

GCSE (9-1) English

Your guide to our **2015**
GCSE English Language
and **GCSE English Literature**
(9-1) qualifications



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We couldn't have designed our new qualifications without the hundreds of teachers who gave up their time to talk to us, and the hundreds of students who trialled our draft assessments.

We know that is only a small part of the story. The key to your students' progress isn't going to come from a qualification alone. An exam question can't be the thing that provides a hook into *Great Expectations*, or helps to produce a secure piece of writing with real impact. **You** make this happen.

So we're here to help you, providing you with:

- **Teaching and learning materials** that we know will have a genuine impact in your classroom, because we have partnered with experts from **Debra Myhill's Grammar for Writing** team and the **Let's Think in English*** project.
- **Additional assessment materials** to help when it comes around to mock examination time, with banks of **exemplar** student work – because that's what you've told us will make a real difference to your formative assessment. Our free Access to Scripts service and ResultsPlus analysis tool are also available to help you evaluate your candidates' performance.
- **New to Pearson Edexcel events** to deliver what you need to begin working confidently with us.

Most of all, we'll be here to **listen**: at the end of a phone, on email, or in person at local network and training events, for as long as you and your learners need us.

*Turn to page 22–23 to learn more about these pedagogies.

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GCSE English has changed: what should your students expect?

In the **summer of 2017**, the first cohort of students sat the new GCSE (9–1) examinations in English Language and English Literature.

Most of these students were 15 or 16 year olds – but not all. Some may have been retaking English in sixth forms or colleges; others may be adults. Some will have been hoping to start A level English courses; others studying English as their second or third language. Some may have preferred the literary elements of the subject, whereas others will have felt more confident with transactional texts and tasks.

All sat the same untiered assessments.

The first cohort, and all those that follow, should emerge from GCSE English with a level of literacy that will provide a genuine foundation for the rest of their learning and working lives. They should feel secure in their writing, both in terms of its technical accuracy and its impact, and be confident readers, resilient in the face of texts they have not seen before. They deserve exposure to a range of prose, poetry and drama texts that in some way speak to them and their experience, helping them to develop a voice of their own.

This guide sets out how we've designed our Pearson Edexcel GCSE qualifications in English Language and English Literature to help all the students who take them to realise their ambitions and be empowered to achieve their potential.

Our Pearson Edexcel (9-1) GCSEs in **English**

We've developed qualifications first assessed in 2017 which will not only encourage the development of essential skills in your students but also support inspirational teaching.

- In **Language**, the **19th Century requirement** will always be met via one stand-alone **fiction** text, making it more manageable for you to find examples of 19th Century fiction for use in teaching and learning.
- Students will work with the sorts of modern **non-fiction** texts that they'll be expected to analyse in their everyday lives.
- Our **text lists** are a result of hundreds of conversations with you and are a mixture of **tried-and-tested favourites**, and **new texts** designed to inspire and challenge students from the full ability range.
- Our **clear, straightforward paper structure**: all our papers have a clear identity, making it clear to students how best to prepare. For example with our English Language, Paper 1 is fiction/creative, Paper 2 is non-fiction/transactional; with our English Literature Paper 1, allows you to opt for 2 drama texts.
- We've partnered with English experts like **Debra Myhill** at the **University of Exeter**, and **King's College London** to create teaching and learning materials that we believe will have a genuine impact in your classroom because they're built around the evidence-based pedagogies *Grammar for Writing* and *Let's Think in English*.

Everything we've worked on is designed to encourage development of essential, **life-long skills for the real world** which will help students in their lives far beyond the exam hall.

Your feedback action: We've listened to feedback from teachers and students since first assessment in 2017 and made some changes to Paper 2 to give students a better exam experience.

Find out more at:

quals.pearson.com/EnglishPaper2



GCSE (9-1) English Language

Key features

The 19th century requirement will always be met via one stand-alone fiction text.

- This provides additional exposure to the sorts of **literary heritage texts** students will encounter in English Literature.
- It will be straightforward for you to find **similar texts** for teaching and learning.

Comparison of modern non-fiction texts.

- This ensures **comparison** is not limited to differences in language between older and more contemporary texts.
- Students will be able to develop the skills required to analyse **real-world, relevant non-fiction texts** of a sort they will encounter in their lives (e.g. newspaper and magazine articles, book reviews, obituaries, speeches, letters, biographies).
- Again, it will be straightforward for you to find **similar texts** for teaching and learning.

Clear, straightforward paper structure.

- Both papers have a clear identity (Paper 1 = **fiction/creative**; Paper 2 = **non-fiction/transactional**), so it is clear to students what to expect in each case.
- The higher weighting for Paper 2 reflects the **additional work** (comparison, two reading texts) expected of learners in this paper.

All writing is supported by a stimulus, with the reading as a model.

- Each of our papers is linked by a **theme**, which means the reading provides students with a stimulus and a model for their own writing.
- There is a **choice** of writing tasks per paper.
- There is an optional set of **images** to provide an additional stimulus for learners in the creative writing section.

Support for the key challenges.

- Our digital English Language **Unseen Preparation Anthology** will provide **exemplar texts** for you to use in the classroom.
- We will provide exclusive sets of **Grammar for Writing** lesson plans to support progress in writing, and **Let's Think in English** materials to build confidence with unseen texts.

Assessment at a glance

Paper 1	1hr 45 mins (40%)	Paper 2	2hrs 5 mins (60%)
Section A: Unseen 19th century fiction • Extract will be approximately 650 words in length. • Shorter response questions will focus on close reading of the text; longer response questions will ask students to show their understanding of the whole text.		Section A: Comparison of two unseen texts from the 20th and 21st century • One will be non-fiction; the other literary non-fiction. • Extracts will be up to 1000 words in total. • Shorter response questions will focus on the close reading of the individual texts; a longer response question will ask students to compare the writers' use of language.	
Section B: Creative writing • Choice of two tasks linked to the theme of the 19th century fiction. • One task will include images as an optional stimulus for learners. • Assessing writing for audience and purpose, tone, style and register as well as grammatical and structural features, vocabulary, sentence structure, spelling and punctuation.		Section B: Transactional writing • Choice of two tasks linked to the theme of the comparison texts. • Newspaper articles, letters etc. • Assessing writing for audience and purpose, tone, style and register as well as grammatical and structural features, vocabulary, sentence structure, spelling and punctuation.	
Spoken Language endorsement • Presenting, listening to questions and responding, and the use of standard English. • Teacher set and assessed. • Separate endorsement reported as a separate line on the certificate.			

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GCSE English Language sample assessment materials

Paper 1: Section A 19th century fiction

The 19th century fiction extract will be approximately 650 words long. Words which cannot be accessed by most students will be glossed and the definitions will be at the bottom of the extract.

Read the text below and answer Questions 1–4 on the question paper.

This is an extract from a short story. The narrator has murdered an old man and hidden his body under the floorboards.

The Tell-Tale Heart: Edgar Allan Poe

I then took up three planks from the flooring of the chamber, and deposited all between the scantlings*. I then replaced the boards so cleverly, so cunningly, that no human eye – not even his – could have detected any thing wrong. There was nothing to wash out – no stain of any kind – no blood-spot whatever. I had been too wary for that. A tub had caught all – ha! ha!

When I had made an end of these labors, it was four o'clock – still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbour during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

I smiled, for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search – search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct: it continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness – until, at length, I found that the noise was not within my ears.

No doubt I now grew very pale; but I talked more fluently, and with a heightened voice. Yet the sound increased – and what could I do? It was a low, dull, quick sound – much such a sound as a watch makes when enveloped in cotton. I gasped for breath – and yet the officers heard it not. I talked more quickly – more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men – but the noise steadily increased. Oh God! what could I do? I foamed – I raved – I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder – louder – louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! – no, no! They heard! – they suspected! – they knew! – they were making a mockery of my horror! – this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now – again! – hark! louder! louder! louder! louder!

“Villains!” I shrieked, “dissemble** no more! I admit the deed! – tear up the planks! here, here! – It is the beating of his hideous heart!”

6
scantlings* – the beams in the foundation of a house
dissemble** – pretend

SECTION A – Reading

Read the text in the Reading Text Insert provided and answer ALL questions.

You should spend about 1 hour on this section.

Write your answers in the spaces provided.

1 From lines 1 to 5, identify the phrase which explains why there is no blood on the floor.

.....

(Total for Question 1 = 1 mark)

2 From lines 13–19, give **two** ways the narrator’s behaviour shows that he is confident he will not be caught.

You may use your own words or quotation from the text.

1

2

(Total for Question 2 = 2 marks)

3 In lines 20–25, how does the writer use language and structure to show the change in the narrator’s mood?

Support your views with reference to the text.

(6)

4 In this extract, there is an attempt to build tension.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

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The first questions in this section will require students to give short responses based on close reading of sections of the text.

Later questions require students to evaluate the **whole text**.

Paper 1: Section B
Imaginative writing

SECTION B – Imaginative Writing
Answer ONE question. You should spend about 45 minutes on this section.
Write your answer in the space provided.

EITHER

- *5** Write about a time when you, or someone you know, tried to hide something.
Your response could be real or imagined.
**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 5 = 40 marks)

***OR**

- 6** Look at the images provided.
Write about a frightening experience.
Your response could be real or imagined. You may wish to base your response on one of the images.
**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 6 = 40 marks)

Students will have a choice of two creative writing tasks linked to the theme of the 19th century fiction.

They can EITHER respond to a straightforward written task OR respond to a task which is linked to some images.

Students are also reminded that their responses will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.



(Source: © Marcus Lindstram/Getty Images)



(Source: © Jason Friend/LOOP IMAGES/Loop Images/Corbis)

These images are linked to question 6. Students can use them to help kick start their imaginations or they can simply answer the question without using the images.

Paper 2: Section A
20th and 21st century non-fiction

Read the text below and answer Questions 1–3 on the question paper.

TEXT 1

This text is from a newspaper article about a recruitment drive for MI6.

Psst! Want to join MI6?

As Britain's foreign intelligence service celebrates its 100th anniversary, Neil Tweedie gets an insight into MI6's latest recruitment drive.

Recruiting for HM Secret Intelligence Service used to be a subtle, stylish business. One afternoon in term time, a promising undergraduate at Oxford or Cambridge would find himself invited to tea with the college talent spotter.

In the quiet of an oak-panelled study, the potential recruit (right school, right family) would be subjected to gentle interrogation over crumpets, before being asked (clink of spoon on china) if he had ever considered 'official work'. If the encounter proved satisfactory, the candidate received a letter inviting him to an interview. Fast-forward three years and there is our man in a crumpled linen suit, sitting in a Lisbon café sizing up his target, a Czech military attaché.

SIS, popularly known as MI6, Britain's foreign intelligence service, which this year celebrates its 100th birthday, has tiptoed into the modern world. Faced with the threat of international terrorism it has had to cast its net wider than the cloisters¹ of Oxbridge² and a few other favoured universities to find recruits who look the part. That increasingly means people from the ethnic minorities.

There is a demand for more women, to know what to do with scatter cushion. *Housekeeping* at a recent SIS press conference to stimulate more applications from the

It was a curious affair, a rare venturing also very conventional. "Work you can see the displays. There were four of them: a senior SIS recruiting officer called John. No one asked if these were their real names. John would have stood out but Nick and Catherine were very normal. Nick was a businessman; she was attractive, friendly, a teacher.

The ladies from *Good Housekeeping*, C was it like being a spy? Could you tell state educated and first in his family to He could hardly not tell his wife, who and father. But he had managed to co at 'head office' in London, following as was initially attracted to MI6 by the chance in a country absorbing its culture. After "Occasionally you do work long hours. another part of the world. But I do get

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Sample A:

Read the text below and answer Questions 4–7 on the question paper.

TEXT 2

Leo Marks worked in Intelligence during World War 2. He was responsible for breaking codes to uncover enemy information. In this extract he describes how a complex code was solved to uncover a secret message.

The first message was fifty letters long, the second fifty-five and the third only twenty. The first step was to take a frequency count of the individual letters, then of the pairs of letters and finally of the three-letter combinations. The girls, some of whom had come armed with German dictionaries, set about this tedious task as if they were embarking on an early-morning run. It became increasingly uphill.

The frequency count confirmed that a substitution code had been used, and it seemed safe to assume that with millions of guilders¹ at stake the government-in-exile would use an unbreakable code, and I proceeded on that basis. And got nowhere.

After three days of trying every permutation I could think of, the girls had lost all confidence in me and I was pleased with their good judgement. I was now on the floor myself, with my self-esteem more crumpled than the day's newspaper. I opened my eyes and discovered that my hand was resting on something. It was a copy of an agent's Playfair code, an elementary system suitable for concealing brief messages in 'innocent letters', but for very little else. It was marginally more secure than invisible ink. But could Playfair be the answer? It would explain the lack of indicators, the frequency of the consonants and the repetition of the pairs of letters. And it was possible that the three messages had been enciphered² on the same Playfair phrase.

I hurried in to the girls, who were less than pleased to see me. Doing my best not to stammer, I said that there was one last thing to be tried.

'Our patience,' one of them whispered.

I showed them how to break Playfair (it was just tricky enough to interest them) and then hurried away.

After slogging away for twenty-four hours without the slightest success the telephone rang. It was the team supervisor, but I could hardly hear what she was saying above the babble in the background. One of the girls thought she'd found a German word, but the linguist was convinced it was Dutch.

She was right.

Two hours later the messages were clear, and the cheer that went up in the code room could have been heard in the Netherlands.

¹ the currency of the Netherlands during World War 2
² information converted from plain text into a code

Sources:
© Want to join MI6, Neil Tweedie, Telegraph
'20th Century Non-Fiction' Between Silk and Cyanide: A Code Maker's War 1941–1945' by Leo Marks (1998)
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Paper 2: Section A
Comparison

After answering a series of short questions about each individual text, students will finish this section by comparing both texts.

7 (b) Compare how the writers of Text 1 and Text 2 present their ideas and perspectives about intelligence agency work.

You should write about:

- the ideas and perspectives of the writers
- how they are presented
- how they are similar/different.

Support your answer with detailed reference to the texts.

(14)

Paper 2: Section B
Transactional writing

SECTION B – Transactional Writing

Answer ONE question. You should spend about 45 minutes on this section.

Write your answer in the space provided.

EITHER

*8 Write a letter to MI6, applying for a position as an Intelligence Officer.

In your letter you could:

- state why you are interested in the position
- describe the experience and skills that make you a good candidate
- explain the difference you can make to your country

as well as any other ideas you might have.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 8 = 40 marks)

OR

*9 Write an article for a newspaper, exploring how technology can track our movements.

You could write about:

- the ways we are tracked, e.g. phones, computers, CCTV, supermarket scanners
- who tracks us, e.g. the police, large businesses, the government
- what the benefits are and/or what the problems could be

as well as any other ideas you might have.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 9 = 40 marks)

Students will have a choice of two transactional tasks linked to the theme of the reading section.

Students are also reminded that their responses will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.

GCSE (9-1) English Literature

Key features

Engaging texts for all learners.

- Hundreds of teacher responses shaped our **text lists**, with a mixture of **tried-and-tested texts** proven to inspire and challenge the full ability range (such as *Animal Farm* and *Lord of the Flies*), alongside **newer options** chosen by you.

Extensive poetry support.

- A wide range of **Romantic, heritage** and **contemporary** poetry arranged into four broad themes in our anthology: **Relationships, Conflict, Time and Place and Belonging**. - allowing you the opportunity to choose a collection that is right for your students.
- Our current centres have told us how valuable our **support materials** around poetry are for their students. We'll provide **lesson plans** for each of our poems, along with a **digital anthology** of material such as audio recordings of the poems and support for the comparison requirements.

Comparison of poetry.

- We know that comparison can be a challenging skill for some learners to master, and there is a requirement within GCSE English Literature for learners to compare seen and unseen texts. Our comparison will always be tackled through poetry: through **one question comparing two studied anthology poems**, and one question asking learners to **compare two unseen poems**, which will always be modern. There will be no cross-genre comparison.

Use of extracts to support effective language analysis.

- All the new examinations will be closed book. In order to facilitate close language analysis, we have developed extract-based questions to ensure that the right skills are being assessed.

A range of question types to support all learners.

- Using what we have learned from our current GCSE and Certificate papers, we have employed a combination of question types to help students access both the more complex texts and the assessment objectives. For example, both our Shakespeare and 19th century questions are split into two to help students focus on a **short extract for close language analysis** and then answer a **longer question** to show their knowledge of the whole text.

Assessment at a glance

Paper 1	1hr 45 mins (50%)	Paper 2	2hrs 15 mins (50%)
Section A: Shakespeare • Two questions – one based on an extract of approximately 30 lines and one on the whole play.		Section A: 19th Century fiction • Two questions – one based on an extract of approximately 400 words (provided for students) and one based on the whole novel.	
Section B: Post-1914 British Drama or Fiction • Students study EITHER drama or fiction. • Choice of essay questions. • Vocabulary, sentence structure, spelling and punctuation are assessed.		Section B: Poetry • One question comparing one named poem from the chosen anthology collection, and another anthology poem of the students' choice from the same collection. • One question asking students to compare two unseen contemporary poems.	
Choice of texts • Shakespeare: <i>Macbeth</i>, <i>The Tempest</i>, <i>Romeo and Juliet</i>, <i>Much Ado About Nothing</i>, <i>The Merchant of Venice</i>, <i>Twelfth Night</i>. • British fiction or drama: <i>Animal Farm</i>, <i>Lord of the Flies</i>, <i>Anita and Me</i>, <i>The Woman in Black</i>, <i>An Inspector Calls</i>, <i>Hobson's Choice</i>, <i>Blood Brothers</i>, <i>Journey's End</i>, <i>The Empress</i>, <i>Boy's Don't Cry</i>, <i>Coram Boy</i>, <i>Refugee Boy</i>. • 19th century novel: <i>Jane Eyre</i>, <i>Great Expectations</i>, <i>Dr Jekyll and Mr Hyde</i>, <i>A Christmas Carol</i>, <i>Pride and Prejudice</i>, <i>Silas Marner</i>, <i>Frankenstein</i>.			

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GCSE English Literature sample assessment materials

Students will be supplied with a 30 line extract from the Shakespeare play they have studied.

Paper 1: Section A Shakespeare

SECTION A – Shakespeare

Answer the question on ONE text from this section.

You should spend about 55 minutes on this section.

You should divide your time equally between parts (a) and (b) of the question.

Macbeth – from Act 2 Scene 2, lines 48 to 69

In this extract, Macbeth and Lady Macbeth have a conversation, after Macbeth has murdered Duncan.

MACBETH

I'll go no more:
I am afraid to think what I have done;
Look on't again I dare not.

LADY MACBETH

Infirm of purpose!
Give me the daggers! The sleeping and the dead
Are but as pictures: 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt.
Exit.

A knocking is heard.

MACBETH

Whence is that knocking? –
How is't with me, when every noise appals me?
What hands are here? Ha! They pluck out mine eyes!
Will all great Neptune's ocean wash this blood
Clean from my hand? No – this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

Re-enter LADY MACBETH

LADY MACBETH

My hands are of your colour – but I shame
To wear a heart so white! *(Knocking heard again)*
I hear a knocking
At the south entry. Retire we to our chamber.
A little water clears us of this deed:
How easy is it then! Your constancy
Hath left you unattended. *(Knocking again)* Hark! –
more knocking.

Get on your nightgown, lest occasion call us,
And show us to be watchers. – Be not lost
So poorly in your thoughts!

Question a) asks students to respond to a question based on the extract. Students will need to respond using only the information within the extract and use quotations to support their answer.

1 (a) Explore how Shakespeare presents the character of Lady Macbeth as being in control in this extract.
Refer closely to the extract in your answer. (20)

(b) In this extract, there is conflict between the characters.
Explain the importance of conflict elsewhere in the play.
In your answer you must consider:

- how conflict is shown
- the reasons for the conflict.

You should refer to the context of the play in your answer. (20)

(Total for Question 1 = 40 marks)

Question b) asks students to discuss the **whole play** in relation to a theme referred to in the extract. Students must follow the bullets provided to shape their response and be able to discuss the context of the play in their answer.

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Paper 1: Section B
Post-1914 British fiction or drama

Students have a choice of two questions on their chosen post-1914 British fiction or drama text.

There is a short quotation from the text to help students think about the question. Students must refer to the context of the text within their response and they will also be assessed on their use of a range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

SECTION B – Post-1914 Literature – British Play OR British Novel
Answer ONE question from this section, on EITHER a British Play OR a British Novel.
You should spend about 50 minutes on this section.

BRITISH PLAY

An Inspector Calls: J B Priestley

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

7 Sybil Birling: *I must say, we **are** learning something tonight.*

Explore how learning from experience is important in the play.

You **must** refer to the context of the play in your answer.

(Total for Question 7 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

OR

8 Sheila Birling: *But these girls aren't cheap labour – they're **people**.*

In what ways is Eva Smith exploited in the play?

You **must** refer to the context of the play in your answer.

(Total for Question 8 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

Paper 2: Section A
19th century novel

Use this extract to answer Question 3.

Dr Jekyll and Mr Hyde: R L Stevenson

From 'The Carew Murder Case' – Mr Utterson and Inspector Newcomen take a cab to Mr Hyde's house.

It was by this time about nine in the morning, and the first fog of the season. A great chocolate-coloured pall lowered over heaven, but the wind was continually charging and routing these embattled vapours; so that as the cab crawled from street to street, Mr Utterson beheld a marvellous number of degrees and hues of twilight; for here it would be dark like the back-end of evening; and there would be a glow of a rich, lurid brown, like the light of some strange conflagration; and here, for a moment, the fog would be quite broken up, and a haggard shaft of daylight would glance in between the swirling wreaths. The dismal quarter of Soho seen under these changing glimpses, with its muddy ways, and slatternly passengers, and its lamps, which had never been extinguished or had been kindled afresh to combat this mournful reinvasion of darkness, seemed, in the lawyer's eyes, like a district of some city in a nightmare. The thoughts of his mind, besides, were of the gloomiest dye; and when he glanced at the companion of his drive, he was conscious of some touch of that terror of the law and the law's officers which may at times assail the most honest.

As the cab drew up before the address indicated, the fog lifted a little and showed him a dingy street, a gin palace, a low French eating-house, a shop for the retail of penny numbers and two-penny salads, many ragged children huddled in the doorways, and many women of many different nationalities passing out, key in hand, to have a morning glass; and the next moment the fog settled down again upon that part, as brown as umber, and cut him off from his blackguardly surroundings. This was the home of Henry Jekyll's favourite; of a man who was heir to a quarter of a million sterling.

An ivory-faced and silvery-haired old woman opened the door. She had an evil face, smoothed by hypocrisy; but her manners were excellent. Yes, she said, this was Mr Hyde's, but he was not at home; he had been in that night very late, but had gone away again in less than an hour: there was nothing strange in that; his habits were very irregular, and he was often absent; for instance, it was nearly two months since she had seen him till yesterday.

Students will answer two questions. One will focus on the extract and one on the whole novel.

Question 3 – Dr Jekyll and Mr Hyde

3 (a) Explore how Stevenson presents the atmosphere of Victorian London in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, a strong impression of Victorian London is created.

Explain why the setting is important **elsewhere** in the novel.

In your answer you must consider:

- the different locations
- how important they are.

(20)

(Total for Question 3 = 40 marks)

Paper 2: Section B
Poetry anthology

In this section, students will need to compare two poems from the poetry collection they have studied.

They will be given one poem and then be asked to compare the language and the context of this poem with another poem of their choice from the anthology collection.

Students will be given bullet points to help shape their comparisons.

Conflict

Catrin

I can remember you, child,
As I stood in a hot, white
Room at the window watching
The people and cars taking
Turn at the traffic lights. 5

I can remember you, our first
Fierce confrontation, the tight
Red rope of love which we both
Fought over. It was a square
Environmental blank, disinfected
Of paintings or toys. I wrote 10

All over the walls with my
Words, coloured the clean squares
With the wild, tender circles
Of our struggle to become
Separate. We want, we shouted,
To be two, to be ourselves. 15

Neither won nor lost the struggle
In the glass tank clouded with feelings
Which changed us both. Still I am fighting
You off, as you stand there
With your straight, strong, long
Brown hair and your rosy,
Defiant glare, bringing up 20

From the heart's pool that old rope,
Tightening about my life,
Trailing love and conflict,
As you ask may you skate
In the dark, for one more hour. 25

Gillian Clarke (1978)

9 Re-read *Catrin*. Choose **one** other poem from the *Conflict* anthology.

Compare how tension is presented in the two poems.

In your answer you should consider the:

- poets' use of language, form and structure
- the influence of the contexts in which the poems were written.

(Total for Question 9 = 20 marks)

Paper 2: Section B
Unseen poetry

Students will be asked to compare two unseen modern poems which are linked by a theme.

They will be asked to read the two poems and write a critical response comparing the writer's use of language and ideas.

Students will be given bullet points to help shape their comparisons.

SECTION B, Part 2 – Unseen Poetry

Read the two poems and answer Question 11.

You should spend about 45 minutes on this section.

Great-grandfather

Great-grandfather would sit in the back parlour

For hours listening to the gramophone*.
I have no photograph of him doing this,
So the picture I see of him sitting alone

With his head inclined towards the trumpeting
Green lily is colourful and unfaded.
The handkerchief, with which he blots the tears
Schubert serenades from him, is distinctly red

And the gramophone's tin horn grows steadily
More greenly lily-like and rare,
Grows into antiquity – and soon will be found
Surviving only behind glass in conditioned air.

Great-grandfather knows nothing of this, but
Such an instrument will be treasured as though
It were a silver trumpet once discovered
Lying in the tomb of some young Egyptian Pharaoh;

And only on certain occasions will it be taken
From its case and played with careful ceremony –
when thinnest sound will summon the ready armies
Of imagination to salute the music lovers of history.

And great-grandfather will be one of those.

Freda Downie

On the Verge

The skin is wrinkled and speaks of age.
I watch it change from year to following year
As hurrying life turns yet another page,
And feel it as it drops another gear. 5

It's not that bits have started to fall off,
Though annual checks will monitor decline.
Occasional wheeze is now a chronic cough.
Leg muscles wither though the brain seems fine.

The three score years and ten* are long-term past.
And dreams of action close as I can get. 10
The body has mislaid that key word 'fast'.
And 'slow' or 'creeping' are a better bet.

It's no good worrying at this lack of urge
For life's still sweet here resting on the verge.

Michael Ware

Glossary: three score years and ten*: 70 years

Glossary: gramophone* – an early (twentieth century) machine for listening to recorded music. It had a turntable, with a needle that went into the grooves of the record placed on it. The sound came out through a 'horn' or 'trumpet', often shaped like a flower.

11 Compare the ways the writers present an old person in *Great-grandfather* and *On the Verge*.

In your answer you should compare:

- the ideas in the poems
- the poets' use of language
- the poets' use of form and structure.

Use **evidence** from the poems to support your **comparison**.

(Total for Question 11 = 20 marks)

Overcoming barriers to progress: support for teaching and learning

There are lots of ways we can help you in your planning, teaching, formative assessment and intervention strategies – and we detail some of those on pages 24-25. But in particular, we've been thinking hard about **two critical barriers** to progress in English that stretch right across the 11-16 curriculum, and how we can support you in tackling those.

We've teamed up with the **University of Exeter** and **King's College London** to create powerful support for teaching and learning which is built around trialled, evidence-based pedagogies - specifically designed to help with **improving writing**, and **building confidence with unseen texts**.



Improving writing through *Grammar for Writing*

Research strongly suggests that **poor writing skills** are one of the fundamental reasons why more learners do not go on to realise their potential.



In 2012, Professor Debra Myhill and her team at the University of Exeter published the findings of a three-year study into the impact of **contextualised grammar teaching** on writing. In the study, KS3 students exposed to the *Grammar for Writing* pedagogy made almost **double the rate of progress** in writing.

We wanted to understand the impact that *Grammar for Writing* could have on **GCSE** outcomes. So, in the spring of 2014, 308 Year 10 learners took part in a follow-up research study into the potential impact of the pedagogy at KS4, using draft GCSE reading and writing questions from our GCSE English Language sample papers. The intervention had a **statistically significant positive impact** on students' reading and writing outcomes. Visit our web pages to see the full report.



We're firm believers in this extremely powerful pedagogy. Because of this, we're making a **wide range of materials**, developed in partnership with Debra Myhill and the *Grammar for Writing* team, available to all our centres to support you in the delivery of the new GCSEs:

- A series of **reports** written by Debra Myhill, analysing live examination scripts to highlight common themes and trends in writing responses, with suggested interventions. The second of these reports is now available to Pearson Edexcel centres, to provide support for developing writing (and reading) skills.
- A set of **free lesson plans** based on the *Grammar for Writing* pedagogy for use with GCSE classes.
- **Professional development:** a full programme of professional development and training events.
- **Published resources*** to support our GCSE qualifications that are underpinned by the *Grammar for Writing* pedagogy. Further details on **page 25**.

*Pearson is committed to helping teachers deliver our Pearson Edexcel qualifications and students to achieve their full potential. To do this, we aim for our qualifications to be supported by a wide range of high-quality resources, produced by a wide range of publishers. However, it is not necessary to purchase endorsed resources to deliver our qualifications. You can see a list of all endorsed resources on edexcel.com. This information is correct at the time of printing, but may be subject to change.

Learn more and get involved at quals.pearson.com/english2015

in partnership with

KING'S
College
LONDON

let's think
cognitive acceleration

Building confidence with unseen texts: **Let's Think in English**

Let's Think in English is a teaching programme created by Laurie Smith and Michael Walsh for **King's College London** to help students develop the response and analysis skills necessary for success in English. The programme has been trialled with 100+ schools over 5 years and proven to work with students of all abilities. We started working with the team this year after the outstanding feedback we had received from many of you about their approach and the impact it was having in your classrooms.

Like *Grammar for Writing*, *Let's Think in English (LTE)* is underpinned by a research trial, and it focuses on building skills of **inference, deduction and analysis** to build confidence with **unseen texts** in exam conditions - whether fiction, poetry or non-fiction. LTE lessons are based on discussion, problem-solving and structured reflection.

We're now working to ensure that these valuable and helpful resources are available to all Pearson Edexcel centres to support our specifications from 2015.

This will include:

- A set of **free lesson plans** from the *Let's Think in English* team for use with GCSE classes. Tasters will be available this autumn, and the full set will be ready in the spring.
- **Professional development.** Taster sessions from the LTE team will be an embedded part of our New to Pearson Edexcel events, and a full programme of professional development will follow.
- **Published resources*** to support our GCSE qualifications that are underpinned by the LTE pedagogy. Further details on **pg 25**.

*Pearson is committed to helping teachers deliver our Pearson Edexcel qualifications and students to achieve their full potential. To do this, we aim for our qualifications to be supported by a wide range of high-quality resources, produced by a wide range of publishers. However, it is not necessary to purchase endorsed resources to deliver our qualifications. You can see a list of all endorsed resources on edexcel.com. This information is correct at the time of printing, but may be subject to change.

Learn more and get involved at quals.pearson.com/english2015



How we're supporting you

We're committed to giving you the support and materials you need to **plan and implement** the Pearson Edexcel GCSE English specifications successfully. In addition to the teaching and learning materials around improving writing and developing confidence with unseen texts, we'll also be providing:

Comprehensive poetry support

- A **free** printed **GCSE English Literature Poetry Anthology for every student**, for use in preparing for the assessment in paper 2 of the exam.
- The **Digital Poetry Anthology Teacher Guide**, including **lesson plans** with student worksheets, audio recordings of every poem, and **guidance on comparison and unseen poetry** to help as you teach through the Poetry Anthology.

Help with preparing for the English Language exams

- An **online anthology of unseen practice texts** to complement your current teaching materials and help you prepare students for the kinds of texts they will encounter in their exams.

Support for understanding the new standard

- **Exemplar student work** and examiner commentaries, available for you to access.

Support for tracking learner progress

- Additional **sample assessment materials**, mock papers and past live papers.
- **KS3 assessment** to help learners with the transition to GCSE.

Personal support

- **English Subject Advisor:** Clare Haviland is your dedicated English Subject Advisor. Clare and her team are on hand for you to ask questions about the content or teaching of the specifications, whenever you need. Contact Clare at TeachingEnglish@pearson.com or follow her [@PearsonEng](https://twitter.com/PearsonEng).
- **English local networks:** we have a number of English Local Networks around the country with centres teaching our specifications, giving you the opportunity to meet teachers teaching with Pearson Edexcel in your area.

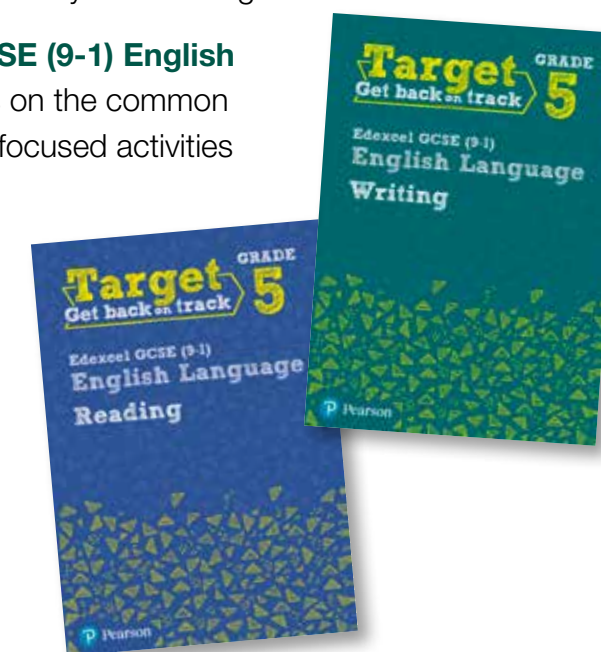
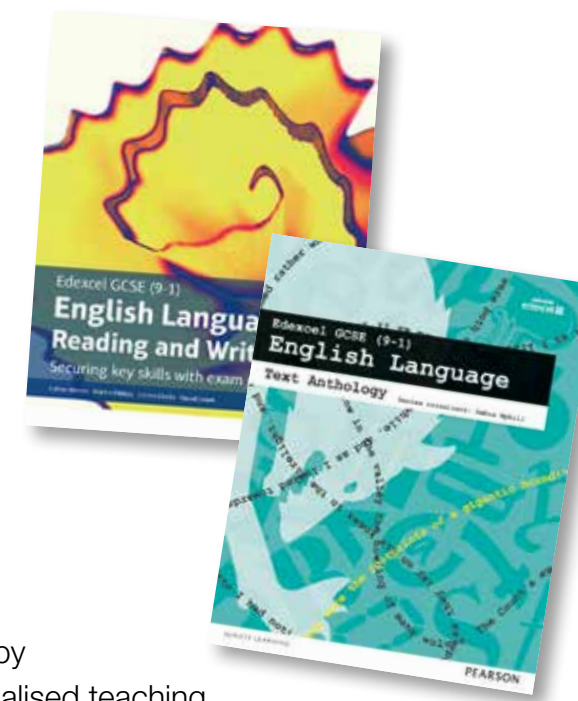
Published resources from Pearson

Introducing our new bundle exclusively for Pearson Edexcel GCSE (9-1) English Language including:

- **Core Student Book** covering the reading and writing skills needed for papers 1 and 2.
- **Text Anthology**, providing an extensive bank of texts to help you deliver great teaching for the duration of KS4, all in one place.

Other resources include:

- **Front-of-class teaching resources** powered by ActiveLearn, for powerful, interactive and personalised teaching.
- **Revision** resources to support mock and final exam preparation.
- **Professional Development** delivered by experts to provide a deep understanding of the *Grammar for Writing* and the *Let's Think in English* pedagogies and how best to embed them into your teaching.
- **Target intervention workbooks for GCSE (9-1) English Language and English Literature** focus on the common barriers that students face and offer skills-focused activities for grades 3, 5, 7 and 9.



Learn more and get involved at www.pearsonschools.co.uk/english

