



A level English Language and Literature 2015, Non Examination Assessment (NEA) 9ELO/03

Summary of key guidance: Version 2 (updated 24.01.18)

We offer an **optional [coursework advisory service \(CAS\)](#) if you wish to receive guidance on choosing texts and tasks for the coursework component. You are not allocated an individual coursework advisor. You submit your texts and tasks to CAS if you would like guidance.** If you need additional guidance following feedback on your initial submission, you should submit another online form.

The [Getting Started Guide](#) has a large number of examples of texts and tasks to help you in your choice.

You may also like to consult the list of texts and tasks that have received feedback below.

There is no requirement to have your texts or tasks approved. When unsure about a text, you may use your professional judgement basing your decision on whether you think the texts are of sufficient 'quality' to give your students access to the best opportunity to achieve across the full range of marks for each assessment objective. This summary of information may be of help to you:

Coursework text choice

Required

The 2 texts selected must be **complete texts, published in their own right as 'books'**. So for short stories (fiction) a collection such as [The Best Short Stories of Edgar Allen Poe](#) rather than a single short story such as *The Tell-tale Heart*. For non-fiction, where journalism is chosen, for example, students need to select a published collection such as [The Bedside Guardian 2015](#) rather than a single article from *The Guardian*.

Allowed

Any text from the specification that has not been studied elsewhere on the specification, or texts of similar 'quality'.

2 texts by the same writer

Texts in translation

See also the examples given in the [Getting Started Guide](#).

Avoid

Texts on GCSE specifications.

'Populist texts' which are unlikely to be rich style models

Other considerations:

Original writing, creative non-fiction

The [specification](#) (p. 16) outlines this as follows:

Creative non-fiction uses literary styles and techniques to create factually accurate texts. The subject matter should be documentable, i.e. chosen from the real world rather than invented from the writer's mind.

Forms given as examples are: journalism, article, travel writing, memoir, biography extract, documentary and review.

It may be helpful to offer some guidance on how to treat some of these forms in this context, bearing in mind that students are writing a non-fiction text.

Set the text 'now'

Whichever genre of text is chosen, **students should write from the perspective of 'now'** rather than from a historic perspective, as this adds a fictive slant. This does not prevent a student from writing, for example an article on a historic event (such as the bombing of Hiroshima) but they should write about it in the context of Japan today, or current conflicts, in their own voice, as a person alive today. The same applies to a film review, for example. If a student wanted to review a film that was released in the past, such as *Trainspotting*, they should review it from the context of now as they would have to invent the perspective of 1996, which again would be to add a fictive slant to a non-fiction text.

No fictitious authors: the student is the author

As this is a non-fiction genre, reviews, articles etc should be credited to the student rather than having an imagined journalist's name in the byline.

Students may adopt a generic persona, but they need to think carefully about whether this is necessary. They generally write better from the perspective of their own age group.

Interviews with fictional people are not acceptable. If students want to include an interview, they should interview a relevant person. They can quote from a public figure's real-life interview, but they can't fabricate an interview with a real-life person. However, a number of candidates have conducted interviews with friends and relatives and then re-shaped these as part of, for example, a reflective article. Topics have included arranged/ forced marriages, knife crime, freedom of speech, and wartime experiences.

Speeches that are 'real' (e.g. might be delivered by the student to a school or university audience or in a TED talk) are usually more successful than a speech that a person of the student's age and situation might be less likely to deliver. A student cannot write a speech in an imagined persona (as the President of the United States, for example).

A **biography** extract should be of a person that the student has interviewed directly, **and/or** on whom they have carried out research. The subject may be dead but they must research the person. They can't make up quotes from this person. There must be evidence that the candidate has re-shaped research material to fit a specific audience and purpose.

A **memoir** is 'a historical account or biography written from personal knowledge'. Students can therefore only write about events that they have experienced themselves. They cannot write a memoir of a historical figure who died before they were born.

Commentary

The commentary allows the student to explore how they have shaped their writing for their particular chosen purpose and audience.

How linked to the overarching topic do the students' two pieces need to be? What do students do with the stimuli texts?

Please see the examples in the Getting Started Guide to judge the degree of linkage, for example:

Topic	Secrets and Lies
Fiction	The Crucible: Arthur Miller, or Chronicle of a Death Foretold: Gabriel Garcia Marquez
Non-fiction	Lolita in Tehran: Azar Nafisi, or Nothing to Envy (Real Lives in North Korea): Barbara Demick
Task: fiction	Short story for young adults based on Salem witch trials
Task: non-fiction	Investigative article about drug trafficking

The texts studied can act as a **direct stimulus for students' own writing** or as **style models**. Students will be required to reflect on the influence of their studied texts in their accompanying commentaries. Students' chosen texts should be supplemented by wider reading of literary and non-literary sources, which will be explored as background research for the chosen area of investigation.

Does the fiction stimuli need to inform the student's fiction piece and the non-fiction stimulus the student's non-fiction piece, or can the student 'mix and match'? Students can 'mix and match' but the need for the non-fiction piece to be factually accurate must be considered. In relation to the texts above, the student could write an investigative article on contemporary supernatural manifestations, for example, with 'The Crucible' as the stimulus text.

How can we judge whether a student's proposed texts and tasks are suitable? It is helpful to require students to think through the whole coursework portfolio using a planning grid like the one below, rather than giving approval for an individual text, for example, before the student has considered how they will use the stimuli text. The student should also include in their plan what the likely content of the commentary will be, for example:

Topic	Journeys
Fiction	<i>The Life of Pi</i> : Yann Martell
Non-fiction	<i>The Lost Continent (Travels in Small Town America)</i> : Bill Bryson
Task: fiction	Short story about a woman telling her granddaughter about emigrating to Britain
Task: non-fiction	Article for a student magazine about the advantages and disadvantages of a gap year spent travelling
Likely points for the commentary	Short story will have ambiguous ending (modelled on the Martell) Short story will make use of magic realism (modelled on the Martell) Article will contain humorous anecdotes that show the hardships of travelling on a shoestring (use Bryson's techniques to create humour in the anecdotes) Article will exploit cultural misunderstandings as a source of humour (as Bryson does with misunderstandings between UK and US English e/g/ 'pants').

Is a review of the fiction or non-fiction text a possible approach?

It's important to select a topic for consideration first, and then to select 2 stimuli texts (1 fiction and 1 non-fiction) before thinking about the type of text that will be the end product, rather than starting with the text type that the student is going to write and working backwards. A review is a non-fiction form. The student would study style models of reviews in addition to the stimulus text and then produce a review. This is potentially a narrow approach to the component which might limit students' access to the full range of marks.

Is poetry a possible form that may be used for the creative fiction piece?

Whilst students may study a collection/anthology of poetry as their fiction stimulus text, selecting poetry as a form for the creative fiction piece is not generally a good idea. Writing poetry is a very specific skill that students are not generally 'taught' in the same way that they are taught to produce other kinds of texts. When an inexperienced, non-expert writer writes poetry, it is difficult to judge whether any non-standard spelling, punctuation or grammar is intentional, for example. Poetry can also cause problems in the commentary as candidates would be expected to analyse the effect of specific poetic techniques.

Connections in the commentary: does the student need to comment on connections between the stimuli texts and their pieces only or do they also need to make connections between their two pieces?

The student need only comment on the connections between their studied texts and their own writing. They may also, however, have used a technique from one of the stimuli texts in both of their own pieces, so in this sense, a connection might be drawn between their two pieces.

Can my students all write on the same texts and the same tasks?

Teachers must consider the range of ability and interest in their cohort, ensuring that students' interests and abilities are catered for, and that students have the opportunity to work independently. Students can be involved in formulating tasks and should have some element of choice of texts/tasks. So, it's fine for more than one class/student to study the same text/s, but a choice of tasks should be available.

What help can I give students? How many drafts should I mark? May I give students provisional grades for their coursework drafts?

There is guidance on these areas in the [specification](#) starting on page 18. Full 'rules' are in JCQ in the documents listed for both students and teachers under [Non Examination Assessments](#).

Teachers generally mark one draft only of students' work. They are permitted to provide general feedback. Teachers should not provide students with provisional grades.

Practicalities

Where is the mark scheme?

In the [specification](#), p. 22-24.

Layout

Students should select a font that is easy to read such as Arial or Times New Roman in at least size 12. It is customary for academic essays to use double-spacing.

Word count (what's included)

Total for coursework component: 2500–3250 words.

Assignment 1 'original writing' total for both pieces: 1500–2000 words (total word count for 2 pieces of original writing) The word count does not need to be divided equally between the two pieces and many candidates find that allowing more words for the literary writing works best. They should also consider the nature of the genre for non-fiction, where they may be constraints on word counts in articles, reviews, etc.

Assignment 2 'commentary' total: 1000–1250 words

Word counts are advisory, but we do not recommend exceeding the upper word limit as students who significantly exceed the word count and whose work lacks coherence may achieve less well on AO1. The ability to edit work appropriately may also be considered an important writing skill. Students should note the number of words used at the end of each of their 3 pieces. Titles, the bibliography and footnotes (provided they contain references and not 'content') are not included in the word count. Quotations are included in the word count.

Bibliography/referencing

See p. 26 of the [Getting Started Guide](#).

What documents need to be submitted?

The student's coursework (hard copy) with the completed [NEA authentication sheet](#) attached to the front using a treasury tag. This version of the authentication sheet is editable so teachers can complete it electronically if they wish. Teachers may wish to fill in some details on the sheet and expand boxes before printing and asking students to complete their signatures in class, prior to the teacher adding their final mark and signature. Please do not staple or place students' work in a plastic pocket. First drafts and texts used as style models, plans etc should **not** be submitted.

When and how is the coursework submitted?

In late April, teachers will be able to upload their marks to Edexcel Online. This [video](#) shows you how. The sample will be ticked (students' names ticked) and the moderator details provided. Teachers post the sample indicated to the moderator, along with the highest and lowest-scoring candidate and the print out of the entered marks from Edexcel Online. The sample needs to arrive at the moderator's address by **15 May each year** for the May/June exam series of that year.

Do I need to carry out internal moderation? Is Edexcel offering help with moderation?

Edexcel offers free coursework standardisation training each year and teachers can access the training packs from previous years under '[past training content](#)'. Teachers should conduct internal moderation of their cohort's work.

In large centres with multiple teachers, it's essential that you carry out internal moderation before you finalise the coursework marks. You should sample double-mark, selecting mark points within the same band from different teaching sets. The double marking should continue until you are satisfied that you have achieved comparability.

Small schools with only one teacher need not carry out internal standardisation. It is helpful to include a covering note with your sample explaining that you are in this situation.

How should I annotate the work?

It's important that you annotate students' work to show the moderator how you have interpreted and applied the mark scheme.

Indications in the margins as to where specific assessment objective bands are perceived, together with summative comments at the end of the coursework or on the NEA authentication sheet are ideal. **Please ensure that the audience for your comments is clearly the moderator rather than the student.** Ensure your annotations refer to the individual candidate's work and avoid simply copying out descriptors from the mark scheme.

You should mark and annotate the work in ink (rather than pencil). If you have already annotated in pencil, please make a note to use ink next year.

What are the grade boundaries?

It is not possible to grade work as grade boundaries are only known after awarding has taken place for the relevant exam series. You should be marking the work by applying the marking criteria in a consistent manner and awarding a mark. Please do not write speculative grades on the candidates' work.

The coursework will be awarded at the end of each examination series using the standard code of practice awarding process.

Grade boundaries, which are subject to change each exam series, are published on the [grade boundaries page](#) of our website on results day each August.

A score of zero should only be used if a candidate has submitted work that is found to meet none of the assessment criteria. An X should be used for any candidate who is absent.

How do I submit my marks to Edexcel? And what do I do if I make a mistake?

Your marks should be submitted online via Edexcel Online/ EDI. You must print out a copy of the marks and include it in the sample for the moderator and keep a copy for your own records. [This video](#) shows you how to enter marks.

In order to enter marks you must have 'basic access' and 'coursework and portfolio' ticked on your Edexcel online profile. If you don't have this, your exams officer can amend your profile.

If you've already submitted a mark but it needs to be amended (for example, because of an administrative error), please email the details to courseworkmarks@pearson.com.

Identifying the sample of work that needs to be sent to the moderator

On Edexcel Online, you'll see a tick next to the names of those students whose work needs to be sent for moderation. **You also need to send the work of the highest- and lowest- scoring candidates in addition to the requested sample.** If any of the called-for candidates have been withdrawn or have incomplete submissions, please provide additional candidates' work of a comparable level, along with a covering note.

Who is my moderator?

The name and address of your moderator will be available on Edexcel Online or EDI from mid-April each year for the following May/June exam series.

Private candidates

Private candidates may not submit coursework independently and Edexcel does not mark private candidates' coursework. Only a teacher at a registered Edexcel centre can supervise, mark and authenticate coursework. They must be involved in setting the title and seeing enough of the student's work prior to submission of the final piece to be able to authenticate that the work has been produced by the student independently. The Head of Centre takes responsibility for the authenticity of all marks submitted from their centre.

Texts and tasks that have been submitted for feedback

This information is provided to give a sense of the texts and tasks that teachers are thinking about using for 9ELO/03. Any feedback on the suitability of a text is dependent on the topic chosen for the coursework portfolio and the proposed fiction/non-fiction original writing forms. Inclusion on the list does not equate to any judgement on a text in terms of the suitability of the content per se. Each teacher must consider whether a text's content/themes/use of language is appropriate in their particular context.

Fiction	Creative non-fiction
Short story	Journalism
Chapter from a novel	Article
Screenplay extract	Travel writing
Short story or novel extract in the form of a fictionalised diary entry	Memoir
Additional/missing chapters/scenes for stimulus text	Biography extract
Short radio play	Documentary
Monologue from a play	Review
	Blog
	Podcast

It is helpful to require students to think through the whole coursework portfolio using a planning grid like the one below, rather than giving approval for an individual text, for example, before the student has considered how they will use the stimuli text. The student should also include in their plan what the likely content of the commentary will be, for example:

Topic	Journeys
Fiction	<i>The Life of Pi</i> : Yann Martell
Non-fiction	<i>The Lost Continent</i> (Travels in Small Town America): Bill Bryson
Task: fiction	Short story about a woman telling her granddaughter about emigrating to Britain
Task: non-fiction	Article for a student magazine about the advantages and disadvantages of a gap year spent travelling
Likely points for the commentary	Short story will have ambiguous ending (modelled on the Martell) Short story will make use of magic realism (modelled on the Martell) Article will contain humorous anecdotes that show the hardships of travelling on a shoestring (use Bryson's techniques to create humour in the anecdotes) Article will exploit cultural misunderstandings as a source of humour (as Bryson does with misunderstandings between UK and US English e/g/ 'pants').

Many of the submissions below, do not contain this level of detail and it is therefore difficult to judge how successful the approach is likely to be. Please note that many of the stimulus texts are suitable but the candidate would need to re-think their choice of tasks.

Topic	American Dream
Fiction	<i>The Great Gatsby</i> , F Scott Fitzgerald or <i>Day of the Locust</i> , Nathaniel West
Non-fiction	<i>American Dream</i> , Barack Obama or <i>Unbroken</i> , Laura Hillenbrand
Task: fiction	Alternative ending
Task: non-fiction	Interview; documentary; review

Comments	Interviews are suggested as non-fiction tasks but unless these are actual interviews carried out by the student they would be fictionalised.
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Topic	Witchcraft/Paranormal
Fiction	<i>Dark Witch</i> , Nora Roberts or <i>Macbeth</i> , William Shakespeare
Non-fiction	<i>Witchhunt</i> , Nigel Cawthorne
Task: fiction	Short story
Task: non-fiction	Article
Comments	The texts in general are suitable except for the Nora Roberts which is unsuitable as a style model at A Level.

Topic	Women's roles and perceptions and how they have changed
Fiction	<i>The Great Gatsby</i> , F Scott Fitzgerald; <i>The Handmaid's Tale</i> , Margaret Atwood
Non-fiction	<i>Margaret Thatcher –Authorised Biography</i> , Charles Moore
Task: fiction	Short story
Task: non-fiction	Interview
Comments	Interviews are suggested as non-fiction tasks but unless these are actual interviews carried out by the student they would be fictionalised.

Topic	The oppression of women
Fiction	<i>A Thousand Splendid Suns</i> , Khaled Hosseini
Non-fiction	<i>Cupcakes and Kalashnikovs: 100 years of the best journalism by women</i> , Eleanor Mills
Task: fiction	A monologue from a character's perspective
Task: non-fiction	A speech about women's rights
Comments	The texts and tasks are suitable. The monologue will need to have a clear sense of audience and purpose.

Topic	Mental health and recovery
Fiction	<i>Talking Heads</i> , Alan Bennett; <i>The Curious Incident of the Dog in the Night Time</i> , Mark Haddon
Non-fiction	<i>The Man Who Couldn't Stop</i> , David Adam
Task: fiction	Monologue
Task: non-fiction	An article about attitudes to mental health
Comments	The texts and tasks are suitable. The monologue will need to have a clear sense of audience and purpose.

Topic	Society and the individual
Fiction	<i>The Manchurian Candidate</i> , Richard Condon
Non-fiction	<i>Brainwash: The Secret History of Mind Control</i> , Dominic Stratten

Task: fiction	Monologue/ diary entry (first person style)
Task: non-fiction	Article
Comments	The fiction text is unsuitable as a style model at A Level. A robust text that gives opportunities for detailed study is needed. Tasks of monologue and article are vague at present so difficult to comment.

Topic	Society and the individual
Fiction	<i>Beloved</i> , Toni Morrison
Non-fiction	<i>In Cold Blood</i> , Truman Capote
Task: fiction	Short story
Task: non-fiction	Biography of one of the killers
Comments	The texts are fine. Presumably the non-fiction tasks would involve additional research to reading the text. It needs to be more than materials from <i>In Cold Blood</i> . It is difficult to know the purpose of the non fiction task as Capote has already done most of the work.

Topic	Society and the individual
Fiction	<i>A Little Life</i> , Hanya Yanagihara
Non-fiction	<i>Why be happy when you can be normal?</i> Jeanette Winterson
Task: fiction	Short story
Task: non-fiction	A transcript of a documentary or a report on the effects of drugs on users and they have ruined their lives and lost happiness
Comments	Texts are suitable. Not clear how the non-fiction task on drug use would relate to their themes. A transcript of a documentary would not be a realistic choice as the documentary would be invented and therefore would effectively be fiction.

Topic	Society and the individual
Fiction	<i>The Wasp Factory</i> , Iain Banks
Non-fiction	<i>The Examined Life</i> , Stephen Grosz
Task: fiction	Chapter from the point of view of the mother, discussing the 'ripple effects' of the son's condition
Task: non-fiction	An article on gender or mental health developments in regards to drugs.
Comments	Texts and tasks are suitable. Article will need to be well researched.

Topic	The experience of the individual nurse in wartime
Fiction	<i>My Dear I Wanted to Tell You</i> , Louisa Young
Non-fiction	<i>Testament of Youth</i> , Vera Brittain
Task: fiction	Write the story of a nurse whose fiancé is a soldier in the trenches
Task: non-fiction	The Faceless: write a magazine article for the Times/Telegraph weekend supplements based on the work of facial reconstruction during WW1.
Comments	The topics are all suitable and the tasks are good. However, I would suggest Pat Barker's 'Toby's Room' for the fiction text for Task 1.

	Probably more robust than 'My Dear...' and would link very well with your non-fiction task.
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Topic	Separation and love in War
Fiction	<i>The White Queen</i> , Philippa Gregory
Non-fiction	<i>Testament of Youth</i> , Vera Brittain
Task: fiction	Write a fictionalised story of Elizabeth Woodville & Edward IV, including episodes when they were parted by war/turmoil.
Task: non-fiction	The Surplus Women: write a magazine article on the women who were widowed/lost fiancés during WW1
Comments	The topics are all suitable and the tasks are good.

Topic	The impact of war on the individual
Fiction	<i>Regeneration</i> , Pat Barker
Non-fiction	<i>Goodbye to All That</i> , Robert Graves
Task: fiction	A fictional psychiatric case study in the style of Freud- the treatment of a shell shocked soldier
Task: non-fiction	A researched feature article on PTSD
Comments	<p>Teacher query: A student has proposed to produce a fictional psychiatric case study in the style of Freud and is concerned that this will be acceptable as her fiction piece. It is similar to a fictional diary entry as a means of telling a story. We would also like to confirm that her proposed non-fiction piece is not too similar in topic.</p> <p>Response: The topic and texts are very suitable. The fictionalised case study would be appropriate for the fiction task. Your student does need to ensure that the two pieces are not too similar as she may be using similar material.</p>

Topic	Psychopathy
Fiction	<i>Perfume</i> , Patrick Suskind
Non-fiction	<i>The Psychopath Test</i> , Jon Ronson
Task: fiction	A short story that reveals a psychopath or extract in the style of Suskind about a psychopath (focusing on senses other than sight).
Task: non-fiction	A book review of reading <i>The Psychopath Test</i> and imagining you / your friends have all the symptoms or a news report about the first death in <i>Perfume</i> .
Comment	A book review of reading <i>The Psychopath Test</i> and imagining you / your friends have all the symptoms seems like two different ideas. A news report about the first death in <i>Perfume</i> is not suitable as the sources are fictional.

Topic	Happiness
Fiction	<i>Hector and the Search for Happiness</i> , Francois Lelord

Non-fiction	<i>The Art of Happiness in a Troubled World</i> , 14 th Century Dalai Lama and Howard C Cutler
Task: fiction	A post-modern fictional diary from someone in prison showing happiness comes from community.
Task: non-fiction	Travel writing – How travelling the world reveals different cultures' views on happiness.
Comments	More specificity in particular type of travel writing would be helpful.

Topic	The Holocaust
Fiction	<i>Schindler's Ark</i> , Thomas Keneally
Non-fiction	<i>Night</i> , Elie Weisel
Task: fiction	Short story showing the parallels between the experience of prisoners and guards.
Task: non-fiction	An article based on the survivor stories from <i>Schindler's Ark</i> .
Comments	Non-fiction task should be factually accurate

Topic	The Modern American Dream
Fiction	<i>The Book of Unknown Americans</i> , Cristina Henríquez
Non-fiction	<i>Dreams of My Father</i> , Barack Obama
Task: fiction	short story
Task: non-fiction	speech (at NDC 2016, script for a real-life politician/person)
Comments	<i>The Book of Unknown Americans</i> by Cristina Henríquez is perhaps unsuitable as a style model at A level. Speech 'as' Barack Obama not suitable for a non-fiction piece.

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