

GCE English Literature - Network Autumn 2017

If you are here with colleagues from your school, please could you split up and sit with teachers from other schools...





Session Agenda

- Welcome and introductions
- Networking
- Summer results: headlines and reports
- Writing about poetry:
 - 'coherence' AO1 and 'connections' AO4
- Coursework: setting and managing NEA



Networking



Activity 1: Networking

In the knowledge of a complete 2 year cycle of the course:

- What has worked well?
- What will you do differently?

Please use the questions on Resource 1 to inform your discussion.



Summer results: headlines and reports



Examiner reports: 8ET0/9ET0



Specification

A level

AS



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PDF | 3.6 MB

Qualification type: A level
Level: Level 3
Accreditation status: Accredited
Subject: English Literature
Specification codes: 9ET0
Availability: UK and international
First teaching: 2015
First assessment: 2017

Course materials

[Specification and sample assessments \(4\)](#)
[Exam materials \(21\)](#)
[Forms and administration \(9\)](#)
[Teaching and learning materials \(61\)](#)

Sign up to teach

Interested in teaching this qualification?

[➤ Register your interest](#)



Component 1: Drama

- Demonstrate understanding of, and engagement with, critics' ideas by linking them to the play and question rather than just naming and quoting them. Critical comments should enhance, not replace, students' arguments.
- Maintain critical distance when discussing characterisation. Literary characters are constructs.
- Contextual material should not overshadow analysis of the play itself.
- Keep a clear focus on the dramatist's craft. Consider how language and structure are used to create meaning while avoiding simplistic word-level analysis which can break up a fluent argument.



Component 2: Prose

- Use relevant contextual material to understand a writer's concerns
- Link the two chosen texts continuously
- Maintain focus on the authors' concerns and methods
- Use relevant concepts and terminology but avoid just listing literary techniques
- Use purposeful embedded quotations to further an argument
- Decide on a line of argument before starting the response
- The theme chosen (The Supernatural etc) is a way of linking texts but should not always be the focus of an exam response. Pay full attention to the question rather than the theme.



Component 3: Poetry

- Combine an overview of the poems under discussion with close reading of relevant details
- Analyse rather than list literary devices, using textual evidence
- Structure is often neglected; carefully consider the relevance of structure to meaning



Section A Unseen comparison **edexcel**

- Ensure that the right poems have been used for the right questions!
- Remember that AO3 context is not assessed
- Read and consider each poem separately, before identifying AO4 links and connections. Use the unseen poem to bring out specific themes and ideas in the familiar anthology poem
- Statements about meanings and implications should be securely supported from the text; avoid unsupported speculation
- An integrated comparative essay tends to work best, rather than dealing with one poem followed by the other
- Comparison may include both similarities and differences



Section B Specified Poetry

- Relevant contextual information must be used to further textual analysis. Generalised historical or biographical information is of limited value
- AO4 is not assessed; for some it might naturally structure the essay, but for many it could limit the scope of the response
- AO5 is not assessed; at best a critic's argument may strengthen AO2/3; at worst it may lack relevance



Component 3 Poetry:

30% of A level

Section A: AO1 AO2 AO4

Section B: AO1 AO2 AO3



Unseen poetry comparison

(AO1 AO2 AO4)



Activity 2: Unseen poetry comparison

Read the poem *When Six O'Clock Comes and Another Day Has Passed* by Kathryn Simmonds on page 2 of the source booklet and reread the anthology poem *Genetics* by Sinéad Morrissey (on page 3).

Compare the methods both poets use to explore the bonds between parents and children.

- Turn to Resource 2 and complete activity independently
- On the basis of the extract, which band would you consider as the starting point for your marking of this piece?



Level 2 demonstrated. Working towards Level 3.

- Feature spotting with some attempts at general understanding of writers craft (L2)
Enjambment, comments on the title and first line
- Errors and lapses of expression (L2)
'With exception to', 'enjamberment',
- Begins to demonstrate understanding of writer's craft and how meaning is shaped with some analysis (L3-)
the extended metaphor of the physical bond between parent and child



Approaches to poetry: named poet or period (AO1 AO2 AO3)



Activity 3: paired activity

Period Poetry sample essay

6. Explore how marriage is presented in The Wife of Bath's Prologue and Tale, by referring to lines 35–58 and one other extract of similar length. You must relate your discussion to relevant contextual factors

- 1) Turn to Resource 3 Candidate Essay
- 2) Using the mark scheme, mark and agree the feedback for this student, focusing on:
 - a) the choice of 'second extract'
 - b) student performance in AO1, in particular, control of essay structure
 - c) Poetic method: terminology and analysis



Activity 3: paired activity (2)

Review of student work – Period poetry

Marks achieved:

Q6	The candidate constructs an argument showing understanding of the literary construct of the character – making frequent reference to Chaucer’s craft. At times there are discriminating analyses of the text, embedding references to support and develop the argument. Context is explored within the overall argument. The focus does drift at times, it takes a while to get to the second passage and there are a few weak expressions. Nevertheless, there is enough evidence of Level 4 criteria to bring this script into this Level.	4	21
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Teaching methods

'a well-chosen second poem will enable students to address the topic more effectively. There is no need to compare them, so they can be used to contrast each other, or illustrate different aspects of the poet's craft.'

Examiners' Report 2017 9ET0 03

Discussion:

How have you developed students' skills in choosing their second poem for the 'Specified Poetry Pre- or Post -1900'?

Spend a few minutes in your groups considering ways different centres have approached this.



Coursework

(AO1 AO2 AO3 AO4 AO5)



Activity 4: paired activity

Setting coursework titles

Consider the titles on Resource 4 in the light of the following checks:

- a) How clearly are all the AOs flagged for the candidates?
- b) Is there any likelihood of students to be side-tracked into non-literary issues?
- c) Is there clarity of focus?
- d) How far do the title and related texts encourage consideration of writer's craft?

With a partner select 2 that you would want to refine. Rewrite the questions together before discussing with a wider group.



Extracts from Examiner Report 9ET0 04

‘A noticeable pattern amongst many centres was a lack of consideration of how meanings are shaped (AO2) with many candidates writing about characters and events as if they were real people; such folders often made little mention of the writer by name and the techniques being used to achieve the writer’s concerns.’

‘Candidates writing about mental health (Plath, Gilman, Winterson) were often drawn some distance from the literary text into discussions about psychology and conjecturing about writers’ lives.’



Extracts from Examiner Report 9ET0 04

'A significant number of students across the ability range were drawing on online study guides along with quotation banks in a gesture towards AO5 and such comment was often credited as AO5 by centres. In many cases this seemed to replace independent and academic reading of their chosen texts. It also hindered their personal argument and engagement with AO2. Interestingly, this occurred most often with popular A level texts such as 'The Great Gatsby', 'The Bloody Chamber', and 'The Color Purple'. A few well-chosen academic references critically considered in relation to the literary texts and personal analysis is likely to be much more powerful than the former approach.'



New resources

Contemporary Black British Writers Teaching Resources

Developed with Deirdre Osborne of Goldsmiths, University of London, includes:

- A comprehensive guide to 12 Black British writers across the genres of prose, poetry and drama.
- A mini-student guide to give a taster of each text and how they might pair it up for coursework.
- Teaching activities to support use of these texts for coursework.



Upcoming events

Autumn

- Online Feedback events

Spring

- FREE coursework standardisation events

Centre Based Training

- Teaching AO5 in Shakespeare
- Approaches to teaching unseen poetry
- Approaches to teaching the novel



Contact information

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