

GCSE English Language and English Literature

Summer 2018 hub meeting

Presentation slides

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Welcome



This meeting will be recorded

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](#).

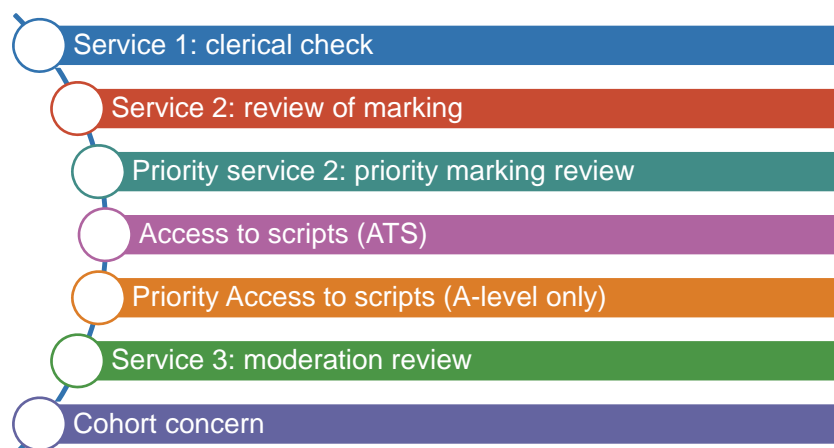
Awarding – why raw mark boundaries change

- 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

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

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?

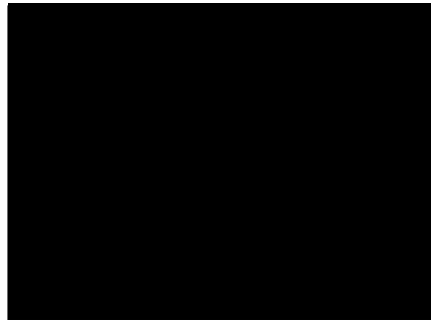
What do you do to explicitly teach your students to evaluate and reflect upon their work?

Activity two

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?



“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

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.

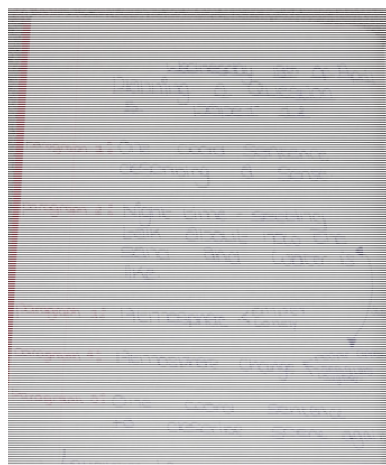
Activity two

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

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

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.

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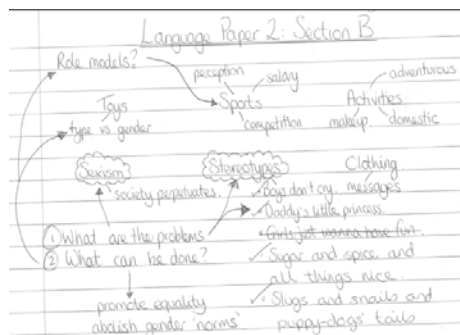
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Activity three

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?



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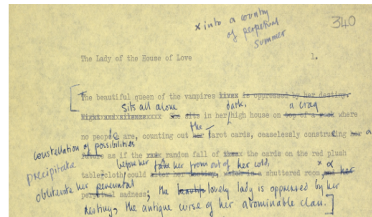
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Case study 3

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

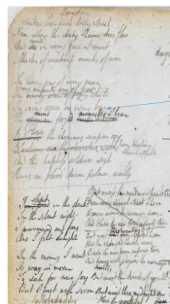
What do you notice about the changes the writer has made?
How do they change the mood/feel of the paragraph?



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

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


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?

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.



Want to know the
essential information
for this summer?
That's where we come in.

Visit our website for the
latest information: aqa.org.uk

Thank you

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