

# A-level English Literature A and B

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English Hub School networks, Autumn 2018

Booklet 1 – Session slides

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Published: Autumn 2018





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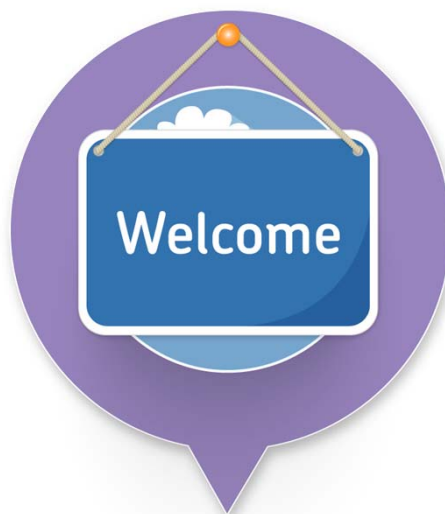
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# English Literature A

# A-level English Literature Specifications A and B: NEA

Autumn 2018



## This meeting will be recorded

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Exam boards have an Ofqual requirement to record event audio.

Recordings are kept for the lifetime of the specification and not shared as an accompaniment to session resources.

The recording will begin now.

## A-level English Literature A

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## A-level English Literature A: NEA

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Autumn 2018



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## Agenda

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- Some key issues
- Aspects of text selection
- The Assessment Objectives
- Aspects of task setting
- Aspects of administration
- AQA support and advice

## General updates: e-Library - discontinuing

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From 31 October 2018 our English e-library service will be closed. This means:

- we will not be accepting any new registrations
- all AQA English e-library products will expire
- any notes you have made on the system that you wish to keep will need to be extracted before the service closes
- any other Cambridge Elevate products that you have access to will continue to be available for the duration of their respective licence(s).

## General updates:

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### **Anthologies**

Please reuse anthologies where possible and only order what you need.

Complete order form here

[aqa.org.uk/resources/english/teach/printed-anthologies](http://aqa.org.uk/resources/english/teach/printed-anthologies)



## June 2018 exam materials

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Available to download from secure key materials in e-AQA:

- Question papers
- Mark schemes
- Reports on the examinations

Do you have your own unique e-AQA login?

Every member of your department can have one.  
Please speak to your Exams Officer.

## What contexts are we working in today?

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- How do you approach/teach the Specification A philosophy?
- What size classes are you dealing with?
- How confident are you about teaching the non-exam assessment (NEA) component?
- At what point in the two years do you begin the NEA and when do students submit?
- Have you changed your approach at all?

## The component title

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### Independent critical study: texts across time

The significance of the wording of this component title needs to be considered:

- **independent** – signals the need for students to take an autonomous approach to their readings of the texts
- **critical** – highlights the expectation that critical interpretations will be considered
- **texts across time** – points to the appropriate selection of texts and the importance of a historicist approach.

Less successful responses this summer struggled to respond to all aspects of this component title.

## Encouraging independence – discussion

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- How do you introduce the NEA to students?
- How do you ensure students' independence in the NEA? Does the context in which you are working have an impact on this?
- How do you manage students' expectations of an independent approach to study?
- If they are not instinctively able to take ownership of their work (remember they do not have to do NEA at GCSE anymore) how do we teach/guide them?
- What implications does this have for the teaching and supervision of this unit?

## Student independence in the NEA

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Ideally a range of differentiated texts and tasks will be seen across a submission for this component through:

- independent student choice of texts
- independent student choice of task
- independent student choice of secondary sources.

## The NEA criteria

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- Students write a comparative study of two texts
- An appropriate academic bibliography must be included
- An academic form of referencing must be used
- Word count: 2500 words (not including quotations or bibliography)
- The tasks should allow access to all five Assessment Objectives

## Key issues arising from the 2018 exams and their implications for NEA

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- Answer the task/question set
- Make connections between texts that are clearly relevant to the question
- Structure responses carefully
- Offer close textual readings, not vague generalisations
- Integrate precisely identified and relevant contextual material
- Explore writers' methods which are clearly relevant to the task

## Prohibited texts

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- Set texts listed for the A-level exam components cannot be used for non-exam assessment, even if they will not be used in the exam
- 'Prohibited text list' is featured as an appendix in the autumn 2017 Hub handout and is listed in the booklet [aqa.org.uk/subjects/english/hub-schools-network](http://aqa.org.uk/subjects/english/hub-schools-network)

## Text criteria 1

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- One text must have been written pre-1900.
- Two different authors must be studied.
- One of the two prose texts, which appear on the AS text list only, can be used for NEA: *The Mill on the Floss* and *The Rotters' Club*.
- Texts in translation, that have been influential and significant in the development of literature in English, can be used. We suggest that students use only one text in translation for their NEA.

## Text criteria 2

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- Poetry texts could be either one longer narrative poem (eg '*The Rape of the Lock*' or a discrete Chaucer tale) or a single authored, published collection of short poems. Students must study the whole text and select at least two poems to write about in detail as examples of the wider collection.
- Single authored, published collections of short stories can be used. Students must study the whole collection and select at least two of the stories to write about in detail as examples of the wider collection. For the avoidance of doubt, '*The Yellow Wallpaper*' should be seen as a single short story and therefore studied as one story in the wider published collection of which it is a part.

## Text criteria 3

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- Chosen texts should maximise opportunities for writing about both similarities and differences.
- Both texts should be of sufficient weight and of suitable quality for A-level study. Set text lists exemplify what is meant by a substantial text (particularly in relation to selecting an appropriate amount of poetry for a poetry 'text').
- Chosen texts should allow access to a range of critical views and interpretations, including over time, which students can evaluate and apply autonomously.

## Connecting texts and common texts

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- The justification for connecting texts is that the study of the one can offer genuinely illuminating insights into the other.
- At times this summer, texts were awkwardly put together and comparisons often extended to little more than a list of similarities in content.
- One common text could, if required, be taught to a whole cohort, but at least one text should be studied independently by each student.
- If a common text is used, whereby students in a class study the same text, the text itself should be sufficiently complex and multi-faceted to allow for very different and genuinely independent critical approaches.

## Selecting texts

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- How do you approach text choice?
- How do you encourage independence and meet the criteria?

## Historicism

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- This summer, many students struggled to distinguish historicism from history. A literary text should be seen as more than a document whose basic function is to illustrate the nature of a society during a particular historical period.
- Historicism considers the significance of a specific context such as historical period, geographical place, and local culture when arriving at an interpretation of a text.
- A historicist approach may consider the significance of the ways that ideas are represented in a text; an understanding that ideas adjust and change over time and that ideas themselves have a history.

## A diachronic or a synchronic approach?

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Diachronic: effective comparison and contrast occurs when the same theme is explored in two texts separated by a significant period of time; here the different contexts of production will inform the similarities and differences in approach taken by the writers to the chosen theme and students will have encountered this diachronic approach in Component 1, Love through the Ages. This is particularly pertinent if students choose two texts from the same genre (poetry, prose, drama).

## A diachronic or a synchronic approach?

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Synchronic: If students are interested in writing about a theme within a clearly defined time period, it is advisable to consider how the study of texts from different genres will open up discussion of similarities and differences. Students will encounter this synchronic approach in Component 2, Texts in Shared Contexts.



## Assessment Objectives

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- AO5:** Explore literary texts informed by different interpretations.
- AO4:** Explore connections across literary texts.
- AO3:** Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
- AO2:** Analyse ways in which meanings are shaped in literary texts.
- AO1:** Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

## The Assessment Objectives

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- This summer there were significant differences in the ways students approached AOs 1, 2 and 5.
- AO2 was too often only addressed at a lexical level. Form, structure and narrative voice were under-explored.
- AO5 should be a central feature of any set task. Many students' discussions of the texts amounted to little more than descriptions of content and 'theme'.

## A01

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AO1 is an area for improvement and should be given more of a focus.

AO1 is absolutely crucial to the successful communication of knowledge, ideas and arguments. Without effective AO1, the other AOs cannot be used and demonstrated fully.

## A01

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AO1 is about:

- the ways students construct their arguments
- the ways they use language and terminology and its appropriateness
- how accurately they write
- the ways they show independence and creativity through their arguments and written expression.

## Openings and closings

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Many students do not construct effective openings and closings to their essays.

- Look at extracts A and B in your resource booklet. They are the opening paragraphs of two students' responses. Consider the different ways in which A is a more effective piece of writing than B.
- Then look at extracts C and D, which are examples of two closing paragraphs. Again, compare the two. In what ways is C stronger than D?

## Setting tasks

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What is important, since the NEA assesses all five Assessment Objectives, is that tasks must allow access to them all.

Students should be familiar with this concept by the time they approach the NEA as all AOs are tested in all questions in the examined components.

## Different formats of task titles

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There is no requirement to use any particular format when composing task titles.

Some schools seemed to think that there is an obligation to use the format of a quotation followed by the phrase ‘in the light of this view, compare and contrast . . .’

This is not the case. Often this wording does allow access to all the AOs, but some students seemed to find it cumbersome, and the quotation and task were not always effectively combined.

## Some phrasing from exam questions

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Students respond to a given view in many of the specification’s questions:

- ‘In the light of this view, discuss how Shakespeare presents...’ (Paper 1, Section A).
- ‘Compare and contrast the presentation of love...in the light of this comment’ (Paper 1, Section B).
- ‘Examine the view that...’ (Paper 2, Section A).

## Some phrasing from exam questions

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Students debate how meaning arises through comparison of texts:

- 'Compare and contrast the presentation of love in the following poems...' (Paper 1, Section B).
- 'Compare how the authors of two texts you have studied present ideas about...' (Paper 1, Section C).
- 'Compare the significance of...in two texts you have studied.' (Paper 2, Section B).

## Significance

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Many students constructed tasks that made good use of the term 'significance'.

This specification uses the term 'significance' in a very specific way.

- Its use involves the idea of 'signification'.
- 'Significance' involves weighing up all the potential contributions to how a text can be analysed.
- The use of the term gives access to AOs 2, 3, 4 and 5.
- 'Significance' is not the same as 'importance'; it is about what is signified, what meanings arise in terms of values and ideas and how these meanings are produced by what writers do and the methods they use.

## More on significance

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- The significance of place in a text does **not** mean simply: why is place important?  
It also invites the approach: what different readings are opened up by the author's use of place?
- 'Significance' invites students to think about what messages are given out by the text. Are particular characters and ideas given preferential treatment? Are other characters and ideas neglected or sidelined?
- 'Significance' can also be addressed in terms of the narrative of the text or of its dramatic direction and construction.

## Examples of 'significance' in exam questions

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The term 'significance' is an invitation to students to engage in debate:

- 'Explore the significance of ... in this extract.' (Paper 2, Section B)
- 'Compare the significance of ... in two other texts you have studied.' (Paper 2, Section B)

The NEA requirement for students to write a 'comparative critical study of two texts' and to include an academic bibliography signals the importance of critical debate.

## Task setting

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How do you devise a task which invites students to address all AOs?

On your table, share and discuss tasks that have been particularly successful.

What is it about the phrasing that worked so well?

## Setting tasks

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Centres are not obliged to have their tasks approved.

Centres may, however, seek advice and guidance on task setting from their NEA adviser, especially where there may be some uncertainty about the appropriateness of texts or the approach being taken.

Each centre has an allocated NEA Adviser.

Please contact AQA if you do not know who your NEA Adviser is.

Email: [english-gce@aqa.org.uk](mailto:english-gce@aqa.org.uk)

## Some brief comments on administration

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School administration of NEA work is very important in assisting the moderation process.

It is expected that:

- work will be firmly secured, preferably by treasury tags
- annotation and summative comments will be provided that make it clear why the final mark was awarded
- schools will adhere to deadline dates
- work will be arranged in clear order – numerical or descending rank.

## Word counts

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- Most students have no difficulty in sticking to the required word counts and their work benefits as a result.
- The word count is 2,500 words (without quotations) and has been agreed by Ofqual as a suitable length for the task.
- There is no operation of 10% tolerance (or any other such figure). It is expected that a word count will be clearly provided.
- There is no automatic penalty for going over the word count, but such excess tends to be self-penalising.
- It must be emphasised to students that they can gain no possible advantage by writing over the limits. The word count is there for a reason.



## Report on the Examination

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The *Report on the Examination* is an important document that offers an extended commentary on the most recent submission of coursework.

It will:

- identify strengths and weaknesses in the ways students addressed the AOs
- offer comments on successful and not-so-successful text choices
- comment on aspects of task setting
- give advice about administrative matters.

You can access the report on Secure Key Materials, eAQA.

## Teacher Online Standardisation (TOLS)

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- Teacher Online Standardisation (TOLS) is available from the second half of the autumn term.
- The purpose of the teacher standardising materials is to provide examples of work that will inform and assist schools' standardisation processes, and ensure they're marking to the national standard.
- The selection will therefore include work that represents different standards and tasks, with some tasks more effective than others
- Commentaries will be provided, drawing attention to the combination of strengths and weaknesses represented by the final mark awarded.

## NEA advisers

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NEA advisers are available to support you with any NEA issues or questions you may have. They can:

- explain the NEA requirements
- share teaching ideas
- demonstrate approaches to the tasks
- assist with text choices and task setting (but not **select** texts or **provide** tasks).
- Teachers are strongly encouraged to make use of their advisers.
- If you have not received your NEA adviser details by email, contact AQA at [English-GCE@aqa.org.uk](mailto:English-GCE@aqa.org.uk)

## To summarise

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- The NEA provides lots of opportunities for stretch and challenge.
- It can really be owned by the students.
- We do expect to see some evidence of independent work.
- We now only study eight texts across two years so there should be plenty of time.
- Is it therefore possible or desirable to have more than one go?
- Your adviser can offer help and support but if you stick to the spirit of the unit you will not go far wrong.

## Professional development courses

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A-level English Literature A: Feedback on the 2018 exams  
(Exam and NEA) – face to face

A-level English Literature A: Feedback on the 2018 exams  
(Exam only) – online

A-level English Literature A: Feedback on the 2018 NEA –  
online

You can find dates and locations on our website  
[aqa.org.uk/professional-development](https://www.aqa.org.uk/professional-development)

## Materials from previous Hub meetings

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Available to download from the open website  
[aqa.org.uk/subjects/english/hub-schools-network](https://www.aqa.org.uk/subjects/english/hub-schools-network)

- Autumn 2016 – A-level English Literature, independent learning
- Spring 2017 – A-level English Language, language discourses and child language
- Summer 2017 – A-level English Language and Literature, lessons from the first year of teaching

## Materials from previous Hub meetings

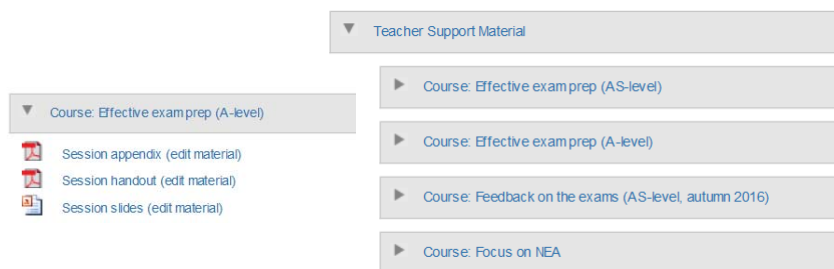
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- Autumn 2017 – A-level English Literature, making effective use of extract when tackling pass-based questions
- Spring 2018 – A-level English Language and A-level English Language and Literature, how to apply and link language methods

## Materials from previous professional development events

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- Available to download from Secure Key Materials, e-AQA
- Go to the subject SKM page, and select 'Teacher Support Materials'



The screenshot shows a web interface for 'Teacher Support Material'. On the left, there is a dropdown menu for 'Course: Effective exam prep (A-level)' with three options: 'Session appendix (edit material)', 'Session handout (edit material)', and 'Session slides (edit material)'. On the right, there is a list of materials with expandable arrows:

- ▶ Course: Effective exam prep (AS-level)
- ▶ Course: Effective exam prep (A-level)
- ▶ Course: Feedback on the exams (AS-level, autumn 2016)
- ▶ Course: Focus on NEA

## Materials from previous professional development events

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### **A-level materials**

- Effective exam preparation
- Focus on the NEA
- Feedback on exams – June 2017
- Feedback on NEA
- Raising potential in lower attaining students
- Reaching the top
- Getting started

## How did we do?

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Please take a moment to complete a brief evaluation form for today's event. Your feedback is very important to us as it helps us improve and plan future training.

You should have been emailed the evaluation form. Please check your inbox (possibly your junk mail folder). If you haven't received it please give your trainer your name, centre name/number and email address so that we can look into it for you.

Thank you.

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## Notes

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# English Literature B

# A-level English Literature B

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## A-level English Literature B: NEA Theory and Independence

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Autumn 2018





## Agenda

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- Reminder of the unit requirements
- Ethos of the spec and the NEA
- Issue of independence
- Text choice
- Prohibited texts
- Task setting
- Comments from lead moderator
- Less helpful tasks
- Re-creative tasks
- Journalistic pieces
- How to use the Critical Anthology

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Please speak to your Exams Officer.

## What contexts are we working in today?

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- How do you approach/teach the Specification B philosophy?
- What size classes are you dealing with?
- How confident are you about teaching the non-exam assessment (NEA) component?
- At what point in the two years do you begin the NEA and when do students submit?
- How do you introduce the Critical Anthology?
- Have you changed your approach at all?

## A reminder of the unit requirements

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- Students produce two pieces of work of between 1250–1500 words (excluding quotations).
- One piece is based on the study of a prose text, the other on a poetry text.
- The prose text can either be a single longer text or a collection of short stories by a single author.
- The poetry text can either be a single longer poem (eg *The Waste Land*) or a collection of poetry by a single poet.
- Students must also study and use at least two sets of critical ideas from the Critical Anthology (it is fine to use more than two).

## Unit requirements continued

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- If students study a collection of short stories they must write about at least two in their piece of work.
- If students study a collection of poems they must write about at least two in their work if they are doing a conventional essay but if doing a re-creative piece it is possible to base that on a single poem.
- Use the poetry collections on the exam set text lists as a guide as to how much poetry is 'substantial' enough.
- Texts in translation are permitted.
- All texts must be 'A-level worthy'.

## The ethos of the spec and the NEA

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- A unifying idea across spec B is that there are different ways of reading and that texts can be read through different lenses to produce different readings.
- When studying for the exam units students explore texts through the lenses of different genres.
- For the NEA texts are read through a critical lens which opens up different potential meanings and readings of them.
- Reading the same text through different critical lenses will produce different readings of that base text.
- In addition to the critical lens being used students also bring their own context to a text and that plays a part in the reading process, helping them to explore the text in ways that are meaningful to them.

## The issue of independence

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There are three stages at which students can be given independence:

- the choice of text
- the choice of critical ideas
- the choice of task.

Some students thrive on making independent choices in all three areas, others can manage with two and some with only one but we do expect to see some evidence of independent work somewhere. This is the justification for NEA.

## Encouraging independence - discussion

---

- How do you introduce the NEA to students?
- How do you ensure students' independence in the NEA? Does the context in which you are working have an impact on this?
- How do you manage students' expectations of an independent approach to study?
- If they are not instinctively able to take ownership of their work (remember they do not have to do NEA at GCSE anymore) how do we teach/guide them?
- What implications does this have for the teaching and supervision of this unit?

## Text choice

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- Some texts are obviously 'A-level worthy' but some more modern texts are not so clear cut. We trust the professional judgement of teachers and if you feel the choice of text is appropriate for your student and will enable them to cover the AOs and produce work that will fulfil their potential it will be fine and acceptable for this unit.
- A word of warning – 'easy' texts are very hard to write about to A-level standard.

## Prohibited texts

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- It is not possible to study any of the texts from the A-level exam units (in spec B) for the NEA.
- 'Prohibited text list' featured as an appendix in the autumn 2017 Hub handout and is in the booklet [aqa.org.uk/subjects/english/hub-schools-network](http://aqa.org.uk/subjects/english/hub-schools-network)
- It is possible to study **one** of the AS only texts – *Wise Children* or *The Remains of the Day* or the Hardy poetry collection or the Betjeman poetry collection.

## Task setting

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- How do you devise a task which invites students to address all AOs?
- On your table, share and discuss tasks that have been particularly successful.
- What is it about the phrasing that worked so well?

## Task setting – the importance of A05

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- Students must cover all the AOs in their NEA work.
- It is important to remember that it is the work, not the task, that is marked.
- However some tasks do support students more and give them a clearer focus.
- AO5 (debate, exploration and argument) is at the heart of all the examination questions in this specification and should be the basis for NEA tasks also.
- Students need to produce work that has purpose and a sense of direction. They need to have a task that requires them to genuinely debate or find out the answer to a question, they need to explore this and then reach a conclusion.

## Task setting continued

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It might be useful to look at the exam questions in Sections B and C of Papers 1 and 2 to see how AO5 can be embedded in a task.

### ***Songs of Innocence and of Experience* – William Blake**

‘In his poetry, Blake presents parents as oppressive and controlling of their children.’

To what extent do you agree with this view?

Remember to include in your answer relevant detailed exploration of Blake’s authorial methods.

**[25 marks]**

## Task setting continued

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- If students are given a task that requires them to debate a point of view ensure it is a genuine debate that is being presented to them.
- Or ask a genuine and open question which does not have an established, generally accepted answer.
- Or ask them to explore a text from an alternative point of view to the established, usual reading.



## Discussion point

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These are some tasks from work moderators saw in summer 2018.

Do they seem to you to support the students in their coverage of the AOs, particularly AO5?

## Task titles for discussion

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- Is *Trainspotting* 'great literature'?
- To what extent do you agree that Austen challenges social conventions in *Northanger Abbey*?
- "Women are presented solely as victims in *The Waste Land*". To what extent do you agree?
- To what extent can it be argued that Dorian Gray is presented as respectable simply because he is male?
- To what extent do you agree with the view that Rachel's presentation as a sinister threat is due to the fact that she defies the expectations of a patriarchal society?

## Further tasks for discussion

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- “Eliot’s characters are singularly passive and inept and this is the root cause of their unsuccessful lives”. Do you agree with this view of Eliot’s poetry?
- “Beowulf is an artistic mess”. Using ideas from the Critical Anthology to support your argument, to what extent do you agree with this view?
- “In his portrayal of Arabella and Sue in *Jude The Obscure* Hardy conforms to, and therefore contains his female characters within the patriarchal virgin-whore dichotomy”. To what extent do you feel this is true?

## Further tasks for discussion

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- In Hughes’ poetry the natural world is presented very much as “red in tooth and claw”. Do you agree and do you think this is the only way to respond to his poetry or can his presentation of the natural world be understood in different ways?
- “The beginning of the novel is a threshold, separating the real world we inhabit from the world the novelist has imagined”. How successful is Wells in creating this threshold in the opening of *The War of the Worlds*?

## Some comments from the lead moderator

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- All of these tasks invite debate and argument.
- They also all require the student to reach a conclusion, which helps to give shape and purpose to their work.
- Not all explicitly flag up all of the AOs, although some do indicate the requirement to explore AO2 (how texts are written) via words such as “presented”, “representation”.
- The task does not have to explicitly point the student to all five Assessment Objectives – it has to tell them what to explore, debate and argue and ask them a question they will then provide their own answer to.
- Remember – no task is perfect, it always comes down to what the student does with it.

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## Some tasks that were less helpful to students

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- How successful is the opening of *Jane Eyre*?
- A Marxist reading of *1984*
- To what extent is Duffy interested in the cause of women?
- Discuss how male/female relationships are presented in *The Color Purple*
- How sympathetic is Dickens to the working classes in *Great Expectations*?
- How did Sylvia Plath’s real life experiences influence her poetry?

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## Re-creative tasks

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So far we have been discussing conventional tasks. It is possible for students to do one re-creative task for this unit.

Re-creative tasks involve students producing a piece of creative writing that provides a new reading of the base text from a particular critical perspective.

This piece of writing must be accompanied by a commentary that explains how the re-creative piece has grown out of the base text and how it has been shaped by critical ideas. The two pieces of work together should be 1250–1500 words.

## Re-creative tasks – some things to remember

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- The re-creative piece must be rooted in the base text and clearly grow out of it.
- It must provide a new reading of that base text and shed new light on it from a particular point of view which has been informed by critical ideas.
- It is not writing a new piece in the style of the original author.
- Students do not have to copy the style of the original – they need to explore a critical reading of the original text and embody that reading in their creative writing, then explain it in their commentary.

## Discussion point

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- Has anyone tried re-creative pieces with their students?
- Is anyone planning to?
- Might it be an interesting exercise at some point even if the ultimate plan is not to submit it for the NEA?

## Journalistic pieces

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- Within this unit it is possible for students to submit a piece of work written and presented in the style of literary journalism.
- This counts as a conventional task and does not require a commentary.
- Look back at the conventional tasks of earlier and imagine them written up in a literary supplement or a magazine such as *The English Review*.
- Often the style of writing is a bit more lively but students must remember they still need to cover all the AOs (but in a way that is convincing within an article).
- This is an option for your skilled and confident writers.

## How do you use the Critical Anthology?

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- The Critical Anthology has six sections and students, as a minimum, must explore and use ideas from two of them.
- Once they have selected which sections of the anthology they wish to use, students then need to select which ideas from those sections most interest them.
- These are all opportunities for independent work.
- It is not expected that students use all the ideas from a particular section – the skill is to select which ideas they want to use given the text and task they are working with.

## How do you use the Critical Anthology?

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- Students do not have to quote from the Critical Anthology, although many do, but it must be clear they have used critical ideas from it to shape their work.
- It is possible to use ideas from more than one section in one piece of work.

## Discussion point

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- When do you introduce your students to the Critical Anthology?
- Do you give them free choice of which critical areas they wish to work with?
- How do you ensure they are selecting wisely without stifling their independence?
- Is it worthwhile to do smaller practice pieces applying critical ideas to extracts or examination texts before they start their NEA pieces?

## To summarise

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- The NEA provides lots of opportunities for stretch and challenge.
- It can really be owned by the students.
- We do expect to see some evidence of independent work.
- We now only study eight texts across two years so there should be plenty of time.
- Is it therefore possible or desirable to have more than one go?
- Your adviser can offer help and support but if you stick to the spirit of the unit you will not go far wrong.

## Teacher Online Standardisation (TOLS)

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- Teacher Online Standardisation (TOLS) is available from the second half of the autumn term.
- The purpose of the teacher standardising materials is to provide examples of work that will inform and assist schools' standardisation processes, and ensure they're marking to the national standard.
- The selection will therefore include work that represents different standards and tasks, with some tasks more effective than others
- Commentaries will be provided, drawing attention to the combination of strengths and weaknesses represented by the final mark awarded.

## NEA Advisers

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NEA advisers are available to support you with any NEA issues or questions you may have. They can:

- explain the NEA requirements
- share teaching ideas
- demonstrate approaches to the tasks
- assist with text choices and task setting (but not **select** texts or **provide** tasks).
- Teachers are strongly encouraged to make use of their advisers.
- If you have not received your NEA adviser details by email, contact AQA at [English-GCE@aqa.org.uk](mailto:English-GCE@aqa.org.uk)



## Professional development courses

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A-level English Literature B: Feedback on the 2018 exams (Exam and NEA) – face to face

A-level English Literature B: Feedback on the 2018 NEA – online

A-level English Literature B: Feedback on the 2018 exams (Exam only) – online

You can find dates on our website [aqa.org.uk/professional-development](http://aqa.org.uk/professional-development)

## Materials from previous Hub meetings

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Available to download from the open website [aqa.org.uk/subjects/english/hub-schools-network](http://aqa.org.uk/subjects/english/hub-schools-network)

- Autumn 2016 – A-level English Literature, independent learning
- Spring 2017 – A-level English Language, language discourses and child language
- Summer 2017 – A-level English Language and Literature, lessons from the first year of teaching

## Materials from previous Hub meetings

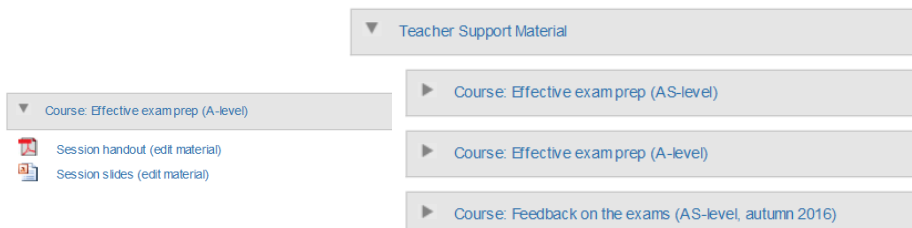
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- Autumn 2017 – A-level English Literature, making effective use of extract when tackling pass-based questions
- Spring 2018 – A-level English Language and A-level English Language and Literature, how to apply and link language methods

## Materials from previous professional development events

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- Available to download from Secure Key Materials, e-AQA
- Go to the subject SKM page, and select 'Teacher Support Materials'



▼ Teacher Support Material

▼ Course: Effective exam prep (A-level)

▶ Course: Effective exam prep (AS-level)

▶ Course: Effective exam prep (A-level)

▶ Course: Feedback on the exams (AS-level, autumn 2016)

▶ Session handout (edit material)

▶ Session slides (edit material)

## Materials from previous professional development events

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### **A-level materials**

- Effective exam preparation
- Focus on the NEA
- Feedback on exams – June 2017
- Feedback on NEA
- Raising potential in lower attaining students
- Getting started
- Reaching the top

## How did we do?

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Please take a moment to complete a brief evaluation form for today's event. Your feedback is very important to us as it helps us improve and plan future training.

You should have been emailed the evaluation form. Please check your inbox (possibly your junk mail folder). If you haven't received it please give your trainer your name, centre name/number and email address so that we can look into it for you.

Thank you.

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Thank you

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## Notes

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# Notes



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