

# GCSE

# English Language and

# English Literature

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**Summer 2018 hub meeting**

Activities booklet

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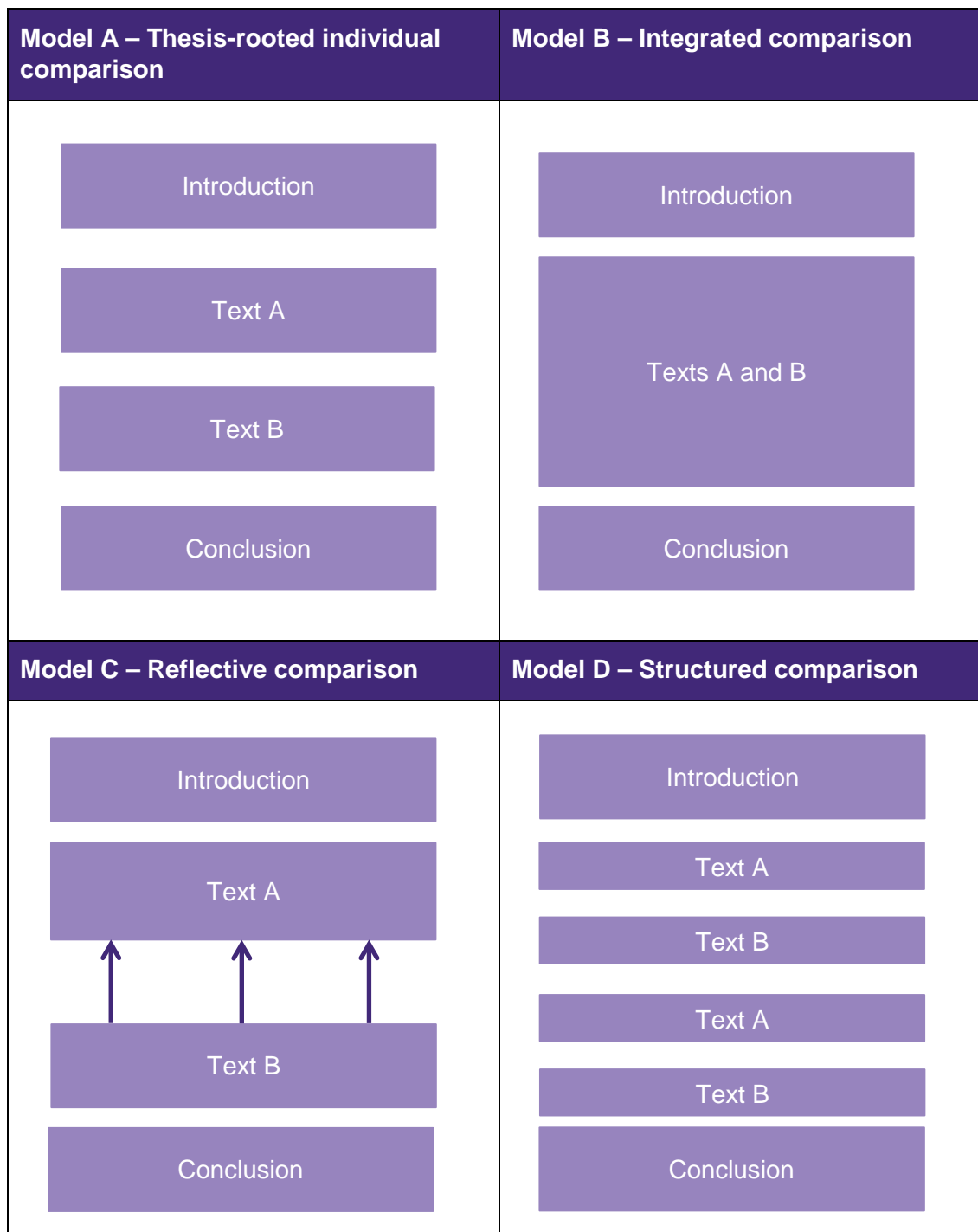
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# Section one: Myth busting

# Activity one

## Comparative structure graphic organisers



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# Activity two

## Power and conflict cluster

Ozymandias  
London  
The Prelude: stealing the boat  
My Last Duchess  
The Charge of the Light Brigade  
Exposure  
Storm on the Island  
(Bayonet Charge)  
Remains  
Poppies  
War Photographer  
Tissue  
The Emigrée  
Kamikaze  
Checking Out Me History

## Love and relationships cluster

When We Two Parted  
Love's Philosophy  
Porphyria's Lover  
Sonnet 29 – 'I think of thee!'  
Neutral Tones  
Letters from Yorkshire  
The Farmer's Bride  
Walking Away  
Eden Rock  
Follower  
Mother, any distance  
Before You Were Mine  
Winter Swans  
Singh Song!  
Climbing My Grandfather

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# Activity three

Q25: Compare how poets present growing up in 'Mother, Any Distance' and in **one** other poem from 'Love and relationships'.

## Love and relationships: Response one

Armitage presents growing up in 'Mother, any distance', in the quotation "Anchor kite." The word 'Anchor' is a noun and it shows that growing up is a good thing but the relationship with his mother is eternal and everlasting and nothing can break it since their relationship is so secure as an Anchor is secure once in the ground. Simon Armitage is saying that a familial love is so strong even when growing up. You still need your mothers in any situation in life like in this poem sorting out your new home.

Whereas Heaney present growing up in Follower. In the quotation, "Tripping, falling and yapping." This is a Triplet. The words 'Tripping, falling' and 'yapping' are all verbs. They show that when you are little your parents are the people who you look up to so you do make the mistakes at first. Heaney is showing that it is parents who leave the way for us as it is a guidance.

On the other hand Armitage presents growing up in the quotation, "Mother any distance greater than a single span". The word 'distance' shows is a noun. It shows that even though the mother is at a distance between them the mother lives within her son but she will always be with him. Armitage is showing that no matter what the distance is your mother is there.

In addition, Armitage presents growing up in the quotation, "requires a second pair of hands". This quotation shows that it is an enjambment as the lines carry on. The word 'pair' is an adjective and it shows the close relationship. It also shows that one pair of hands is not as good as having a second pair as there is more support and guidance.

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# Activity four

## Love and relationships: Response two

'Mother, any distance' is written by Simon Armitage is about a parent letting go of their child. Their child is growing too fast. It's the parent who is remembering when their son was young, when they were happy the good times when the child had time for the parents but now the child is growing up, he does not have this for his parent and she misses the time.

The title 'Mother, any distance' is used by the writer to give an image to the reader, the distance between the mother and the son. Straight away before the reader reads the poem they know it's a poem about.

The poem has equal stanzas except the last one. The beginning is when the parent is with their son and the middle. The end one is when she had to let go and she can't take to her son going into the big world.

'Anchor. Kite.' This quote is a simple sentence. The poem rhymes. Also the quote has an oxymoron. The 'Anchor' represents the parent stuck where they are in life they have to let go and the 'kite' is the child who is venturing all around the world finding his comfortable place.

The writer uses this quote to give an image to the reader and he uses a metaphor because they are not 'Anchor' or 'Kite'.

'Requires a second pair of hands'. This suggests the parent is saying that when the son leaves who will be his second hand. The writer uses the metaphor to say 'who would help me when you leave?'

The writer of 'Walking Away' is Cecil Day-Lewis. Also, this poem is about a son who is growing up and his dad is looking back when he started school and remembering his first time playing football. This is the writer remembering his son when he was small and vulnerable when he used to help him. 'Like a satellite wrenching from orbit' go and drift away.' This quote uses a simile to compare the son with a satellite which drifts away which means the son leaving his parent.

The poem's title gives a sense to the reader before they read what it is about. This shows the writer wants the reader to know the message behind it. The writer feels sorry for himself and has experienced letting go when his son left him. The son is a big actor.

As the poem carries on, the pressure builds up. The beginning is him remembering the good times and the end he has to let go. 'Even nature gives and takes.' This quote is for imagery to the reader and its referring to nature being unfair. It gives you the best thing in your life and then snatches it off of you.

The difference between 'Mother, any distance' and 'Walking Away' is that 'Mother, any distance' uses 'Anchor' and 'Kite' which is a metaphor and 'Walking Away' uses 'Like a satellite wrenching from orbit' go and drift away.' This is a simile that shows that the two writers use two different techniques to express their message to the reader. They give great imagery to the reader and the two writers use the same technique.

'You come to help me measure'. Simon Armitage makes the reader feel that the child came back to help the parent. 'Requires a second pair of hands.' This metaphor also is used. Cecil Day-Lewis is 'when nature gives and takes away.' This is also a metaphor.

The message the two poets give are the same. They both are letting go of someone in their life. The two writers use different language to show the love and the letting go.



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# Activity five

Q26: Compare how poets present the effects of war in 'Bayonet Charge' and in **one** other poem from 'Power and conflict'.

## Power and conflict: Response one

In 'Bayonet Charge' and 'Charge of the Light Brigade', both poets present war as a terrible experience which cannot be justified by any cause of war. Whilst, in 'Bayonet Charge' Ted Hughes focuses on soldiers detailed perspective of war, Alfred Lord Tennyson explores the effects of war on soldiers as a whole.

In Bayonet Charge, the poet illustrates the horrible experience of one unnamed soldier and presents the effects of war on him as being completely negative. By beginning it with 'suddenly he awoke,' Hughes immediately throws the readers thought into the chaos of war which intensifies the impact the poem has on readers. Hughes uses the adverb 'suddenly' to demonstrate how the soldier feels vulnerable and confused because he has just woken up but is instantly in a dangerous war-zone. Also, the verb 'he' keeps the soldier anonymous which tells the reader that each soldier goes through this terrible experience of war. In comparison, in Charge of the Light Brigade, the poet explores the impact of war on all soldiers collectively. The poet wants us to 'honour the Light Brigade, honour the charge they made'. This creates the impression that all the soldiers go through this experience together and are all affected. The verb 'they' shows the reader that, as a whole, the soldiers in war must go through seeing deaths and other horrors but he doesn't focus on the experience of a single soldier. Also, the verb 'honour' shows that, unlike Hughes in Bayonet Charge, the poet believes that the soldiers should be respected and appreciated and includes some positivity. Here, Tennyson shows how grateful he is for the soldiers who fought in the Crimean War and shows that they should be honoured.

Furthermore, in Bayonet Charge, the poet shows the reader how soldiers are mentally affected by war and how being in a war-zone changes them. Now, 'the patriotic tear that had brimmed in his eye' is 'sweating like molten iron.' This suggests that actually being in the war changes the soldiers' perspectives as they no longer care about honour and patriotism when their lives are in danger. Hughes may have intended to show the reader that in war, soldiers are permanently changed because they have to go through such a terrible event. Here, the poet might have wanted to show that war is always pointless as it can never justify the mental impact it has soldiers. For example, after the war, some suffer from PTSD and struggle to come to terms with what they have done or been through. On the other hand, in Charge of the Light Brigade, Tennyson seems to focus more on physical sacrifices made in war. The first few stanzas all end with the same line, 'Ride the six hundred.' This is a constant reminder to the reader of just how many soldiers are killed in war and the repetition could suggest that he is angry at this. He portrays the violence and ridiculous number of killings which wars result in. Here, Tennyson expresses his anger about what happened during the Crimean War. The Russians didn't have many weapons although they had to fight the British who were very heavily armed with guns whilst they only had swords. Tennyson is angry at the amount of casualties this resulted in so he shows the physical impact of war in a very powerful way.

Also, in 'Bayonet Charge,' the poet presents how the main enemy of the soldier is the opposition which causes the main impact on the soldier. The writer's use of the metaphor 'bullets smacking the belly out of the air' creates the impression that the weapons were extremely dangerous and harmful. The verb 'smacking' and verb 'belly' could suggest to the reader that because weapons are almost personified as humans, it also seems as though the soldiers are being dehumanised;

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they are a mere weapon to be used in war. Whereas, in *Charge of the Light Brigade*, the poet presents the impact of the war caused by the leaders, who seem to be the soldiers' enemy. Tennyson describes how 'someone had blundered.' This demonstrates how because of a mistake of those in authority, the soldiers are going through such a horrible experience. The reader infers that the enemy of the soldiers is not the opposing army but the leaders who put them in this position in the first place. The poet included this because in the Crimean War, the people in charge of the soldiers gave them the wrong orders so the soldiers followed them which resulted in many deaths.

In addition, in *Bayonet Charge*, the poet presents the effects of war as solely negative because the soldier cannot escape his situation. Even his 'king, honour, human dignity, etcetera' are 'dropped like luxuries in yelling alarm. This shows how the experience on the battlefield is so chaotic and harsh that nothing else but his life matters to him anymore. Hughes uses the word 'etcetera' to suggest to the reader that patriotism is now unimportant as the soldier dismisses any reason that he is in the war, he just wants to escape and get 'out of that blue crackling air.' Here, we learn how, in war, soldiers find it extremely difficult to endure the situation but feel as though they cannot escape. Similarly, in '*Charge of the Light Brigade*' Tennyson also presents the way soldiers are trapped by using metaphors 'valley of Death' and 'mouth of hell.' This shows the reader that for the soldiers death is inevitable and they must face the reality of their situation. This helps the reader to sympathise even more with soldiers because not only do they suffer physically, they are haunted by the fact that they will die in this way. Tennyson does this to show how the soldiers must have felt in the Crimean War as well as other wars, where they are constantly surrounded by 'cannons' and life threatening danger.

Overall, both poets present the impact of war in an extremely horrible way, the different experiences they focus on differ.

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## Power and conflict: Response two

In poems Bayonet Charge and The Charge of the Light Brigade both poems present the effects of war as negative. In Bayonet Charge war is shown to be physically draining. In Bayonet Charge people are 'sweating like molten iron from centre of his chest. The simile 'sweating like molten iron' shows how much effort and strategy it takes to be a soldier in war. It also shows that the soldiers are tired. The idea of the men sweating from the centre of his chest' shows he is dedicated as everything is released from the chest where the heart is. This is in comparison to 'The Charge of the Light Brigade' where war is seen as a battle constantly. In the poem there is the repetition of 'six' this follows the structure of the poem having six stanzas. This shows the effects of war as there is no stopping just a continued battle. Overall both poems show the effects of war through physical actions.

In poems 'Bayonet Charge' and 'The Charge of the Light Brigade' both poems show the effects of war as violent. In Bayonet Charge war is seen as rough. This is seen as the 'Bullets smacking the belly out of the air.' The adjective 'smacking' is harsh and shows the soldiers are surrounded of an attack. This is in comparison to 'The Charge of the Light Brigade' where the effects of war results in being harmed. In the poem there is a semantic field of danger. This is seen 'Mouth of hell', 'Jaws of death', 'Valley of death'. The personification of 'mouth' and 'Jaws' shows the people they are fighting against are vicious. In the poem there is repetition of 'canon', the poem tells us there are placed 'to the left' and 'to the right' from this you can tell they are surrounded by them. Overall both poems show that the effects of war and being around weapons and danger leads to risking your life and could result in post-traumatic stress disorder.

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# GCSE English Literature Report on the Exam 2017 (extract)

There are two important points to raise about subject terminology. Firstly, this term refers to ‘the language of the subject’ and there is absolutely no specific hierarchy of terminology. Literary terminology is included under the broad umbrella of ‘the language of the subject’, which can legitimately refer to characterisation/plot/setting/theme/irony just as effectively as volta/caesura/asyndetic list/alliteration/oxymoron/metaphor. Subject terminology can also include terms students use to explore authorial methods, such as implies/suggests/highlights and so on. It was a new experience for those marking GCSE English Literature to see so many identifications of word class, which often had little bearing on their point and even created difficulty for some students. Where examiners found it harder to reward AO2 was where students were ‘tagging on’ the naming of parts of speech such as ‘the noun...x’ or the ‘verb choice...y’. This ‘spotting the method’ approach without any understanding or connection to the ideas or function of the method in relation to the task was generally found to impede students, as they were unable to offer meaningful comments about aspects of the texts using this ‘by rote’ approach. One examiner fed back that: ‘some students are still method-spotting and trying to use the subject terminology that they have been taught: often the terms were used incorrectly and did not add anything to the focus of the question.’

Secondly, students are rewarded for their appropriate use of the language of the subject in terms of how they use it to help them to craft a response to a literary text. In other words, what they say about the craft of the writer is far more significant than how many technical terms they include. The specific mention of subject terminology in the mark scheme is there to reflect that students are being assessed on their ability to deal with aspects of craft, and a balanced and well-illustrated response to the question will eventually lead students to explore the methods used to present those ideas, feelings and attitudes. In other words, subject terminology is not given any particular weight in isolation; on the contrary, naming of parts can actively impede students, who are being rewarded for their focus on the how an element of writer’s craft affects meaning. As referred to under AO1, students who frame these responses to a particular aspect of craft with ‘this makes the reader feel’ tend to struggle to move beyond generalised comments and it might be more useful to develop students’ ability to take a more measured, critical stance when talking about effects.

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## Activity seven

Q13: How does Golding present Ralph as a leader in *Lord of the Flies*?

### Lord of the Flies: Response one

Golding presents Ralph as a leader in *Lord of the Flies* in the quotation “we ought to have a chief”. The word ‘ought’ is a verb. It is a commanding word. In the quotation Ralph shows that by having that civilisation and democracy it keeps the group in a good place. The reader would acknowledge Ralph as a leader and question themselves what Ralph is going to do next. Golding used Ralph as a leader because of his status and also because men were more dominant in that time.

Golding also presents Ralph as a leader in *Lord of the Flies* when Ralph says ‘I am chief’. The word ‘chief’ is a noun. It shows us that Ralph has those qualities to be a chief like the determination and passion of hope and rescue. Golding was influenced by reading ‘Coral Island’ and realised that the story was not showing the real society and how people would actually react so Golding wrote *Lord of the Flies* to show reality and also that you might see an outer side of a person and they might be civilised but their inner personality is savagery as when they want something they will get it. Like Ralph, he might be a leader but he was part of Simon’s death which showed his true personality. Another way in which Golding presents Ralph as a leader in *Lord of the Flies* is when he questions the group whether they want to go to Jack and never get rescued but just hunt or be with him and be rescued. In the quotation, “Don’t you want to be rescued or do you want to hunt.” The word ‘rescued’ is a verb and it shows that Ralph as a leader still believes there is hope to be rescued and he doesn’t want the group to give up now. Golding is showing that you have the determination and the perseverance you can achieve what you want, you don’t need to let others put you down.

Furthermore, Golding presents Ralph as a leader in the quotation “He might be a boxer”. The word ‘He’ is a pronoun. It shows us that Ralph has the qualities to be a leader and the quotation is also intimidating him. In this quotation it shows that not only does he have the qualities he has the physical appearance. Golding is showing that to be a leader you need to have everything to be effective and to make a place like the island feel like home.

The final way in which Golding presents Ralph as a leader is at the end of the book. In the quotation, “Ralph wept for the end of innocence, the darkness of man’s heart”. The word ‘innocence’ and ‘darkness’ contradicts with each other. As Ralph wants innocence to be on island but instead there is darkness of man’s heart. This shows that Ralph failed his duties of a leader and did not achieve the civilisation throughout. Golding is showing that there is evil in everyone in society and nothing is going to change that.

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# Activity eight

## Lord of the Flies: Response two

Through 'Lord of the Flies', **Golding criticises** the idea of 'the perfectibility of man' he once believed in, after discovering what man could do to another during the horrors of WWII. In his twisted **response** to 'Coral Island', **Golding uses** Ralph to **explore** the Hobbesian view that governments are to protect men from each other, and that 'correct structure of society would produce good will'. He then slowly destroys Ralph's democratic leadership, to **present his view** that no amount of civilisation can mask man's inherent evil.

Towards the **beginning** of the **novel**, **Golding gives** Ralph the power and qualities of a leader to **explore** how the boys will respect this system.

**Golding describes** Ralph as 'the fair boy' with a 'golden body', which immediately gives the **impression** of a sympathetic, genuine **protagonist**. The **adjective** 'fair' has positive **connotations** of equality and kindness which we now associate with Ralph.

To further **emphasise** this, Ralph has a 'mouth and eyes that proclaimed no devil', again **presenting** him as a genuine person with only good intentions. This **contrasts** greatly with Jack's 'fiery red hair' which has **connotations** of fire, violence and even Satan.

The conch is **used by Golding** as a **symbol** of democracy and equality, therefore when 'Ralph held up the conch', **we associate** these ideas with Ralph, especially since he is the one to blow the conch and seemingly to initiate a meeting. However, this is **ironic** as it was in fact Piggy's idea to have a meeting, so **Golding already hints** at corruption slightly at this point. Ralph uses an **imperative** – 'we're having a meeting, come and join in' – when first meeting Jack, which **suggests** his natural authority over the boys. However, Ralph makes an unforgivable mistake as leader by giving Jack authority over the choir to be his hunters, which **arguably** ends up being the reason for the destruction of Ralph's attempt at civilisation, **showing that Golding** believed even those in power who attempt to enforce rules and order are capable of deadly mistakes.

**Further throughout the novel**, **Golding uses** Ralph's gradual fall to savagery to **present** man as unable to restrain from their innate evil.

**Golding involves** Ralph in Simon's murder in **Chapter 9**, ultimately marking the loss of morality and humanity which Simon bore. Although Ralph recognises his terrible actions – 'that was murder' – we are still no longer able to see the kindness and genuine good of Ralph that was introduced in **Chapter 1**. However, Ralph's **fall** to evil doesn't happen instantly, as **Golding hints** at it in **Chapter 4** – 'He watched the ship ravenously' – which **suggests** some impurity. The **adverb** 'ravenously' – has **animalistic connotations** of deep desires, however when paired with the **symbol** of civilisation – 'the ship' – **Golding allows** Ralph to remain civilised for a while longer, as his desires are justified.

At the end of the novel, Ralph 'wept for the end of innocence, for the darkness of man's heart', **showing** that Ralph is aware of an evil force present within man. This may be as a result of Ralph's time as leader, **Golding allowed** him to realise the true 'darkness' of man, **perhaps saying that** through an attempt at leadership, Ralph has become more aware of the nature of mankind.

Overall, **Golding uses** Ralph as a leader, and then destroys a perfect opportunity for society and civilisation to **reflect his view** that despite law and order, man's inherent evil nature will prevail, as seen in WWII.



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# Activity twelve

## Response to Romeo and Juliet

In 'Romeo and Juliet', Shakespeare presents aggressive male behaviour as dangerous. This can be seen in the quotation 'my naked weapon is out'. The use of the word 'naked' connotes that Sampson is ready to fight and that there's no protection around his weapon because he is going to use it. Structurally, Shakespeare uses simple sentences to show how easy it was for Sampson to have a 'naked' weapon and is ready to fight. This makes the reader feel worried because someone could get badly injured. In this way Shakespeare presents aggressive male behaviour as dangerous through having a 'naked weapon'. Contextually, at the time the play was written divorce was almost impossible and you couldn't live with a man unless you were married.

In 'Romeo and Juliet' Shakespeare presents aggressive male behaviour as rude. This can be seen in the quotation 'I do bite my thumb', the use of the verb 'bite' connotes that biting his thumb is rude because he is swearing at him by biting his thumb. Structurally, Shakespeare uses simple sentences to show how easy it is for people to bite their thumbs at other people. This makes the reader feel surprised because it is an unusual thing to do. In this way, Shakespeare presents aggressive male behaviour as rude. Contextually, at the time the play was set, religion was more important than the law.

In 'Romeo and Juliet', Shakespeare presents aggressive male behaviour as hating everything. This can clearly be seen elsewhere in the play when Tybalt says 'talk of peace? I hate the word'. The use of the verb 'hate' connotes that Tybalt doesn't dislike it he hates peace because it's nice and Tybalt loves the fight and is really aggressive. The use of the rhetorical question connotes that Tybalt doesn't know what they are talking about but lets everyone know that he hates peace anyway. This makes the reader feel sad because he has so much aggression that it almost scares the reader. In this way, Shakespeare presents aggressive male behaviour as hating everything got to do with peace. Contextually, at the time the play was set at weddings women used to sing their speech to the man, and in the play Juliet's soliloquy was her speech to Romeo.

In 'Romeo and Juliet' Shakespeare presents aggressive male behaviour as demanding. This can be seen elsewhere in the play when Lord Capulet exclaims 'starve, beg, die in the streets' the use of the tri-colon connotes that Juliet not marrying Paris there will be a lot of bad things happening to her. Lord Capulet exclaims this to show how little he cares about his daughter and he just wants an advantageous match between Juliet and Paris. Structurally, Shakespeare uses compound sentences to show how complicated things will be if she doesn't marry Paris. This makes the reader feel worried for Juliet and scared of Lord Capulet because he is threatening to throw his daughter out onto the streets. In this way, Shakespeare presents aggressive male behaviour as demanding. Contextually, at the time the play was set, children didn't get to choose who they married, there was always an arranged marriage from the parents because they wanted to make an advantageous match.

In 'Romeo and Juliet' Shakespeare presents aggressive male behaviour as always ready to fight. This can be clearly seen elsewhere in the novella in the quotation 'I am for you'. The use of the word 'for' connotes that Tybalt is ready to fight and he is giving himself to the person he is going to fight. Structurally, Shakespeare uses simple sentences to show how quickly it is for Tybalt to get ready to fight. This makes the reader feel scared for the person Tybalt is going to fight because Tybalt has lots of confidence and he is really aggressive. In this way, Shakespeare presents aggressive male behaviour as always ready to fight. Contextually, at the time the play was set, religion was more important than law.

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# Section two: Planning, crafting and drafting



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# Chief examiner's report

The Chief examiner's report 2017 commented that when answering Section B questions on both Language Paper 1 and Language Paper 2, students' work often lacked effective planning and crafting.

'Occasionally, spider diagrams were used, which may generate ideas but do not help with organisation or cohesion, whilst other 'plans' consisted of mnemonics, usually linguistic techniques the student intended to include regardless, which may aid some of the less able students but tends to stifle the creativity of the most able. A lack of planning also resulted in unnecessarily lengthy responses, where the more a student wrote, the greater the deterioration in ideas, structure and accuracy. Many students would have benefitted from a quality rather than quantity approach: having the confidence to take time to plan, and then craft a shaped and structured response in two or three sides, with time at the end to revise and improve. This would certainly have helped those who started ambitious narratives but managed to get no further than establishing the two characters because they set out to achieve the impossible in the time given.'

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# The case studies

In response to the Chief Examiner's report, three case studies were conducted to examine how students plan and craft their work in an attempt to generate ideas to help them do this as effectively as possible when in exam conditions.

The teachers involved each designed a series of lessons utilising original planning and redrafting documents from the British Library as a stimulus to enable students to think in more detail about these processes in relation to their own work. These case studies were small scale and in house across three schools. The ideas that they have generated are put forward here to form the basis for wider discussion within the Hub Network Forum.

## Case study one

This was conducted with a mixed ability Year 10 class and a Year 11 intervention group of twenty students. The small scheme of work created largely focused upon students reflecting and questioning themselves before, during and after a piece of writing for Language Paper 1 Section B.

A sequence of lessons were planned centred around questioning that afforded students the time and opportunity to evaluate, reflect and think about their writing. The main questions routinely used were: why have I chosen that word/phrase? What effect do I want to have on my reader and how will these themes/ideas link? Questionnaires were used to assess students' thoughts about their ability to plan and craft their work both before and after the lessons were taught.

## Case study two

This formed a four lesson scheme of work focusing on the planning, drafting and editing of Language Paper 2 Section B responses with an aim to replicate the planning conditions of the exam. The lessons were delivered to a top set Year 11 class and a mixed ability Year 10 class. At the start and the end of the scheme, students completed a questionnaire to establish their attitudes and perceptions of planning, drafting and crafting.

## Case study three

This was taught to a top set Year 11 and a middle ability Year 11 class and consisted of four lessons, two looking at planning and two looking at redrafting for Language Paper 1 Section B. Two students were chosen to discuss their planning and redrafting journey with the teacher which formed a transcript outlining their attitudes towards answering this question before and after the lessons had been taught.

# Activity one

Case study one conducted a survey to ascertain students' attitude to planning and redrafting for Language Paper 2 Section B, both before and after the lessons were delivered. The numbers in black indicate a student's attitude to planning and drafting before the scheme of work was delivered and the numbers in red indicate the same student's attitude after the lessons were delivered.

**Planning, Drafting, Crafting and Editing**

Imagine you are going to do an extended piece of writing. Please rate the following statements, based on how much you agree.

1 – Never/No  
2 – Sometimes/Don't know  
3 – Always/Yes

I make brief plans before writing 2 3

I make detailed plans before writing 1 2

I think planning is important 3 3

I know how to plan well 1 3

I feel confident planning my work 2 3

I proofread my work after writing 1 3

I edit my work after writing 1 3

I know how to proofread my work well 1 2

I know how to edit my work well 2 3

It revealed that:

- students feel planning is important but are unsure how to do this successfully
- students were unlikely to edit their work
- after being taught the scheme of work students felt more confident about planning and redrafting.

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How do you address planning in your scheme of learning for Language Paper 2 Section B?

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_

What changes could you make?

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_

### Case study one conducted a survey to ascertain students' evaluations of how they write for Language Paper 1 Section B.

1. What did you find difficult?
2. What was your opening paragraph about?
3. Did you plan your writing?
4. Did you proof read it/check for mistakes?
5. Were there any techniques you tried to include?
6. How many things did you change/edit as you were writing?
7. What was your thought process behind your writing?
8. How did you want your reader to feel?
9. What mood were you trying to create?

It revealed that:

- students didn't think much about their writing, they 'just wrote'
- students knew that they should plan but didn't know how
- students didn't evaluate/reflect/consider their lexical choices when writing
- after being taught the scheme of work engagement increased as they were beginning to understand why they had made particular choices.

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What questions would you ask your students about attitudes to planning and drafting for Language Paper 1 Section B?

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_

What do you do to explicitly teach your students to evaluate and reflect upon their work?

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_
4. \_\_\_\_\_  
\_\_\_\_\_

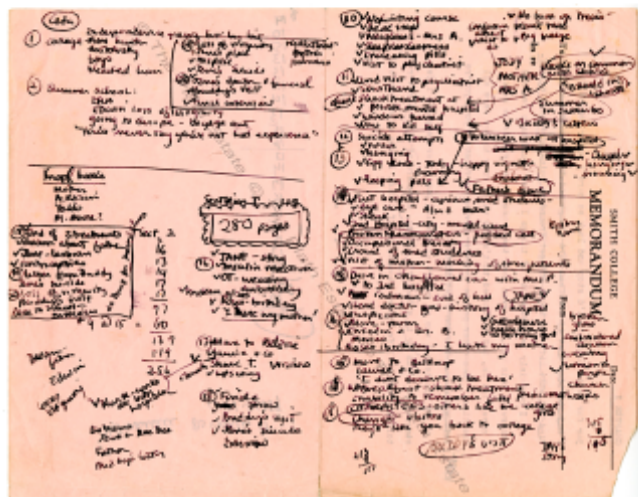
# Activity two

## Teaching students planning and selecting

In Case study two students began by planning a Year 11 Prom celebration, considering different elements they would need to factor in. Prom celebration planning was used as a metaphor to introduce the concept of appropriate planning and organisation.

After looking at a Sylvia Plath resource from the British Library, students recognised that the author had generated ideas for her novel and given considerable thought to the order she was going to use them in her work. Students followed this same process to plan the Prom celebration and then replicated their planning for their non-fiction writing. They followed a process in which they first considered and generated ideas then selected the best ideas for four different Language Paper 2 Section B style questions and ordered those ideas as effectively as possible to have the most impact.

What does planning look like?



Sylvia Plath's plan for 'The Bell Jar'

“Write less, craft more”

Imagine you are throwing a HUGE year11 Prom celebration (be as extravagant as you like!)

What factors would you need to consider in your planning?

Select your final idea for each category. Discard any categories that don't apply to you.

Decide which order you would need to do each of these things in.

Venue  
Date  
Times  
Themes  
Activities  
Decoration  
Food  
Music  
Drinks  
Guest list  
Invitations

This is exactly the same process you should take with planning and sequencing your writing:

Consider and generate ideas



Select the best ideas



Put those ideas in the best order

“Write less, craft more”

---

**How would you use the Sylvia Plath resource to help students plan for Paper 2 Section B?**

1. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

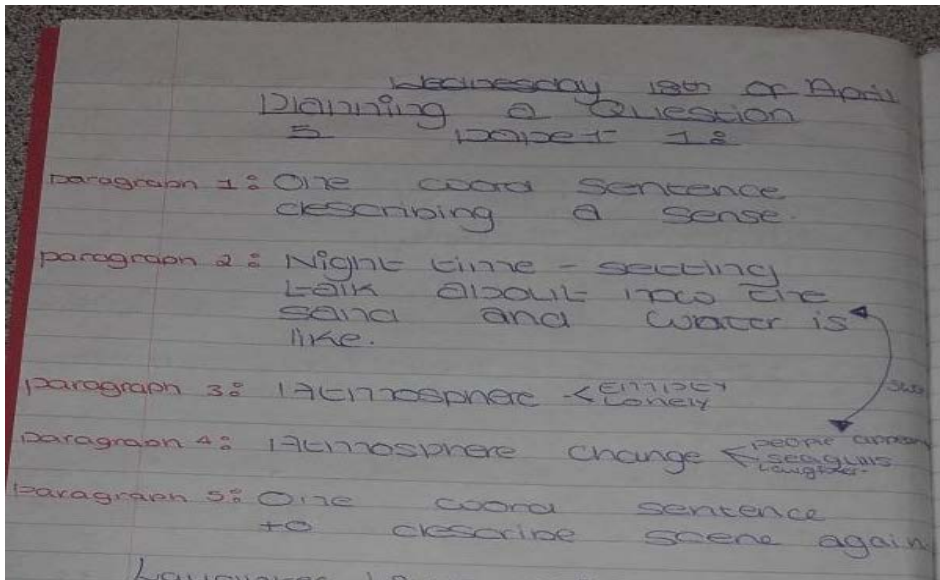
**What issues need addressing with students in regards to balancing the neat presentation of work in an exam with crossing out and making changes?**

1. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



# Activity three

## Evidence of students planning and selecting



In Case study three, students were asked to talk through the planning process that they had worked on during their week of lessons on Language Paper 1 Section B. One student's plan showed that she was going to write about the coming of night in paragraph two and then in paragraph four she had stated that she would change the atmosphere including references to 'people appearing', 'seagulls' and 'laughter'. She had gone back to her plan and moved the coming of night to paragraph four to make that part of the change of atmosphere and the references to 'people appearing', 'seagulls' and 'laughter' up to paragraph two. She was asked why she had made that decision. She responded with:

'I thought it would be more effective to talk about people on the beach and then when they leave it.'

The teacher asked if she would have thought about this juxtaposition if she hadn't written her plan and she said:

'No, because I wouldn't have seen it clearly, I would just have been writing as I went along. So I saw clearly that it would be more effective to contrast day and night.'

"The bit which I found most useful was planning lots of different topics in quick succession to improve how I plan and create ideas"

---

“The process of how to plan and structure the work was useful, and how to put the ideas in the best order”

The Sylvia Plath resource was also used in Case study three. A student stated that they had not thought previously about cohesion in paragraphs. She said that when looking at Sylvia Plath’s work:

‘The numbering of the chapters, showing how they link together showed me that I could number my paragraphs in my plan and show how they link together, usually I just write paragraph one and then move onto the next one.

Her comment indicates that drawing students’ attention to the notion that paragraphs should not be inserted into work without valid reason could make an impact on writing.

**Numbering**

**It isn’t neat!**

**You are not planning a novel when you are in an exam, but you can steal some ideas from Sylvia Plath:**

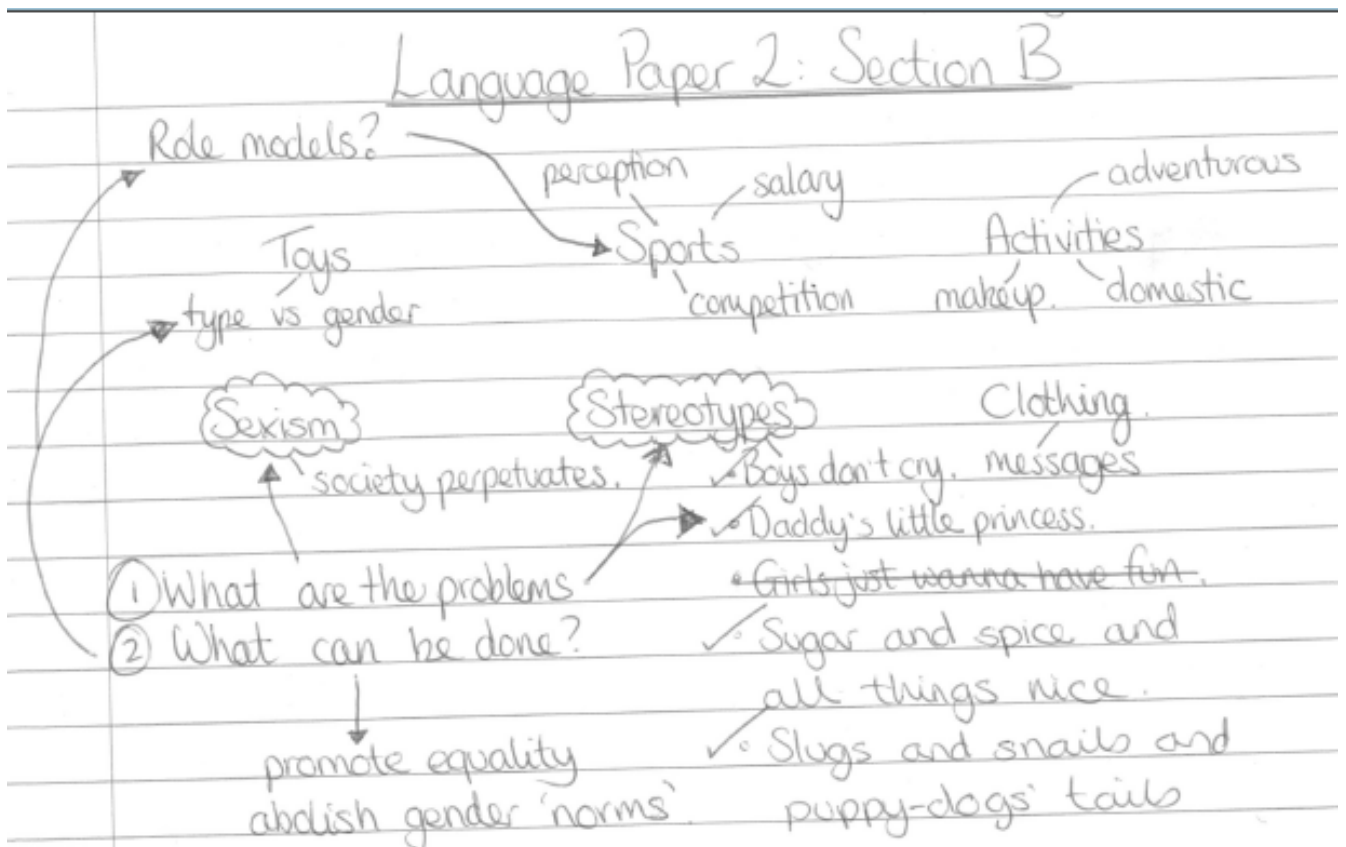
**Sequencing ideas in your plan.**

**Crossing ideas out and putting new ideas in.**

The above slide used in a lesson by Case study three draws attention to the fact that the Sylvia Plath resource is not neat and that planning can be a process in which ideas are crossed out, then discarded or reintroduced elsewhere in the plan.

**How can reflection about writing help students with their writing during the exam for Language Paper 1 Section B?**

1. \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
2. \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
3. \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

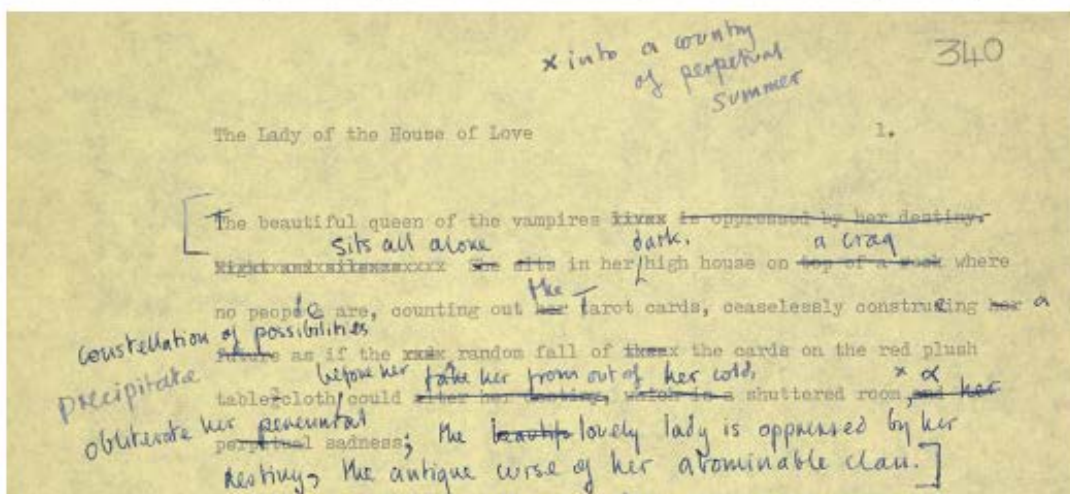


How will the process of reflection be different for Language Paper 2 Section B?

# Activity four

## Redrafting and editing

What do you notice about the changes the writer has made?  
How do they change the mood/feel of the paragraph?



### Original

The beautiful queen of the vampires is oppressed by her destiny. She sits in her high house on top of a rock where no people are, counting out her tarot cards, ceaselessly construing her future as if the random fall of the cards on the red plush tablecloth could alter her destiny, which is a shuttered room and perpetual sadness.

### Edited

The beautiful queen of the vampires sits all alone in her dark, high house on a crag where no people are, counting out the Tarot cards, ceaselessly construing a constellation of possibilities as if the random fall of the cards on the red plush tablecloth before her could take her out of her cold, a shuttered room into a county of perpetual summer, obliterate her perennial sadness; the lovely lady is oppressed by her destiny, the antique curse of her abominable class.

## WHY EDIT?

This gives you the opportunity to make changes and improvements to your work.

Remember, we are aiming for CRAFTED responses – by editing, you are crafting.

Editing could mean taking things out, putting things in or making adjustments to what is there.

LEVEL 4 (19-24 MARKS)  
sustained and conscious crafting

Crafting is NOT:

- Using a checklist of devices
- Using word choices just because they're fancy

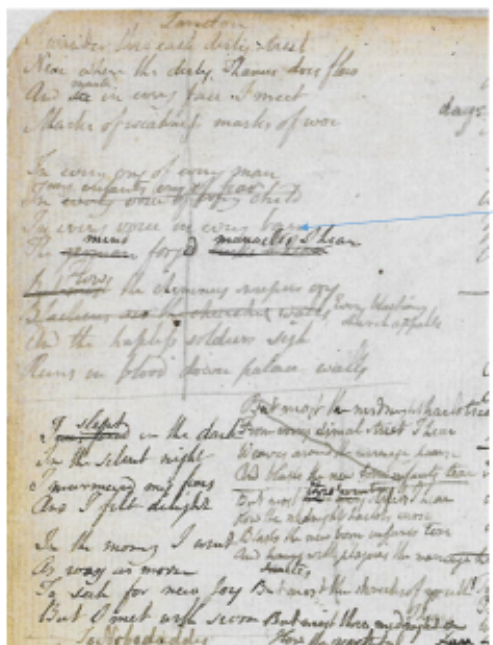
Crafting IS:

- Using the most appropriate devices for what you're trying to say and the mood/tone you want to create
- Using the best words for the message you want to make

“Write less, craft more”

## Extract from case study

This is a first draft of one of the poems that you are studying in your anthology – ‘London’ by William Blake



If you look closely you can see that Blake had once written ‘links’ and changed this for ‘manacles’ in the famous line ‘mind forged manacles’.

What difference does this make?

Blake also changed ‘dirty’ with ‘charter’d’.

Why do you think he did this?

In Case study two students examined an Angela Carter resource from the British Library as a stimulus to improve their editing skills for Language Paper 2 Section B. They then applied this to a set non-fiction paragraph, editing twice to change the mood and tone. They were then given a new question to approach and followed all previous steps: considering and generating ideas, selecting the best ideas, putting those ideas in the best order. After planning, students began to write their piece and were given twenty minutes to start. The teacher wrote alongside the students to model the process.

In Case study three students used a redraft by William Blake to enable them to understand how to redraft their answers for Language Paper 1 Section B. They observed how he had changed the word ‘links’ to ‘manacles’ in the poem ‘London’ which they were studying for their Literature GCSE. This enabled students to see that altering vocabulary choices is one way in which answers can be redrafted. One student said:

‘I tried to do the same by taking out ‘grey’ and putting in ‘ashen’.....First of all I changed it because I had used ‘grey’ already in the other paragraph. In this paragraph I decided to put ‘ashen’ as I wanted the reader to understand the connotations of ‘ashen’, that there was something wrong with the water.’

---

This indicates that the stimulus of the Blake redraft has been very effective as this student has been able to see how redrafting deliberate vocabulary choices can reinforce ideas within a narrative.

**How else could you use the Angela Carter and William Blake resource to enable students to think about editing and redrafting for Language Paper 1 Section B?**

**What areas other than vocabulary choices would you focus upon?**

1. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



---

# Conclusion

The three case studies presented here were small scale and were not conducted in controlled environments as would be the case in a larger and more formal research piece. They reflect the work of three teachers in response to the Chief Examiner's Report June 2017 and present the question for consideration 'how do you teach planning, drafting and crafting?'



# Appendices

## Sylvia Plath – Outline of chapters for *The Bell Jar*

**Coda**

- college independence news bit by bit  
from hunter dostoyevsky boys bleached hair
- Summer school:  
IPA  
Edwin loss of virginity going to Europe - to get out "You'd never say you've not had experience"

**Knopf books**  
Mother  
A. Kazin  
Yaddo  
M. Moore?

**Section I 149**  
280 pages

- 10) No writing course  
V dead stop  
V the glasses - Mrs A.  
V sleeplessness  
V increasing pills  
V visit to poly charist
- 11) 2nd visit to psychiatrist  
V shock treatment at private mental hospital  
V windows barred  
V how to kill self
- 12) Suicide attempts  
V 200 mg  
V 400 mg
- 13) V egg shock - today - happy vignettes  
V crawling shadows  
V sleeping pills
- 14) First hospital - anxious med students - eye care "Alin & man"  
V 2nd hospital - city - mental ward  
V broken thermometer - padded cell  
V occupational therapy  
V crowd of med students  
V visit of mother - mocking of other patients
- 15) Drive in cheap car with Mrs P.  
V 3rd hospital  
V codman - end of hell  
V lead doctor - god - history of hospital  
V suspicious
- 16) Move - room  
V insulin + Dr. B.  
V movies  
V Rosco birthday - I hate my mother
- 17) Move to Belknap  
V Laurie + Co  
V church Shakespeare  
V ups wing
- 18) Finale  
V snow  
V Buddy's visit  
V Jane's suicide  
V interview

**MEMORANDUM**  
SMITH COLLEGE  
Date  
From  
To  
Subject

**CHARACTERS** - others like me - college girls  
change - visitors  
they'll take you back to college

**Other notes:**  
No lack of treat - confusion won't read about visit to V big breeze  
JODY MOTHER MRS A. thinks on common with sisters  
Oswald in shadows  
Summer in Jackson  
Buddy's letters  
Volunteer work at hospital  
Chick hanging  
Frowning  
Father's grave  
Broken name

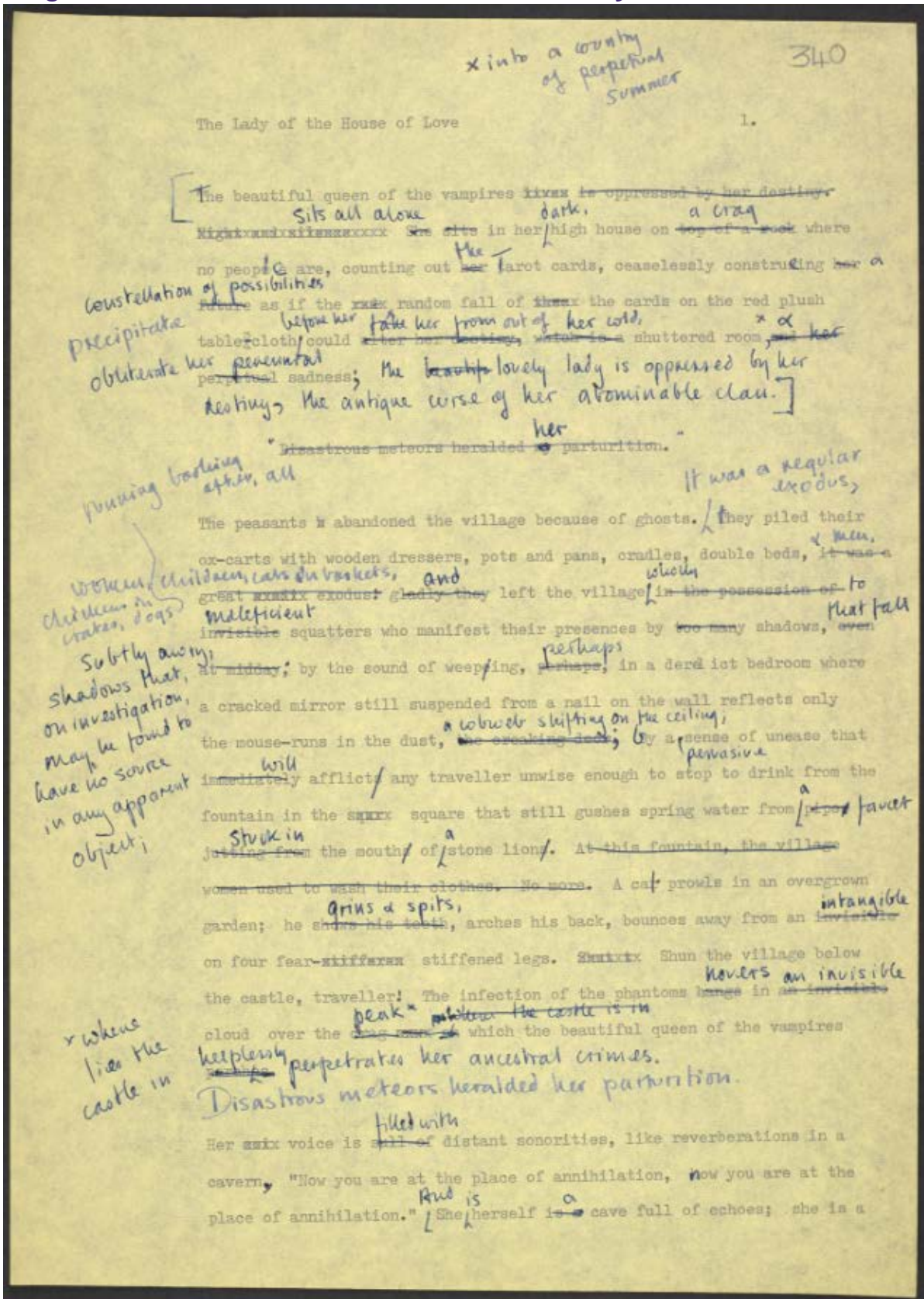
**Table of Contents:**

18) End of treatments	16
✓ dream about father	13
✓ Jane - lesbian	14
✓ contraceptives	13
19) Letter from Buddy	17
Jane's suicide	17
20) Loss of virginity	17
Buddy's visit	77
Back to school	77
Interview	77
4 & 15 =	60
	137
	119
	256

**Other notes:**  
Belknap  
Laurie  
Edwin  
Losey  
Vine quarry  
Nurse - works at hospital  
De Brien  
Rene + Bee Dee  
Father  
Mid day letter

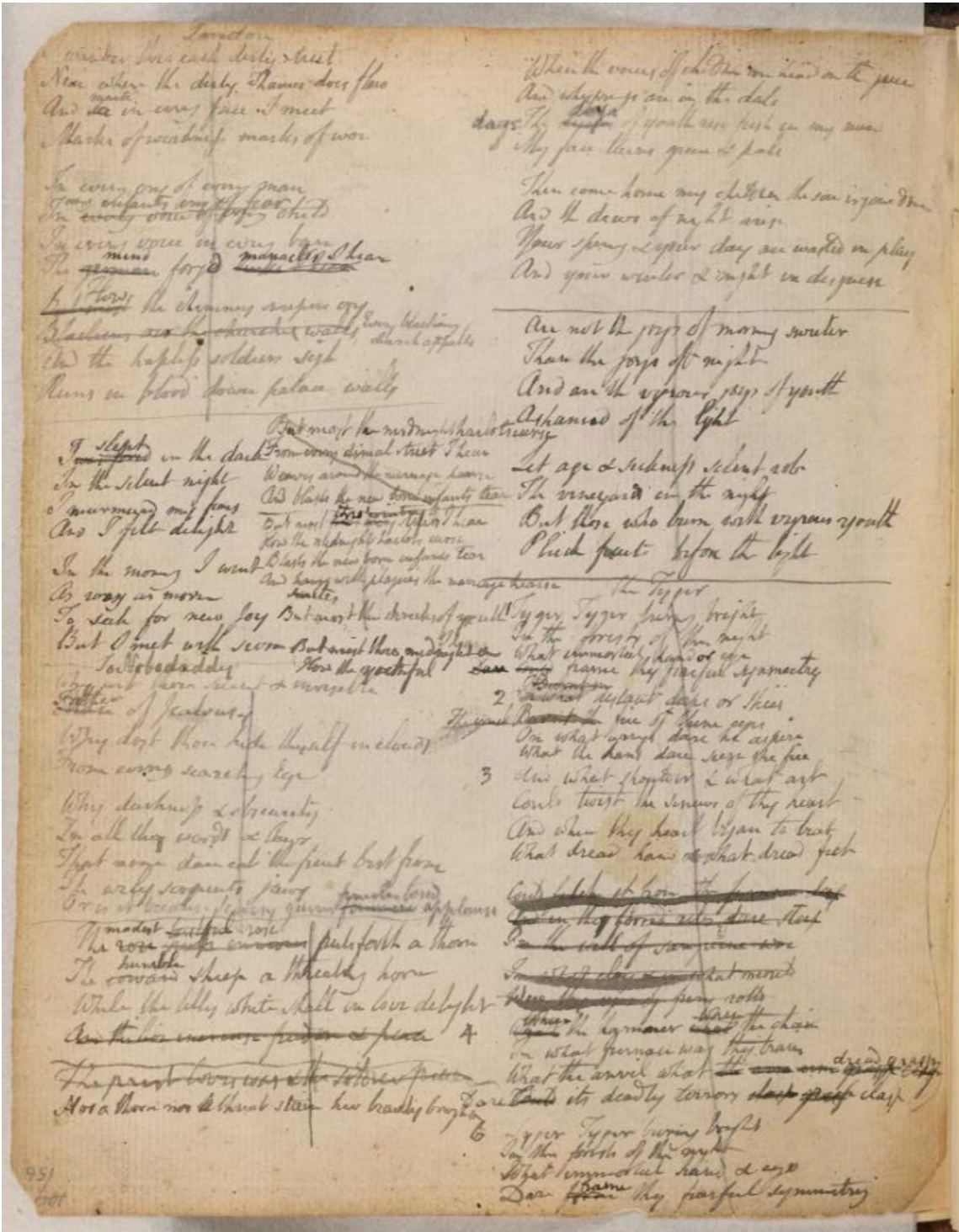


# Angela Carter – Notebook for *The Bloody Chamber*




Papers and Notebooks by Angela Carter. Published by The British Library. Copyright © Angela Carter. Reproduced by permission of the author c/o Rogers, Coleridge & White Ltd., 20 Powis Mews, London W11 1JN

William Blake – Plan for London



# Slides

**AQA**   
Realising potential

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GCSE English Language and  
English Literature Summer hub meeting


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Summer 2018

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Welcome

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## 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.

## First thing – some general updates

---



## GCSE mark schemes – recent notification

---

- We sent information in April about changes to the mark schemes for GCSE English Language and GCSE English Literature.
  - [aqa.org.uk/news/changes-to-gcse-english-language-8700-summer-2018-exam-materials](https://www.aqa.org.uk/news/changes-to-gcse-english-language-8700-summer-2018-exam-materials)
  - [aqa.org.uk/news/changes-to-gcse-english-literature-8702-summer-2018-exam-materials](https://www.aqa.org.uk/news/changes-to-gcse-english-literature-8702-summer-2018-exam-materials)

## GCSE mark schemes – recent notification

---

- We review how question papers and mark schemes have performed every series and, on occasions, this may lead to minor changes.
- These changes should not affect the way you to teach the specification and prepare your students.
- We informed you about the changes so you were aware of the different formats in advance of these being used by examiners in 2018.
- If there were any significant changes that would affect how you prepare your students we would notify you at least 12 months in advance.

## Awarding – What happens?

---

- We provide a detailed overview of awarding in the [Summer 2017 hub material](#).
- We won't know how papers have performed until the marking has finished.
- We will consider any shifts in how the papers have performed.
- We might need to change the boundaries to ensure comparability with previous years.
- More information about how grade boundaries are set can be found [on our website](#).

## Awarding – why raw mark boundaries change

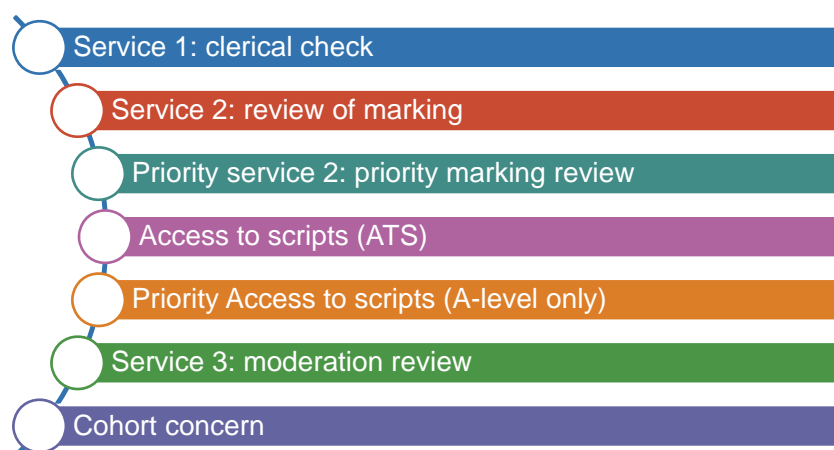
---

- We aim to make sure exam papers are of the same level of difficulty from year to year but, in reality, papers do vary slightly.
- For GCSE English Language, once we see student responses, the evidence may show that sources were more or less accessible than we anticipated.
- For example, students may find sources more accessible both in terms of the language used and the context of the theme.

## Awarding – why raw mark boundaries change

- Setting grade boundaries to allow for this variation ensures that students who perform at the same level get the same grade, no matter when they sit the exam.
- We have only had two sets of papers so far for GCSE English Language (only one for English Literature) so it is hard to predict any patterns that might emerge due to the sources that are used in the papers.

## Post-results services





## Post-results – Ofqual regulation from Spring 2016

---

### **All exam boards are required to correct marking and moderation errors but not otherwise change marks.**

- We will only review papers to correct genuine marking errors – we can't change reasonable marks
  - marks may be changed when there is a marking error (can be adjusted upward or downward to correct the mark)
  - marks may be changed when the original marking cannot be supported by evidence from the mark scheme and 'the original marking represents an unreasonable application of academic judgement'.

## Post-results – review of marking

---

- In June 2017, small mark changes for GCSE English Language were evident.
- For June 2018, the principle of 'not changing reasonable marks' will be considered at both question level and whole script level.
- We updated the guidance and refreshed our training for our examiners who will be reviewing marking and for our staff who support the review process.
- We will continue to work with our examiners to ensure the criteria for reviewing is clear, so that legitimate changes to marks are made based on the Ofqual review of marking requirements.

## Focus of session

---

The focus of the Summer 2018 hub meeting is the skills synergy between GCSE English Language and GCSE English Literature.

The structure of the session is myth busting in relation to:

- comparison as a skill
- subject terminology
- acronyms and mnemonics – help or hindrance?
- planning, drafting and crafting.

Activities and discussion points are included along with some example responses to consider.

## Session one – comparison as a skill

---

## Activity one

---

Where across both specifications do students demonstrate skills in comparison?

Consider some of the different ways of structuring a comparative response.

- How do you teach your students to structure a comparison?
- Are different kinds of comparative structure better or worse than other kinds?

## Activity one

---

A: Opening comparative thesis/overview followed by exemplification via individual treatment and summative evaluative comparison

B: Opening comparative thesis then integrated response – eg a series of ‘both’ paragraphs or a combination of ‘both’ and ‘however’ paragraphs

C: Opening thesis followed by detailed treatment of first text, then reflective comparative approach with second text

D: Structured, juxtaposed comparison throughout the response.

## Myth busting

---

Some forms of comparison are better than others.

**True – but only better in terms of easier for the student to manage, not in terms of higher marks.**

Examiners will value certain forms of comparative approach more than other forms.

**False – examiners are looking for the strength and the validity of the connections between the texts.**

## Assessing comparison in English Literature

---

Comparison is a cognitive skill, which is why a comparative methodology/approach to task cannot be ascribed its own intrinsic value. We are looking to reward the cognitive level at which the student has **connected** the two poems **in the light of the focus of the question**. Students may present this cognitive connection via a variety of methodologies/approaches.

Comparison **is not** a discrete AO in GCSE English Literature.

## Assessing comparison in English Language

---

AO3: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.

Comparison is a discrete AO in GCSE English Language.

## However

---

There is merit and purpose to finding effective ways to develop the skills of comparison that benefit both qualifications.

Comparison is quite a high-level skill, and being able to think about, and use, two texts to exemplify their ideas about a given focus will enable students to respond with confidence to:

- English Language Paper 2 Question 2
- English Language Paper 2 Question 4
- English Literature Paper 2 Section B
- English Literature Paper 2 Section C

## Problems

---

Students can find comparison tricky when/if they:

- don't make an appropriate selection of text (for English Literature Paper 2 Section B)
- don't select appropriate textual detail from the texts (for English Language Paper 2 Q2, Q4)
- ascribe too much value to comparative discourse markers without appropriate points of connection
- don't focus enough on overall meaning, as meaning gives them the foundation for their response and the starting point for their comparison.

## Focusing on shared meaning

---

In order to compare effectively, there needs to be a strong starting point of comparison that enables students to talk about what *both* texts are about. Finding the connection roots the comparison.

The starting point for comparison is much better when it is rooted in meaning rather than 'surface appearance'.

In other words, it's the difference between comparing:

- sugar and sand (similar properties different purpose)
- sugar and salt (similar properties similar purpose).

## Activity two

---

This is the 2017 Power and conflict question:

Compare how poets present the effects of war in 'Bayonet Charge' and in **one** other poem from 'Power and conflict'.

Look at the list of poems in your activity booklet.

- Which poems lend themselves to a strong comparison?
- Which poems might be problematic?

## Activity two: which of these poems proved to be more/less successful in terms of this task?

---

Ozymandias	(Bayonet Charge)
London	Remains
The Prelude: stealing the boat	Poppies
My Last Duchess	War Photographer
The Charge of the Light Brigade	Tissue
Exposure	The Emigrée
Storm on the Island	Kamikaze
	Checking Out Me History

Activity two: which of these poems proved to be **more/less** successful in terms of this task?

---

Ozymandias

London

The Prelude: stealing the boat

My Last Duchess

The Charge of the Light

Brigade

Exposure

Storm on the Island

(Bayonet Charge)

Remains

Poppies

War Photographer

Tissue

The Emigrée

Kamikaze

Checking Out Me History

## Activity two

---

This is the 2017 Love and relationships question:

Compare how poets present growing up in 'Mother, any distance' and in **one** other poem from 'Love and relationships'.

Look at the list of poems in your activity booklet.

- Which poems lend themselves to a strong comparison?
- Which poems might be problematic?



Activity two: which of these poems proved to be more/less successful in terms of this task?

---

- When We Two Parted
- Love's Philosophy
- Porphyria's Lover
- Sonnet 29 – 'I think of thee!'
- Neutral Tones
- Letters from Yorkshire
- The Farmer's Bride
- Walking Away
- Eden Rock
- Follower
- (Mother, any distance)
- Before You Were Mine
- Winter Swans
- Singh Song!
- Climbing My Grandfather

Activity two: which of these poems proved to be more/less successful in terms of this task?

---

- **When We Two Parted**
- **Love's Philosophy**
- **Porphyria's Lover**
- Sonnet 29 – 'I think of thee!'
- Neutral Tones
- **Letters from Yorkshire**
- The Farmer's Bride
- **Walking Away**
- **Eden Rock**
- **Follower**
- (Mother, any distance)
- **Before You Were Mine**
- Winter Swans
- **Singh Song!**
- **Climbing My Grandfather**

## Activity three

---

Read the sample response to Q25 from 2017. The question was:

Compare how poets present growing up in 'Mother, Any Distance' and in **one** other poem from Love and relationships.

Discuss how this student is using comparative discourse markers and what they might need to do in order to improve their response.

## Activity four

---

Read the second sample response to the same question from 2017.

Discuss how this student is making comparisons and what they might need to do in order to improve their response.

## Activity five

---

Read the two responses to Power and conflict from 2017.

Both of these responses are using the same integrated comparative approach, but at different levels.

Discuss which comparative approach both responses are using, and whether this approach enables both students to address the question more effectively than a comparison rooted in methods.

## Activity six

---

How might the explicit teaching of comparative skill benefit students with their approach to GCSE English Language Paper 2 Q2 and Q4?

## Session two – subject terminology

---

## A02

---

### English Language

Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, **using relevant subject terminology** to support their views

### English Literature

Analyse the language, form and structure used by a writer to create meanings and effects, **using relevant subject terminology** where appropriate

## Myth busting: what does this **not** mean?

---

Subject terminology means linguistic and literary terminology.

**False**

Examiners have a list of technical terminology that they are expecting to see.

**False**

There is a particular hierarchy of terminology.

**False**

## What does it mean?

---

Subject terminology means the language of the subject.

- Subject terminology **can** include literary terminology.
- Subject terminology **can** include technical terminology.

More importantly, subject terminology includes any language that demonstrates that the student is responding in a **domain-specific manner** to the question, and to the subject being assessed:

*plot/structure/character/setting/theme/paragraph/ending/  
tone/introduction/scene/chapter/line/stanza/dialogue/  
repetition/imagery etc*

## What does this also mean?

---

The most important element of the reference to subject terminology in both AOs is:

### Relevant

Appropriate and relevant subject terminology is enabling.

- It speeds up the writing; it acts as a shorthand.
- It focuses on the craft of the writer and the methods they are using.
- It helps students to focus their attention on the idea of conscious creation/purpose of a text.

## Ascribing explicit value to subject terminology can result in

---

Students shoe-horning terminology they have learned into their response because they have remembered how to spell them and they sound clever.

Students focusing too much on aspects of method isolated from meaning – identifying techniques in isolation.

Students thinking that it is 'enough' to mention the term:

- *'Bayonet Charge' begins in media res.*
- *Tennyson uses anaphora at the start of each stanza*
- *Shakespeare uses fronted adverbials in this line*
- *the writer has used adjectives and this creates synaesthesia.*

## Activity seven

---

Read the response to *Lord of the Flies* in your booklet.

- What has this student been taught to do?
- What advice do they need?

## Activity eight

---

Now read the second response to *Lord of the Flies* in your booklet.

Notice the use of subject terminology in this response.

- There are three technical terms.
- However, the entire response is full of subject terminology.

## Refocus purpose and intention

---

- Effective teaching of subject terminology provides a language to help students to notice aspects of methods/craft; learning the language that can help students to independently identify aspects of method/craft linked to meaning.
- Effective teaching of subject terminology provides a language to help students to analyse and write about writers' methods/craft; learning the language that can help students to confidently write about aspects of method/craft linked to meaning.

## Activity nine

---

Discuss how subject terminology is viewed/taught in your department.

- Do you use similar/different approaches for English Language and English Literature?
- What might you amend/adapt?



## Session three – acronyms and mnemonics

---

## Some common examples

---

- STRIVE
- SLIMEY
- FLIRT
- TWIST
- STRIDE
- PEAL
- PEE
- SLAP

## Myth-busting

---

Acronyms/mnemonics can:

- offer a calming starting point in an exam situation
- act as an aide memoire.

However, they can also:

- encourage empty analysis
- impede independent thought
- discourage focus on meaning
- conflate what to include with how to structure a response.

## Functions and purpose?

---

There seem to be two functions of acronyms/mnemonics:

- to guide the structure of a response
- to provide a list of what to include in the response.

These two functions logically should be discrete, however sometimes the acronym/mnemonic conflates the two.

## Activity ten

---

- S = structure
- L = language
- I = imagery
- M = meaning
- E = evidence
- Y = your response

What is potentially unhelpful about this mnemonic?

## Activity eleven

---

- F = form
- L = language
- I = imagery
- R = rhythm/rhyme/repetition
- T = theme/tone

Discuss the benefits, and the potential disadvantages, of this mnemonic.

## The danger of over-reliance

---

Students need to be able to respond with independence because they:

- haven't seen the English Language texts before
- don't know what the named poem will be or the focus of the taught poetry question
- haven't seen the unseen poems before.

## The danger of over-reliance

---

If students give too much weight to their acronym/mnemonic, this might....

- make it difficult for them to focus on the meaning(s)
- technique-spot
- make empty comments about particular techniques

...and above all, impede their confidence in responding to the texts in front of them.

## Activity twelve

---

Read the sample response to *Romeo and Juliet* in your booklet.

What acronym/structure has this student been taught to follow?

Is this approach helpful to this student?

## Activity thirteen

---

What acronyms and mnemonics do your department use?

Are they different for different levels of cognitive ability?

What purpose are they designed to serve:

- content inclusion
- structuring the response?

When and how can they be useful?

## Planning, drafting and crafting

---

In response to the Chief Examiner's report, three case studies were conducted to examine how students plan and craft their work in an attempt to generate ideas to help them do this as effectively as possible when in exam conditions.

## Introduction

---

### **Report on the examination**

The Report on the examination 2017 commented that when answering Section B questions on both Language Paper 1 and Language Paper 2, students' work often lacked effective crafting and drafting.

'Occasionally, spider diagrams were used, which may generate ideas but do not help with organisation or cohesion... Many students would have benefitted from a quality rather than quantity approach: having the confidence to take time to plan, and then craft a shaped and structured response in two or three sides...'

## Case studies

---

In response to the Report on the examination three case studies were conducted to examine how students plan and craft their work in an attempt to generate ideas to help them do this as effectively as possible when in exam conditions.

You can find more information about these case studies on page 18 of your booklet.

## Activity one

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Please turn to page 19 of your booklet.

Discussion points:

How do you address planning in your Scheme of Learning for Language Paper 2 Section B?

What changes could you make?

## Activity one

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**Case study one conducted a survey to ascertain students' evaluations of how they write for Language Paper 1 Section B.**

What questions would you ask your students about attitudes to planning and drafting for Language Paper 1 Section B?

What do you do to explicitly teach your students to evaluate and reflect upon their work?

## Activity two

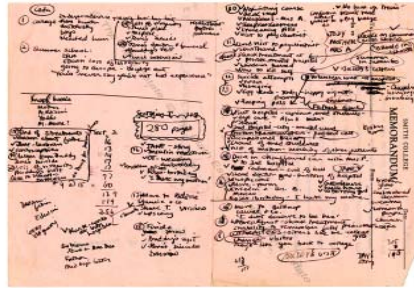
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In Case study two students began by planning a Year 11 Prom celebration, considering different elements they would need to factor in.



## Activity two

What does  
planning  
look like?



Sylvia Plath's plan for 'The Bell Jar'

“Write less, craft more”

## Activity two

Imagine you are throwing  
a HUGE year11 Prom  
celebration (be as  
extravagant as you like!)

What factors would you  
need to consider in your  
planning?

Select your final idea for  
each category. Discard any  
categories that don't  
apply to you.

Decide which order you  
would need to do each of  
these things in.

Venue  
Date  
Times  
Themes  
Activities  
Decoration  
Food  
Music  
Drinks  
Guest list  
Invitations

## Activity two

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After looking at a Sylvia Plath resource from the British Library, students recognised that the author had generated ideas for her novel and given considerable thought to the order she was going to use them in her work. Students followed this same process to plan the Prom celebration and then replicated their planning for their non-fiction writing. They followed a process in which they first considered and generated ideas then selected the best ideas for four different Language Paper 2 Section B style questions and ordered those ideas as effectively as possible to have the most impact.

## Activity two

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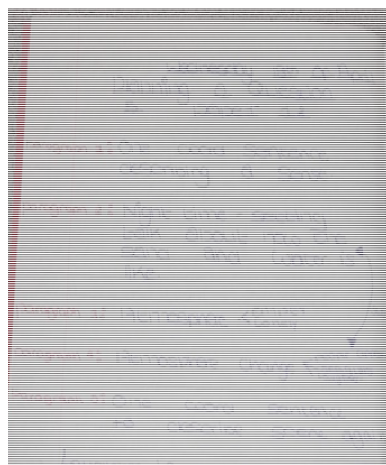
How would you use the Sylvia Plath resource to help students plan for Paper 2 Section B?

What issues need addressing with students in regards to balancing the neat presentation of work in an exam with crossing out and making changes?

## Activity three

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In Case study 3 students were asked to talk through the planning process that they had worked on during their week of lessons on Language Paper 1 Section B. One student stated she had changed her plan to make a 'more effective contrast between night and day'.



## Activity three

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The Sylvia Plath resource was also used in Case study 3. A student stated that they had not thought previously about cohesion in paragraphs. She said that when looking at Sylvia Plath's work:

'The numbering of the chapters, showing how they link together showed me that I could number my paragraphs in my plan and show how they link together, usually I just write paragraph one and then move onto the next one.'

Her comment indicates that drawing students' attention to the notion that paragraphs should not be inserted into work without valid reason could make an impact on writing.

## Activity three

Case study 3 draws attention to the fact that the Sylvia Plath resource is not neat and that planning can be a process in which ideas are crossed out, then discarded or reintroduced elsewhere in the plan.

### Numbering It isn't neat!

You are not planning a novel when you are in an exam, but you can steal some ideas from Sylvia Plath:

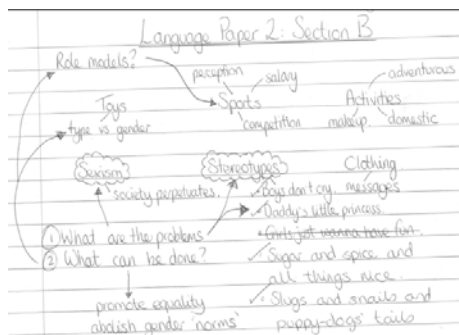
Sequencing ideas in your plan.

Crossing ideas out and putting new ideas in.

## Activity three

How can reflection about writing help students with their writing during the exam for Language Paper 1 Section B?

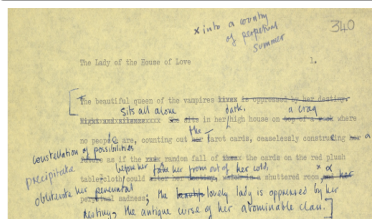
How will the process of reflection be different for Language Paper 2 Section B?



## Case study 3

In Case study 3 students examined an Angela Carter resource from the British Library as a stimulus to improve their editing skills for Language Paper 2 Section B. They then applied this to a set non-fiction paragraph, editing twice to change the mood and tone

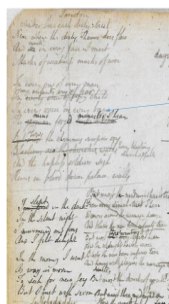
What do you notice about the changes the writer has made?  
How do they change the mood/feel of the paragraph?



## Activity four

In Case study 3 students used a redraft by William Blake to enable them to understand how to redraft their answers for Language Paper 1 Section B. They observed how he had changed the word 'links' to 'manacles' in the poem 'London' which they were studying for their Literature GCSE.

This is a first draft of one of the poems that you are studying in your anthology – 'London' by William Blake



If you look closely you can see that Blake had once written 'links' and changed this for 'manacles' in the famous line 'mind forged manacles'.

What difference does this make?

Blake also changed 'dirty' with 'charter'd'.

Why do you think he did this?

## Activity four

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How else could you use the Angela Carter and William Blake resource to enable students to think about editing and redrafting for Language Paper 1 Section B? What areas other than vocabulary choices would you focus upon?

## Conclusion

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The three case studies presented here were small scale and were not conducted in controlled environments as would be the case in a larger and more formal research piece. They reflect the work of three teachers in response to the Report on the examination June 2017 and present the question for consideration ‘how do you teach planning, drafting and crafting?’


## 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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