross genres in interesting ways, texts about childhood in a range of genres, texts that use snow and whiteness as a central image and so on.

The lists on the next page are very much a starting point for students and teachers to find interesting comparisons between texts.

***Down and Out in Paris and London* by George Orwell (1933)**

- *Thames: Sacred River** by Peter Ackroyd (2007)
- *Flâneuse: Women Walk the City in Paris, New York, Tokyo, Venice and London** by Lauren Elkin (2016)
- *Walking Home** by Simon Armitage (2001)
- *Pies and Prejudice** by Stuart Maconie (2007)
- *Chavs: The Demonisation of the Working Class** by Owen Jones (2011)

***Stasiland** by Anna Funder (2003)**

- *The City & the City** by China Mieville (2009)
- *An Evil Cradling* by Brian Keenan & John McCarthy (1992)
- *East West Street: On the Origins of Genocide and Crimes Against Humanity** by Philippe Sands (2016)
- *Bloc Life: Stories from the Lost World of Communism** by Peter Molloy (2008)

- *A Woman in Berlin* by Marta Hillers (1954)
- *All That I Am** by Anna Funder (2011)

Skating to Antarctica by Jenny Diski (1997)

- *The Music Room** by William Fiennes (2009)
- *The House at Sugar Beach** by Helene Cooper (2008)
- *The Outrun** by Amy Liptrot (2015)
- *The Yellow House** by Sarah M. Broom (2019)
- *Into Thin Air: A Personal Account of the Mt. Everest Disaster* by Jon Krakauer (1997)
- *The Life and Times of the Thunderbolt Kid** by Bill Bryson (2006)
- *Dotter of her Father's Eyes** by Mary Talbot & Bryan Talbot (2008)

The Lost Continent by Bill Bryson (1989)

- *An Age of License** by Lucy Knisley (2014)
- *How I Escaped my Certain Fate** by Stewart Lee (2010)
- *Moranthology** by Caitlin Moran (2012)
- *Is Everyone Hanging Out Without Me? (And Other Concerns)** by Mindy Kaling (2011)
- *The Office: The Scripts** by Ricky Gervais and Stephen Merchant (2002)
- *Wild: From Lost to Found on the Pacific Crest Trail** by Cheryl Strayed (2012)

In Cold Blood by Truman Capote (1966)

- *Memorial Drive: A Daughter's Memoir** by Natasha Trethewey (2020)
- *A Life Inside: A Prisoner's Notebook** by Irwin James (2003)
- *Hey Nostradamus** by Douglas Coupland (2003)
- *Injustice by Life and Death in the Courtrooms of America** by Clive Stafford Smith (2012)
- *Zeitoun** by Dave Eggers (2009)
- *Journalism** by Joe Sacco (2012)
- *Columbine** by Dave Cullen (2009)
- *The Riots** by Gillian Slovo (2011)
- *The Fact of a Body: A Murder and a Memoir** by Alexandra Marzano-Lesnevich (2017)

Hyperbole and a Half by Allie Brosh* (2013)

- *Look, Claire! Look!** by Claire Pollard (poetry) (2005)
- *Selected Poems* by Sylvia Plath (ed. Ted Hughes, poetry) (1981)
- *The Secret Diary of Adrian Mole Aged 13¾* by Sue Townsend (1982)

- *Maus* by Art Spiegelmann (1986)
- *Imagine Wanting Only This** by Kristen Radtke (2017)
- *The Arab of the Future: A Childhood in the Middle East, 1978-1984** by Riad Sattouf (2015)
- *The Collected Schizophrenias: Essays** by Esmé Weijun Wang (2019)

***The Examined Life** by Stephen Grosz (2012)**

- *How To Be A Woman** by Caitlin Moran (2011)
- *The Lady in the Van* by Alan Bennett (1999)
- *Poppy Shakespeare** by Clare Allan (2007)
- *The Man Who Mistook His Wife for a Hat and Other Clinical Tales* by Oliver Sacks (1985)
- *Fight Club* by Chuck Palahniuk (1999)
- *Keeper** by Andrea Gillies (2009)
- *Stoner* by John Williams (1965)

***Stuart: A Life Backwards** by Alexander Masters (2005)**

- *Flaubert's Parrot* by Julian Barnes (1984)
- *Educated** by Tara Westover (2018)
- *A Cup of Water Under My Bed** by Daisy Hernández (2014)
- *The Lost Child of Philomena Lee** by Martin Sixsmith (2009)
- *Wolf Hall** by Hilary Mantel (2009)
- *The Emigrants* by W. G. Sebald (1992)
- *Long Walk to Freedom* by Nelson Mandela (1994)
- *Dreams from my Father* by Barack Obama (1995)
- *I am Malala** by Malala (2012)

***Why Be Happy When You Could be Normal?** by Jeannette Winterson (2011)**

- *Father and Son* by Edmund Gosse (1907)
- *Oranges are Not the Only Fruit* by Jeanette Winterson (1987)
- *My Autobiography of Carson McCullers** by Jenn Shapland (2020)
- *Angela's Ashes* by Frank McCourt (1996)
- *Running with Scissors** by Augusten Burroughs (2002)
- *I Know Why the Caged Bird Sings* by Maya Angelou (1969)
- *Hunger: A Memoir of (My) Body** by Roxane Gay (2017)
- *Maggie and Me** by Damian Barr (2013)

Twelve Years a Slave by Solomon Northup (1853)

- *Bloodlines** by Fred D'Aguiar (poetry) (2000)
- *Men We Reaped: A Memoir** by Jesmyn Ward (2013)
- *Heavy** by Kiese Laymon (2018)
- *The Underground Railroad** by Colson Whitehead (2016)
- *A Mercy** by Toni Morrison (2008)
- *Property** by Valerie Martin (2003)
- *47** by Walter Mosley (2006)

What the Chinese Don't Eat* by Xinran (2006)

- *Wild Swans: Three Daughters of China* by Jung Chang (1991)
- *The Joy Luck Club* by Amy Tan (1989)
- *Falling Leaves: The True Story of an Unwanted Chinese Daughter* by Adeline Yen Mah (1997)
- *My Family and Other Disasters** by Lucy Mangan (2009)
- *We Are Never Meeting in Real Life** by Samantha Irby (2017)
- *The Hell of it All** by Charlie Brooker
- *The Gastronomical Me* by M. F. K. Fisher (1943)

I am the Secret Footballer* by Anon (2012)

- *The Damned United** by David Peace (2006)
- *Fever Pitch* by Nick Hornby (1992)
- *Futebol: The Brazilian Way of Life** by Alex Bellos (2002)
- *White City Blue* by Tim Lott (1999)
- *My Autobiography** by Alex Ferguson (2013)

How to submit NEA text and task proposals

All titles chosen by students for Component 4 each year need to be formally approved by us. This is done by using the [Text and task proposal form](#) on our website. We set a deadline of 31st January in the year of examination and it is important that all students and task titles are submitted each year.

When submitting Task 1 titles, it's important to clearly list the text combination so that these can be clearly matched to the task titles in the next section.

Provide the author and title of the free-choice text(s) in the box below.

Please indicate post-2000 texts with an *.

Anna Funder - Stasiland* (2003) & Naomi Alderman - The Power* (2016)

Jeanette Winterson - Why Be Happy When You Could Be Normal?* (2011) & Jeanette Winterson - Oranges Are Not The Only Fruit (1987)

Truman Capote - In Cold Blood (1966) & Michelle McNamara - I'll Be Gone in the Dark* (2018)

Solomon Northup - Twelve Years A Slave (1853) & Michelle Alexander - The New Jim Crow* (2010)

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

Compare Winterson's differing methods in representing memory in non-fiction and fiction in Why Be Happy When You Could Be Normal? and Oranges Are Not The Only Fruit

Through comparison, how does form alter the ways in which Funder and Alderman use voice to represent surveillance in Stasiland and The Power?

A comparison of the ways in which Capote and McNamara's narrative frames privilege victims or criminals in representations of true crime in In Cold Blood and I'll Be Gone in the Dark.

Compare Northup and Alexander's use of form and language to explore racial injustice in America.

When thinking about Task 2 title, it's worth getting students to think clearly and precisely about what they're setting out to do. That way, when submitting proposed titles to us, our moderator can clearly see the scope and form of the task. We suggest the following format when submitting Task 2 titles:

- naming the non-fiction form chosen
- a very short 5 – 10 word summary of the content
- name of relevant style model.

Students can include a working headline/subject line for Task 2 but the information above is most useful. For example:

- a podcast script exploring the reality behind Marilyn Monroe's screen image, in the style of *You Must Remember This*
- "Why London Keeps Leaving Me", a memoir, in the style of Tracey Thorn's *Bedsit Disco Queen*, on how London has changed in the time I've lived there.

We advocate submitting these as early as possible in the student planning phase and certainly ahead of student drafting if possible. If you are not sure whether you have approval for all your students' titles this year, please email us at english@ocr.org.uk and we'll be happy to check.

For more support on standardisation, we recommend looking at our exemplars and moderator's reports, but also offer a free, on-line, self-directed standardisation on OCR Train (visit [My Cambridge](#) and see the section on OCR Train). This can be completed in your own time and includes a series of activities designed to ensure that you are correctly understanding the standard and allocating levels to pieces of work.

Need to get in touch?

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