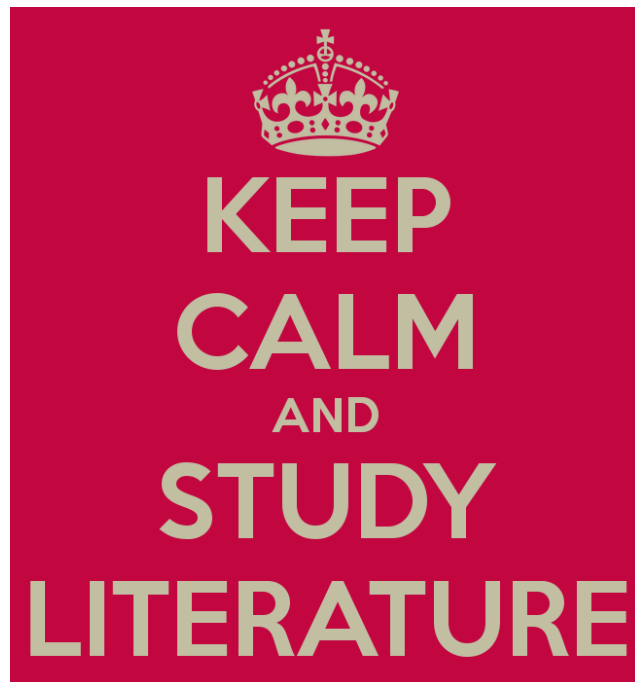


**NON EXAMINED ASSESSMENT
(NEA)**

**Independent Critical Study
Texts Across Time**



MRS DAVIES

MR EAST

The “Independent critical study” component of the literature course involves writing a 2,500 word essay connecting **two texts**. It involves **autonomous personal reading** and there are very few limitations placed upon your freedom to choose your own texts.

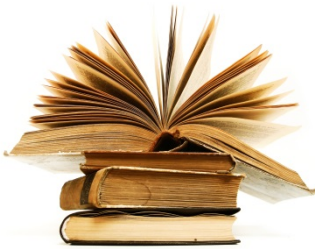
During this half term you will be studying 2 texts:

The Yellow Wallpaper by Charlotte Perkins Gilman and

The Picture of Dorian Gray by Oscar Wilde.

Both of these texts are **pre-1900** and you must select **one** of these to be your starting point. You are then free to select a second text. However,

- You cannot choose another Wilde or Perkins-Gilman text
- You cannot write about *Othello*, *the Pre-1900 Poetry Anthology*, *Atonement* or *The Great Gatsby*
- You cannot use any of the other set texts listed for study in Paper 1 or Paper 2 (see back of booklet)



The NEA is designed to encourage you to read independently, follow your personal interests and develop your own ideas.

Working with your teachers, you will need to find another text that will connect either with *The Yellow Wallpaper* or *The Picture of Dorian Gray* around a shared **theme, topic or genre**.

Timeline

You will spend 5 teaching weeks this half term studying two Pre-1900 texts. You will be expected to do some additional reading at home and research critics who offer interpretations of the texts. You will also need to take detailed notes during class.

Summer holidays – you will be expected to read during the 6 week break and finalise your second text. You may have an idea in mind of a theme or topic to focus on. You would be well advised to select texts to read that have something in common with the Pre-1900 text.

Autumn 1 – you will spend an additional 4 weeks working on the Pre-1900 texts applying them to your chosen second text; by the end of week 2 it is expected that your title will be finalised. Mrs Davies and Mr East will then confirm that your title is acceptable.

After the 4 weeks, you will be expected to work independently at home on your NEA. You will have deadlines to meet:

Friday 7 October: 500 words

Friday 14 October: 1000 words

Friday 21 October: 1500 words

Friday 4 November: 2500 draft

Friday 11 November: FINAL ESSAY DUE DATE

During this time period you can email staff for advice and assistance; in addition, staff will offer tutorials to give you feedback on your work and how to improve.

The essay will be marked, moderated and a grade awarded. This will be in the form of the **band you have achieved**.

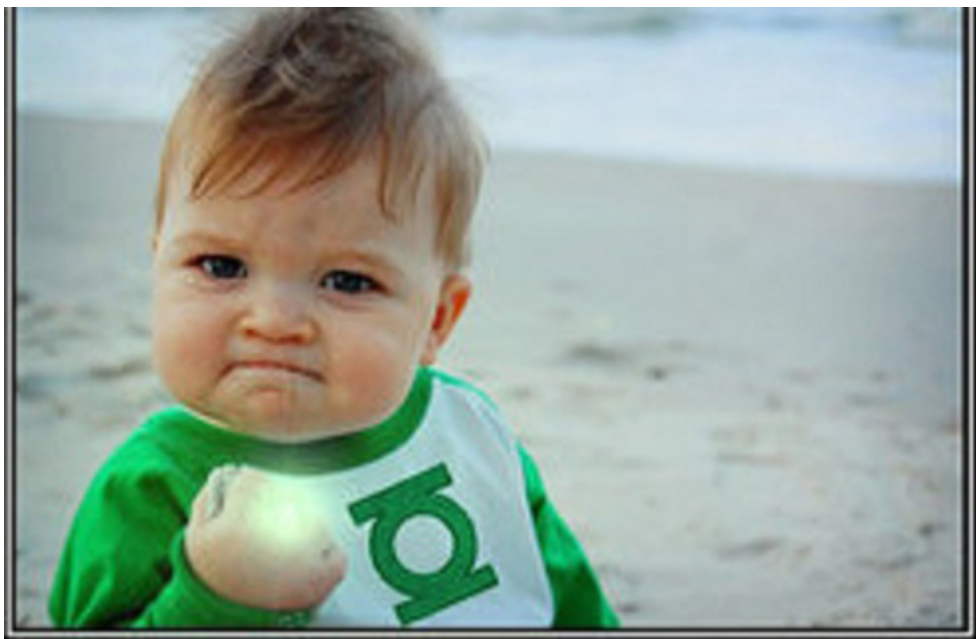
GRADING

You will be awarded a mark out of 50.

There are 5 assessment bands.

NEA is worth 20% of the total course.

WE CAN DO IT!



THE ASSESSMENT OBJECTIVES

AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology and coherent accurate written expression	You need to think about writing style and SPAG . Your essay will include reference to critical material, academic referencing and a bibliography. You will refer to literary terminology and subject specific terminology. Using connectives at the start of paragraphs and in between sentences will provide cohesion in your writing.
AO2	Analyse ways in which meanings are shaped in literary texts	This is about the authors' methods ; dramatic, poetic, narrative. What decisions do writers make about how to structure their text, the form it takes, the settings that will be used? What about the choice of narrators/voices who deliver messages and the language that is selected? Playwrights engage with dramatic structures such as exits and entrances , dialogue , dramatic action , those who speak and those who are silent, soliloquies and asides .
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received	You need to understand that the time when the text was written will have an impact on the ideas in the text and the times when the text is read will influence how it has been and is received. Do not make broad generalised assumptions – think about contexts which arise naturally from the texts such as gender, class, morality, power. Do not “bolt on” context – it needs to be relevantly integrated into your arguments.
AO4	Explore connections across literary texts	The words “compare and contrast” in your NEA task title enables you to write about similarities and differences in both texts. You also need to access a range of critical views and interpretations, including over time.
AO5	Explore literary texts informed by different interpretations	This is the unifying AO at the heart of the specification. You can refer to critical positions; cite critics; refer to TV, film and radio adaptations and stage productions; you can mention different readings (Feminism, Marxism, etc.); you can focus on your own viewpoint

ADVICE ON TEXT CHOICE

The text should be of a suitable quality for A-level study.

PROSE	
Jane Austen	Northanger Abbey Mansfield Park
Wilkie Collins	The Woman in White
Mary Shelley	Frankenstein
Robert Louis Stevenson	The Strange Case of Dr Jekyll and Mr Hyde
Edgar Allen Poe	The Tell-Tale Heart The Black Cat Fall of the House of Usher
Susan Hill	The Woman in Black I am the King of the Castle
Anthony Burgess	A Clockwork Orange
Charles Dickens	Great Expectations
Ian McEwan	On Chessil Beach
Khaled Hosseini	The Kite Runner
Alice Sebold	The Lovely Bones
Jane Austen	Pride and Prejudice
Bram Stoker	Dracula
Fingersmith	Sarah Waters
DRAMA	
Henrik Ibsen	A Doll's House She Stoops to Conquer
Shakespeare	Hamlet Macbeth King Lear
Richard Brinsley Sheridan	She Stoops to Conquer
Arthur Miller	The Crucible View from a Bridge
POETRY	
Geoffrey Chaucer	The Miller's Tale The Wife of Bath's Tale
John Keats	The Eve of St Agnes Isabella
Carol Ann Duffy	Mean Time Anthology



YOU ARE PREVENTED FROM USING THE FOLLOWING TEXTS

AQA Anthology Love Poetry	<i>Persuasion</i> Jane Austen	<i>Jane Eyre</i> Charlotte Bronte	<i>Othello</i>
<i>Up to the Line of Death</i> ed Brian Gardner	<i>The Awakening</i> Kate Chopin	<i>Thomas Hardy</i> Tess of the D'Urbervilles	<i>The Taming of the Shrew</i>
<i>Scars Upon My Heart</i> ed Catherine Reilly	<i>The Great Gatsby</i> F Scott Fitzgerald	<i>A Room with a View</i> E M Forster	<i>Measure for Measure</i>
<i>Penguin Book First WW Poetry</i> ed George Walter	<i>The Go-Between</i> L P Hartley	<i>Rebecca</i> Daphne Du Maurier	<i>The Winter's Tale</i>
<i>Oxford Book War Poetry</i> ed Jon Stallworthy	<i>Atonement</i> Ian McEwan	<i>Birdsong</i> Sebastian Faulks	<i>Oh What A Lovely War!</i> Joan Littlewood
<i>War Poems of Wilfred Owen</i> ed Jon Stallworthy	<i>Regeneration</i> Pat Barker	<i>The Return of the Soldier</i> Rebecca West	<i>Journey's End</i> R C Sherriff
<i>Feminine Gospels</i> Carol Ann Duffy	<i>All Quiet on the Western Front</i> E M Remarque	<i>Strange Meeting</i> Susan Hill	<i>The Accrington Pals</i> Peter Whelan
<i>Skirrid Hill</i> Owen Sheers	<i>A Farewell to Arms</i> Ernest Hemingway	<i>Goodbye to All that</i> Robert Graves	<i>Blackadder Goes forth</i> Curtis and Elton
<i>Selected Poems</i> Tony Harrison	<i>A Long, Long Way</i> Sebastian Barry	<i>The First Casualty</i> Ben Elton	<i>My Boy Jack</i> David Haig
<i>New Selected Poems</i> Seamus Heaney	<i>Life Class</i> Pat Barker	ANY NOVEL BY PERKINS-GILMAN	ANY PLAY BY WILDE
<i>Birthday Letters</i> Ted Hughes	<i>The Handmaid's Tale</i> Margaret Atwood	<i>Waterland</i> Graham Swift	<i>Top Girls</i> Caryl Churchill
<i>Ariel</i> Sylvia Plath	<i>Spies</i> Michael Frayn	<i>One Flew Over the Cuckoo's Nest</i> Ken Kesey	<i>A Streetcar Named Desire</i> Tennessee Williams
	<i>The God of Small Things</i> Arundhati Roy	<i>The Help</i> Kathryn Stockett	<i>Translations</i> Brian Friel
	<i>The Color Purple</i> Alice Walker	<i>Oranges are not the Only Fruit</i> Jeanette Winterson	<i>All My Sons</i> Arthur Miller
	<i>Revolutionary Road</i> Richard Yates		

Although you are prevented from studying the texts above, with the exception of Charlotte Perkins-Gilman and Oscar Wilde, you are NOT prevented other works by the writers.



CONNECTING TEXTS

You need to connect (**compare and contrast**) two texts. You will need to explore the **relationship** that exists between your chosen texts.

Think about tracing patterns of similarity and difference in terms of:

- Form or genre (two novels, two plays, novel and play)
- Content (crime fiction, science fiction, gothic fiction)
- Narrative method (1st person, unreliable narrator, multiple narrators)
- Critical response (the range of readings and interpretations that can be applied and debated)
- Contexts (the contexts of production and reception)

As the component is **independent critical study** involving **texts across time** you are encouraged to look at texts that are separated by a significant period of time; the central topic of "Love Through the Ages" would be interesting when comparing Shakespeare's works with McEwan's for example.

See areas of consideration for coursework ideas – slide

WHAT DO I HAVE TO DO?

- Read two texts and connect around a shared theme, topic or genre
- Create a carefully worded task that allows you to access all 5 assessment objectives (teachers can advise you on this!)
- Write a 2,500 word essay
- Source relevant secondary research material (such as film and stage performances, books, articles and internet sources relevant to your two primary texts)
- Evaluate the most interesting alternative points of view you find and use them in your essay to scaffold meanings of your own
- Plan, draft and complete a well-structured, interesting and independent essay
- Produce an accurate and appropriate bibliography and reference section



WRITING THE ESSAY

You have been given a timeline for handing in draft work according to word count. Stick to this plan. Keep copies of all your work in a file on your computer. When word processing use **double line spacing** and **size 12 font Tahoma or Arial**. The spacing is important as it will enable teachers to write comments.

Make sure you keep detailed notes of sources for your **bibliography**. A bibliography is a full list of books, articles, films and stage productions/radio productions that you consulted during the writing of your essay. An example of this is contained at the back of this booklet.

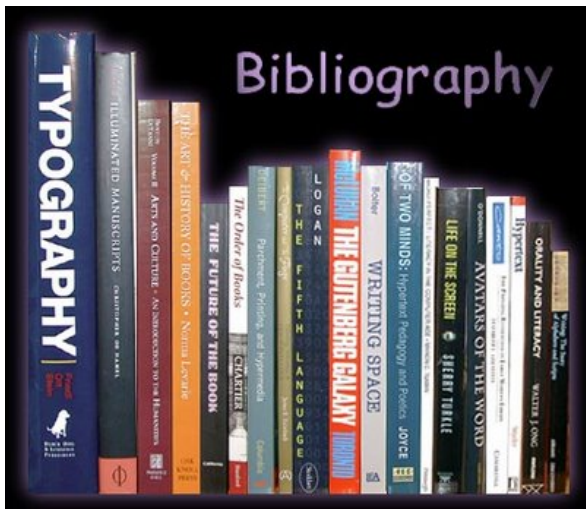
Once you have identified your area of special interest, you will use every source at your disposal, from your teachers to your fellow classmates. Before long you will begin your own independent research, utilising all your existing study skills and developing even more. You might investigate expert opinions of bloggers, read some literary criticism and see live performances of plays. You will use search engines such as google academic to search for critics' opinions and interpretations of the texts.

However, your teachers will offer a different kind of support with your NEA than they do when helping you prepare for the two examined units. In the NEA **you must play an active role in the learning process**. As the NEA component is designed to get you working with texts in ways that differ from the preparation you do for exams, the work submitted by your A-level class **cannot and must not** involve you all saying more or less the same things about the same two texts.

"Having selected your texts, with the guidance and support of your teachers, and negotiated your own individual topic and task, do not expect teachers to spoon-feed you by providing endless notes, handouts and essay plans; they will support your working process with feedback from work handed in on submitted deadlines and offer one-to-one tutorial sessions. The title "Independent Critical Study" makes it clear that you must take responsibility for your own learning." AQA Exam Board

On a positive note....

The NEA process will enable you to "show off" during your university applications and interviews. A discussion of your working methods could enhance your university application. Admissions tutors reading personal statements will be interested in how you selected your texts, decided on a personal research focus and sourced your own critical materials. In addition, your school references (referees could be Mrs Davies and Mr East) will be able to include the chance to write something positive and concrete about your potential to succeed at undergraduate level!



THE BIBLIOGRAPHY AND REFERENCES

(These do not count towards your 2,500 word limit)

Below are examples of how to cite references and what a good example of a bibliography looks like.

BIBLIOGRAPHY AND REFERENCES

(A) Primary Texts

Elizabeth Gaskell *North and South*, Penguin, 1970

Henrik Ibsen *A Doll's House*, Dover, 1992

Notice that the author's full name goes first followed by the title of the text. The publisher's name follows then the date of the publication

(B) Secondary Sources: Books and Articles

Stephanie Forward, "A New World for Women?" in *English Review*, April 2009, pp 25-27

Patsy Stoneman, "Will the real Mrs Gaskell please stand up?" in *English Review*, February 1991, pp36-40

[http://en.wikipedia.org/wiki/North_and_South_\(Gaskell_novel\)](http://en.wikipedia.org/wiki/North_and_South_(Gaskell_novel))

The first two are examples of articles. The writer's name goes first, the title of the article follows (" "). Then the magazine where the article was taken from plus the date of publication and the page reference.

The final reference is taken from a website. You will need to note carefully the website address and the link to the relevant document

(C) Secondary sources: film and Stage Versions

Brian Percival (director) *North and South* (2004) BBC DVD

David Thacker (director) *A Doll's House* (1992) BBC DVD

Carrie Cracknell (director) *A Doll's House* (2013) Young Vic stage production (London 2013)

Here the director of the production is cited first, the production title follows then the year of production. Finally, where did you see it? Did it come from a DVD (e.g BBC DVD) or did you see a live production? (Young Vic stage production)

REFERENCES

1. Stephanie Forward "A New World for Women" p26
2. [http://en.wikipedia.org/wiki/North_and_South_\(Gaskell_novel\)](http://en.wikipedia.org/wiki/North_and_South_(Gaskell_novel))
3. Patsy Stoneman "The Real Mrs Gaskell" p36
4. Patsy Stoneman" The Real Mrs Gaskell" p37
5. Stephanie Forward "A New World for Women" p 25
6. Stephanie Forward "A New World for Women" p 27

Example of citing references

Although the political side of *North and South* has often been dismissed, with one critic patronisingly saying "Gaskell's remedy for discontent... is a good long talk, preferably round a tea-table" (6)

Finally, your references. These will come from the body of your essay. When you reference a secondary text in your essay you follow it by a sequential number in brackets. The number will correspond to your references at the end of your essay in your bibliography

(see example to the left)

Here the brackets containing the number 6 refers to Stephanie Forward's article above in reference section.