

A level English Literature

Autumn network 2019

Feedback and specified poetry
(Component 3 Section B)





Agenda

- Welcome and introductions.
- Feedback on Summer 2019 series.
- Poetry – Section B focus
 - planning and structuring responses
 - critical and contextual materials – how to use these to support AO2 and AO3.
- Updates and resources.

Summer series: headlines and feedback





Headlines

1. Keep the text itself at the front and centre of responses.
2. Address the whole question stem.
3. Context (AO3) should be interwoven, specific and evaluated with a tight link to the text.
4. Planning, precision of writing and avoidance of repetition of points are key discriminators.
5. Clarity of argument in the introduction tends to be a feature of the best responses.
6. Awareness of and ability to illustrate the writer's craft (AO2) is crucial
7. AO2 must consider genre (particularly in Component 1)

'Weaker scripts say what happens; stronger ones show how it's done; even stronger ones show how it's done and assess how well it's done.'



Component 1: Drama

Shakespeare

1. Critical material was generally used successfully, including some critics not included in the anthology.
2. Character questions were best answered when characters were considered as vehicles for ideas and themes.
3. Close reference to the texts is necessary!
4. Beware of misapplying Aristotle and theories of tragedy to secondary characters.

Other drama

1. Responses generally had an awareness of genre and dramatic structure without always showing a full appreciation.
2. The best responses: AO2 included stagecraft as well as language.
3. Timing: candidates spending too long on the Shakespeare.



Component 2: Prose

Remember that raw marks for this paper ‘look lower’. Download marks from ResultsPlus and ‘level’ them using the marking grids.

- ✓ The extra 15 mins appeared to have had a positive effect on planning.
- ✓ AO3 and AO4 performance had improved compared to previous years.
- ✓ Consideration of the *breadth* of context (not just biographical) was better.
- ✓ Integrated responses addressing AO4 were much improved, though sometimes links and connections were implied and merely marked by a connective rather than being explicit and followed up with analysis.



Component 2: Prose

The best responses addressed the full breadth of AO2, rather than relying on word level analysis: structure, language, genre, perspective, narrative voice, themes, settings and style.

Some texts would benefit from better understanding of the difference/relationship between the texts' historical settings and the contexts of production.

If the question is very broad, it can be helpful to choose one or two key ideas to focus on.



Component 3: Section A

Evidence and analysis

Students must clearly exemplify their points. There are still too many generalised assertions about the effect of rhyme, enjambment and so on: without quotation from the text, it is difficult to reward these.

Quotations

If it helps to write out a longer quotations, setting out as the original, then do so. Sometimes this is necessary to illustrate argument.

Careful independent reading of the unseen

‘Students sometimes limit their answers by jumping too hastily to conclusions; in this case, the (reasonable) reading of the relationship in *Eat Me* as toxic led some to assume too glibly that was also true of the unseen’.

Students should pay particularly close attention to beginnings and endings of poems to help them anchor their readings.

Tone

Sensitivity to tone of voice in poetry is a key discriminator.



Component 3: Section B

It is better to allow the contextual material to arise as naturally as possible from the discussion of the text... rather than begin with generalised comments on the period.

‘The second extract does not need to be chosen to contrast with the stipulated passage, nor do detailed links need to be drawn between them. However it can be helpful to use them to illustrate different aspects of the topic and of the context.’
This extends range,

An awareness of the sound of the poems, ideally through reading aloud during preparatory study, should give students a better understanding of the dramatic nature of much poetry of this period.



Coursework (NEA)

- ✓ Great engagement by centres in allowing independence and choice in students' literary texts (though a few centres needed to ensure this with critical materials as well)
- ✓ Most students had appropriate texts and titles
- ✓ Skills continue to increase in AO2 with far fewer candidates regarding characters as 'real' and a wider consideration of writer's craft
- ✓ There was improvement in the breadth of AO3 being considered



Coursework (NEA)

Titles must ensure that all Assessment Objectives can be addressed without allowing one AO to dominate considerably.

Online study guides are unlikely to provide appropriate material to support AO5.

A few centres used critical reading to divert to other issues which did not support arguments made about the literary texts

(e.g. social constructionism, post-colonialism, sexual identity or contextual issues beyond the texts)

The annotation by some centres was very helpful, when teachers had identified where AOs were met, and provided a helpful commentary to support the level awarded. Most centres identified AOs, but some did not indicate a level or give supporting comments.

Bibliographies are a requirement; centres should give guidance on the layout of academic bibliographies.

Referencing/footnotes should mark where students' arguments are not their own.



Feedback

For more information on the summer 2019 series we have:

- Principal Examiner reports (Components 1, 2 and 3) and the Principal Moderator report for Coursework – available on the website [here](#) and in your pack.
- pre-recorded feedback videos for Components 1, 2 and 3 – due to be on the website before Autumn half term:
 - these videos will aim to give a snapshot of the series and look at some student work.

Specified Poetry: no AO4 (connections)





Structuring Section B responses

Centres sometimes ask about the use of comparison in Section B. This is of course not assessed here, though candidates often make links (brief or extended) between their two chosen poems. This is understandable, as they have usually just completed a detailed comparison for Section A and it is in any case natural to make at least some comment on the differences or similarities of the poems chosen as part of a coherent essay structure.

Students are advised not to build a complex integrated comparison, however, as this can distract from the need to embed analysis of the significance of context. (Examiners' report 2019)

Many students compared the two poems in response to section B even though AO4 is not assessed. This is not necessary, and some could have chosen better poems to use in a response to the given question. Students could perhaps have gained more marks using the time they spent comparing, making evaluative and critical comments instead. There were some very good examples from students who had written on, and analysed, the named poem first and then did the same for their chosen poem, without any comparison. (Examiners' report 2018)



Activity 1 (Resource 1): Discussion: planning for Section B

How do you teach **planning** for Section B Period Poetry?

Does Script Viewer for your 2019 scripts show your students *following advice* in exam conditions?

Consider the exam plans from **Resource 1** – what issues do they raise?

How might these (or your own 2019 student plans from Script Viewer) be used with your current cohorts?

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Script Viewer



Activity 2 (Resource 2): Section B exemplars

Look over the two script extracts that resulted from the plans for Student B and Student C.

Do they reflect your predictions made from their plans?

Highlight examples of detailed knowledge and analysis of the **craft** of the literary text (AO2)

Which response best meets the requirements of this component? (AO1, 2, 3)

Notice how AO3 is being used in Student B's script

Specified Poetry: teacher planning materials (using contextual materials to support AO2)





AO3: context

2018 examiners' report:

Successful answers often related details from the chosen poems to specific features of movements such as Romanticism, though precise use of historical or biographical material also proved effective. Weaker responses tended to offer vague general comments on context, whereby the French Revolution (or the industrial one), for instance, explained Keats's melancholy. General comments about 'the way the world was' do not take candidates very far: some comments on the patriarchy to contextualise Chaucer and Rossetti made the periods sound almost indistinguishable. **Candidates are reminded that contextual influences should enhance their analysis rather than be there as a history lesson.** Also, whilst biographical context can be useful, it is often not as relevant and useful as literary or social influences on poets. Sorties into Larkin's own love life as context for Q26, for example, tended to be unhelpful and over-generalised. **There was a lack of nuance in thinking about how this might inform readings.** A similar problem emerged also with Donne and his marriage, Rossetti and her faith and Keats and his TB. It meant that for some answers that candidates' contextual learning had predicated their responses and interpretations of poems.



AO3 context

2019 examiners' report:

Students are advised not to build a complex integrated comparison, however, as this is likely to distract from the need to embed analysis of the significance of context.

Successful answers often related details from the chosen poems to specific features of movements such as Metaphysical poetry or Romanticism, though precise and relevant use of historical or biographical material also proved effective for some poems. Weaker responses tended again to offer vague general comments on context, often confined to supposed links between the poet's life and details in the poems.

It is better to allow the contextual material to arise as naturally as possible from the discussion of the text ... The need to understand the quite different social and religious context of the period should not be allowed to overwhelm students' responses to these texts.



Keeping the literary text as the focus...

- 3** Explore the presentation of divine revelation in the extracts specified below and in **one** other extract of similar length from any of the poetic dramas. You must relate your discussion to relevant contextual factors.

Refer to the prescribed text studied:
either

Cawley: The Second Shepherds' Pageant (Wakefield) lines 629-664

or

Happe: The Second Shepherds' Play stanzas 71-74

'Everyman and medieval Miracle plays are a set of pageant plays that were performed in the streets of England during the 1400s and throughout the 1500s where the reformation of the church was gaining its grounds at the end of the medieval era and the start of the Renaissance; which could be the very motive towards the church reformation. These plays were performed in the street annually as a way to lighten the harshness and unforgiving nature of religion in the dark ages and present the stories in the bible in a lighter tone that would encourage people's love for the church and God. As such, these plays were performed to recount the biblical stories in a more widely acceptable light. Of the plays depicted 'The Second Shepherd' follows the journey of 3 shepherds and their final arrival at Jesus's door upon his birth, which reflects the theme of Divine revelation as his birth is a revelation of a new time to come where he will carry the sin for all humanity...'



Activity 3: integrating AO3 (takeaway)

Resource 3: select one of the two Level 5 essays (Chaucer or Keats) and read them through.

1. Underline examples of AO3 and consider how far it works to inform reading and textual analysis.
2. Notice any use of literary terminology (AO1) whether or not it is integrated with analysis.
3. Discuss how you might adapt this activity for your current cohort? How might it be differentiated?



Questions: Resource 3

- 5** Explore how Chaucer presents the Wife's rebellion against voices of authority in *The Wife of Bath's Prologue and Tale*, by referring to lines 77-114 and **one** other extract of similar length. You must relate your discussion to relevant contextual factors.

(Total for Question 5 = 30 marks)

- 14** Explore the ways in which the power of imagination is presented in *On First Looking into Chapman's Homer* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 14 = 30 marks)

Supporting teacher preparation for Section B: teacher resources/reading





Group discussion: resources for lesson preparation

Group discussion: where have you found useful contextual (and critical) resources to support your own preparation?

Consider the resources provided today and please take any that may be of use for you. These are intended for teacher preparation rather than student use.

Other useful information





Other useful links

1. [Grade Boundaries](#)

This page shows the minimum marks needed to achieve a certain grade for all UK and international examinations. Also refer to the examiners report which is available for download with other documents.

2. [Examination Results Statistics](#)

Results statistics summarise the overall grade outcomes of students sitting Pearson Edexcel examinations.

3. [Results Plus](#)

Pearson Edexcel's free online service giving instant and detailed analysis of your students' exam and mock performance.

See your students' scores for every exam question.

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Updates

- New Literature coursework guides:
 - LBGTQ+
 - British Asian
 - coming next... Women Writers Guide ready for international Women's Day on 8 March
- Updated question styles summary
- Coursework training events start in December
- Paid for events:
 - Shakespeare
 - prose
 - unseen poetry

Training event info can be found [here](#)



Reminder about Paper 3

Below is a list of each collection affected by the changes and the poems that have been removed from that collection, for first assessment in summer 2020.

Collection	Poems removed
The Romantics	'The Rime of the Ancient Mariner', Samuel Taylor Coleridge
	'Fare Thee Well', George Gordon, Lord Byron
	'To Autumn', John Keats
	'To a Wreath of Snow', Emily Brontë
	'R. Alcona to J. Brenzaida', Emily Brontë
	'Julian M. and A.G Rochelle', Emily Brontë
	'Last lines', Emily Brontë
Romantic Poet: John Keats	'Isabella: or, The Pot of Basil'
	'Hyperion. A Fragment'
	'La Belle Dame sans Merci: A Ballad'
	'Ode on Indolence'
Modernism	'The Mind is an Enchanting Thing', Marianne Moore
Modernist Poet: T S Eliot	'Sweeney Among the Nightingale'



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Subject specialists

- If you would like to have a discussion visit then please get in touch.
- We have specialists that can chat to you.

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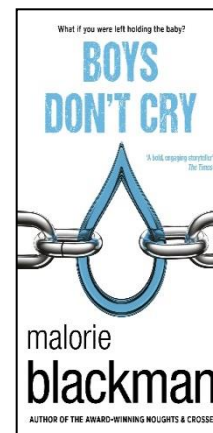
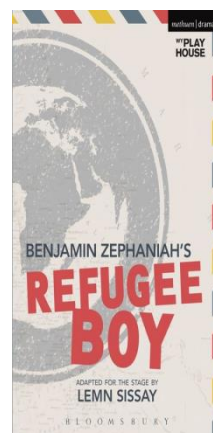
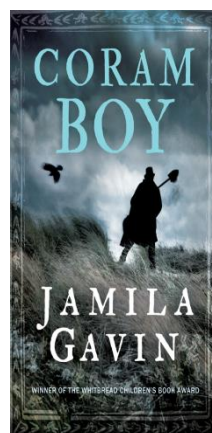


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