

Teachers' guide

**Edexcel Entry level Certificate
English (8912)**

September 2001

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Authorised by Peter Goff

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Introduction

This booklet has been written by a teacher who has taught students of Level 1 – 3 ability in mainstream schools for over twenty years. In particular her expertise has come about through teaching on the Hertfordshire Achievement Project from which the Certificate of Achievement, now called Entry Level, was largely derived. She is now lead moderator for the Edexcel Entry Level Certificate in English.

She is committed to an appropriate curriculum for all. She has continually been amazed by what can be achieved by students of even the most limited of academic abilities. She offers this guide as support to all teachers working with children for whom the GCSE examinations are often inappropriate.

The specification speaks of this qualification as recognising progress towards GCSE and GNVQ. In some cases this may be realistic; in others Entry level may well be a student's last link with the study of English. It is wholly appropriate that students should go away with a positive memory of their time spent in the English classroom and with a certificate that recognises only what they have achieved, not what they have failed to achieve.

This Teachers' Guide should be read in conjunction with the specification. It offers advice about organising a course, classroom management and assessment. There are ideas for all units, including sample coursework tasks and ways of teaching some popular texts.

Note: References to sections of the specification apply to the June 2001 version.

A flexible course

The Edexcel Entry Level Certificate in English specification makes clear and rigorous demands of teachers and students. However, there is flexibility in the way teachers can organise their courses and assess their students. Flexibility in the teaching and assessment of **reading**, for example, means that teachers can find various ways to make a text accessible. The reading of key sections, supplemented by use of a video of the text, will give the student access to otherwise daunting material. A Media lesson might start with the reading of a variety of short news features; the assessment could be achieved by the students giving each story an appropriate headline. The successful teacher at this level is constantly devising ways of making the full range of reading accessible.

Similarly, when assessing **writing**, teachers need not make unrealistic demands by expecting a whole story or review. Length is not an issue here – a short piece of continuous writing can be used to achieve assessment.

Speaking and Listening assessment can be achieved by any means that the teacher deems to be fair to the individual students. If you look at the *Supervised Task for Poetry (1)* in the *Supervised Tasks* booklet, you will see that the student has to research and deliver a speech about a chosen poet. It is perfectly adequate for the student to give minimal details about the poet and why s/he chose the poem in a one-to-one discussion with the teacher – or with the learning support assistant if this would make the student more at ease. It is up to the teacher, with detailed knowledge of each student, to select the most appropriate context for achievement.

The supervised tasks provide a framework for the teacher to work to but can be widely interpreted in order to meet the individual needs of each student. The flexibility of assessment arrangements is designed to enable the student to achieve success.

Who is this course for?

Entry level is aimed at Key Stage 4 students working at levels 1 to 3. It is designed as a one or two year course for students who would struggle with conventional timed examinations, but who have followed the National Curriculum Programmes of Study and deserve some recognition of their achievement. It is approved for use in schools and colleges as an Entry level qualification.

How does it link with English and English Literature GCSE?

Because it follows National Curriculum programmes of study at KS3 and KS4, the Entry level Certificate can either be taught with a view to the students gaining eventual access to GCSE or GNVQ Foundation, or alongside a GCSE English and English Literature course at KS4. It is common practice for students to be entered for both Entry Level English and GCSE English Foundation Tier.

Changes old and new

The most up to date version of the specification is dated June 2001. The main change between this and earlier versions is the way achievement is reported:

- *Pass* is now called **Entry 1**
- *Merit* is now called **Entry 2**
- *Distinction* is now called **Entry 3**.

These three levels correspond to National Curriculum levels 1, 2 and 3.

Classroom management

Because of the special needs of the students for whom it is designed, and where staffing allows, it is more practicable to teach the Entry level Certificate course in a small group. This encourages the students to become more secure and to grow in confidence in their own abilities. This is not always easy to organise. Entry level candidates may well be within a larger class that is working towards GCSE English.

One commonly used model of organisation is for a learning support teacher to take a small group of Entry level candidates separately for one or two sessions per week. This allows particular requirements of Entry level, such as the supervised tasks, to be fulfilled. In the other sessions, the whole class can be working on coursework, much of which can be double-entered for Entry level and GCSE English. There are many opportunities for 'crossover' coursework pieces that meet the requirements of both courses. Any Speaking and Listening assessment is valid for both Entry level and GCSE. Other possible crossover areas would be in the literature pieces, the Shakespeare unit, and in personal writing derived from non-fiction texts such as autobiographies.

Course content

Students will need to complete three modules: Media, Non-fiction and Literature.

For each of these modules, students will cover a range of Speaking and Listening, Reading and Writing tasks consistent with the National Curriculum Programmes of Study for KS3 and KS4. For each of these three attainment targets, teachers should address the *Knowledge, skills and understanding* and *Breadth of Study* as described in the *National Curriculum for English, 1999 edition*.

Supervised tasks

The supervised tasks are in place of a formal, terminal examination. Although both coursework and supervised tasks take place in the classroom and are initially assessed by the teacher, the essential difference lies in the controlled conditions required for the supervised tasks. The tasks are best integrated into the coursework assignments, and the *Supervised Tasks* booklet details how they can be easily incorporated into ongoing work.

What are controlled conditions?

The point of the supervised tasks is that the students should work as independently as possible. While the students are working on a task, they are free to ask for whatever assistance they require, even help with spelling or access to a dictionary or glossary. However, that request for assistance should come from the student, not at the teacher's suggestion. So, a student may ask the teacher for help in spelling a word but the teacher should not point out mistakes to the student. Where a spelling is asked for, the teacher might perhaps point to the correct area in a dictionary or glossary or ask the student for ideas on how to spell it so that the student can find it independently. The teacher should not correct rough drafts.

Students are able to receive the level of support that they would normally receive in classroom situations. Where a student normally has a support teacher to do the writing for her/him, the student should dictate the work to the teacher and a note to that effect appended to the finished work. There are no requirements for silence or strict examination conditions. Students are free to discuss what they are doing with the teacher and with other members of the group.

More guidance on the controlled conditions required for supervised tasks is on page 3 of the specification.

Implementing supervised tasks

The supervised tasks can be implemented at the end of a unit of work or at whatever point during the unit the teacher feels is appropriate. For instance, *Supervised Task for Fiction (No 2)* could be carried out while the students are still reading the selected story.

The *Supervised Tasks* booklet gives two options for the Media module, two for Non-fiction, and six for Literature. Although tasks are provided for fiction, drama and poetry, students are not required to complete a supervised task on all three sub-sections of literature.

In the *Supervised Tasks* booklet, alongside the teacher's guide to the individual tasks you will find a student guide. This can be photocopied and given to the students if this seems appropriate. In addition to this sheet, teachers may feel that additional scaffolding of the tasks is required, such as a writing frame; maybe even a scaffold for each individual student according to their ability.

The teacher can spend as long as necessary going through the requirements of the task until all the students are confident about what they have to do.

Once the students have begun the task, they should be encouraged to work independently. They can redraft the work until they are satisfied with it and there is no time limit – it is up to the teacher to determine how long students spend on it.

For details on the assessment of supervised tasks, see pages 6 to 10 of the specification.

Planning for delivery: an Entry Level Certificate course to cover the three areas of study

When planning coursework it is important to bear in mind that each unit of work must include a range of tasks from the three areas of Speaking and Listening, Reading and Writing.

Working with small groups encourages reticent students to express their views and to respond to what others have to say, thus allowing for assessment of Speaking and Listening. Careful teacher-led questioning and rehearsed reading aloud provides opportunity for the assessment of reading skills.

The following are examples of coursework and supervised tasks within each area of study: media, non-fiction and literature. You will find more detailed sample coursework tasks later in this guide.

A: Media

Any form of media text can be used, from print-based texts such as leaflets and newspapers to moving image texts. The revised National Curriculum gives greater emphasis to the moving image, recognising the growing influence of the moving image in the lives of students, whether as a source of information or pleasure. Teachers might consider how they could incorporate this into the Media unit of work.

Suggested coursework tasks:

- advertising in magazines and on television, with discussion of how a product is marketed, image, intended audience, persuasive techniques
- the study of a full-length film, or a study of the impact of an extract. For example, a film version of the ball scene in *Romeo and Juliet*, or a comparison of two film versions of the same scene
- propaganda campaigns by charities and pressure groups
- comparing how a news story is covered in newspapers with its coverage in television news broadcasts. This could start with a collection of newspaper cuttings from which students select those that interest them
- A study of a television or film genre, such as soap operas; sports coverage; police/thriller series. This would need careful structuring so that the task has clear limits, for example a study of openings or endings, or how football stories are covered.

The aim is for students to have experience of as wide a range of media material as possible, and to develop their abilities to:

- read with clarity and understanding (viewing a moving image text counts as reading)
- identify the audience and purpose of the media text
- distinguish between different points of view and evaluate how material is presented
- select and retrieve information from the text
- recognise the way language is used within the text for effect
- understand the forms, conventions and presentation of media texts.

Suitable resources

- Charity leaflets or campaign advertisements from print media – RSPCA, IFAW produce some disturbing images. Some excellent work has been done using the Barnado’s ‘Heroin Baby’ series of full-page advertisements.
- English and Media Centre’s *The Advertising Pack* – full of ideas for work which can be adapted to individual needs.
- Videotaped advertisements
- Advertisements cut from magazines and newspapers.
- Tabloid and broadsheet newspapers – perhaps using a sensational story or reports of a football match or a pop concert.

Devising a Media unit: Advertising

Resources

English and Media Centre’s *The Advertising Pack* which includes the video.

A videotape of assorted advertisements collected from television.

Advertisements cut from magazines and newspapers etc

Introductory activity

Ask your students before you begin to watch out for advertisements on television – they will love you if you set it as a homework! Tell them they have to write down the name of the product being advertised and brief notes on what or who was in the advertisement. In class, discuss the advertisements that they have collected and whom they think these advertisements are targeting. Ask them about music or catchphrases used in the advertisements they have seen and why they think they were chosen.

Now show them the video you have made of assorted advertisements and lead the discussion which makes up *Supervised Media Task 2* for Speaking and Listening and Reading.

Now put your students in pairs or groups and work through the rest of Parts 1 and 2 of the task.

Watch the section on Levi's Jeans in the English and Media Centre's video. Before you start, ask the students to divide a sheet of A4 paper landscape into columns with the following headings:

- number of advertisement
- action
- characters
- music
- slogan.

After each advertisement ask students to fill in the details for each column. You might wish to discuss each advertisement with them before moving on to the next. There is no need to watch all of the advertisements – there are thirteen of them – but the students will certainly want to! Following discussion of the Levis advertisement, reform in groups and allow the students to work on part 3 of the *Supervised Task*. Their advertisements will make a very eye-catching wall display and could have their written accounts alongside them on the display board.

This has always been a popular unit of work. It can be very successfully used either for Entry level or for students who will attempt the GCSE course.

B: Non-fiction

The aim of this unit is to introduce the students to a range of non-fiction texts.

Suggestions for coursework tasks:

- diaries, autobiography and biography, even business letters and CVs can all be successfully used as texts
- useful work can be done with students on form-filling. For instance, an application form for a provisional driving licence, complete with a dummy cheque, is not only educational but is of great interest to students of this age. Similarly, the completion of a curriculum vitae is practical and useful
- students who are about to undertake work experience can be encouraged to keep a diary of their experiences
- the supervised tasks in the booklet are based on producing a mini-project on a topic of personal interest, and producing a short autobiography
- the sample coursework task at the back of this guide gives the opportunity for students to research the job market, produce a CV and fill in application forms.

Devising a non-fiction task: biography and autobiography

This unit is based on the *Supervised Non-Fiction Task 2* in the booklet.

Resources

Extracts from biographies and autobiographies – choose people that your students will be interested in – pop stars, sports personalities, film stars etc

Teenage magazines often have accessible biographies of personalities.

Introductory activity

Begin with a discussion to make sure the students understand the difference between autobiography and biography. Talk about why people's lives should be interesting enough for other people to want to read about them.

Read and discuss with them some extracts from biographies and autobiographies – preferably ones written for young people. Roald Dahl's *Boy* and Bob Geldof's *Is that it?* both have entertaining self-contained sections about childhood, adolescence and school which will encourage students to describe their own memories.

Now you can move on to part 2 of the *Supervised Task*. How you organise it is up to you. You may want the students to use a resource box or library to find a suitable text from which to prepare a passage of reading. It does **not** have to be a long passage but should be one about which you can question the student after reading, so it is probably better if the student checks its suitability with you before going ahead.

Once this is completed, ask the students to think back through their lives to an incident that they can remember clearly. You will need to be sensitive to the possibility that some of your students may have had very disturbing experiences in the past. You may wish to ask them specifically to think of an incident that was particularly happy or exciting, something that they remember with pleasure. You can now do part 1 of the *Supervised Task for Speaking and Listening*.

Finally, move on to part 3 of the *Supervised Task for Writing*. Students will enjoy it much more if you encourage them to bring in photographs to go with the text, or to include drawings.

C: Literature (fiction, drama, poetry)

A balanced Key Stage 4 course will naturally cover each of these aspects, as required in the Programme of Study for Key Stages 3 and 4, but students and teachers may decide which particular genre to offer for assessment – only one is required.

The specification details what needs to be covered, and the *Supervised Tasks* booklet gives two *supervised tasks* for each area. These can be adapted to the text(s) being studied. Teachers are at liberty to select texts that are most appropriate to their particular group.

Teachers should build up coursework tasks that they feel are particularly suitable for their students in the three attainment targets of Speaking and Listening, Reading and Writing, building in differentiation wherever possible. This will of course include differentiation by outcome as well as by task. It may be possible for the students to be working in groups each studying a different text, thus providing a further opportunity for differentiation.

Devising a fiction unit: *Stone Cold* by Robert Swindells (page numbers refer to the Penguin edition).

Stone Cold by Robert Swindells, published in 1993, a winner of the Carnegie Award for Children's Literature, is becoming an increasingly popular choice of text for all abilities at Key Stage 4. It is the story of a teenager forced to live rough on the streets of London, and is an accessible novel, a book which will engage and excite even the most reluctant of readers. A video version is available from BBC Publications to complement the novel. Students can either read the whole novel or selected extracts using the video to bridge the gaps.

This range of tasks involves the students in empathising with the main character, Link.

Possible activities:

- a **diary** of the events that lead to Link leaving home
- **discussion** of what would be required in order to survive on the street

- leading to the compiling of a **list** of personal effects an investigative journalist would need to survive for one/two weeks while working undercover to discover the truth about life on the street
- leading to the journalist's **front page article in a newspaper** – the facts are fully revealed for the students towards the centre section of the book so not only is this creative writing, it is also information retrieval.
- a **description/drawing** of Shelter's appearance and a plan of his flat – information retrieval/reading assignment
- **Supervised task** – to turn Shelter's interview with the police into a screenplay – see *Supervised Fiction Task 2* in the tasks booklet
- predicting the ending – **discussion**
- alternative or additional *Supervised Task* – writing an alternative ending or an additional final chapter for the novel – see *Supervised Fiction Task 1* in the tasks booklet
- design a campaign leaflet to raise money for children living on the streets.

Scheme of work: *Stone Cold* by Robert Swindells

- Begin by examining the cover and asking the students to suggest what the story might be about. Discuss reasons why children run away from home and what might happen to them as a result of running away. Sensitivity is urged here in case there are students in your group who have actually run away at some time.
- Explanation is necessary before beginning to read that there are two characters telling the story. Read the first two pages so that the students can recognise from the font which character is which.
- The students might like to speculate briefly on who Shelter is.
- Read pages 3-6 and then ask the students to write the diary of the events that led to Link leaving home.
- Now carry on reading until you reach page 55.
- Read pages 55-58 very carefully. Explain that they are going to be working on the information on those pages
 - discuss what would be required in order to survive on the street
 - explain that they are investigative journalists who are going to live rough in order to find out the true facts about life on the street. Get the students to write a list of everything they would need to have in their rucksacks if they were to survive for two weeks
 - discuss their lists with them. Are they being practical? Are they taking things that might get stolen or betray their real identity? Would their rucksacks be too heavy for them to carry?
 - now ask them to draft their newspaper article using the information found on pages 55-58. All the facts they need are on these pages. They will need an eye-catching headline and will need to set out their story in columns. They may want to include a picture – either one they have drawn or one taken from a newspaper or leaflet on homelessness. If they have access to a word processor, they might wish to produce their articles in print.
- As you continue reading – or watching the video – the students build up a picture of what Shelter looks like, the clothes he wears and what his flat looks like. They could be asked to describe/draw a picture of him, or of his clothes, and to draw a plan of his flat.

- Read on to page 111. Explain that they are going to use pages 111-113 to produce a *Supervised Task* – see *Supervised Fiction Task 2* in the tasks booklet. They have to turn Shelter’s conversation with the police into a screenplay.
- Discussion should take place here in which the students try to predict a variety of endings for the story.
- Now finish reading the book. Many students will be dissatisfied with the way it ends because there is no really happy outcome, so you may wish to use an alternative or additional *Supervised Task* – or it could just be a coursework task of course – of writing an alternative ending – see *Supervised Fiction Task 1* in the tasks booklet.

Additional/extension work

You may wish to incorporate a media element. You could show the students campaign leaflets aimed at raising money to help children living on the streets. Barnardo’s, Childline or National Children’s Homes are a good source for these. Talk about how the leaflets are designed and how they persuade people to support them. Your students could then design a leaflet of their own.

Another useful resource is *The Big Issue*. Explain the concept of the magazine, and read extracts from some of the articles. There is a wide range of well-written, interesting pieces.

Making Shakespeare accessible: *Macbeth*

Macbeth is an exciting story of ambition, greed, murder and superstition. As such there is much to appeal to your students. There are a number of ways into the text and a variety of activities that can be carried out before looking at the play.

The following resources are helpful:

- Any text of the play – or selected extracts from it.
- *Macbeth Study Guide* (English and Media Centre).
- The Animated Tale: abridged by Leon Garfield.
- *Macbeth* (video): either the BBC edition – which I prefer – or the Polanski version which is more naturalistic – and bloody – but not always as easy to follow.

Suggested scheme of work

- If your students studied a Shakespeare text for Key Stage 3 SATs, it is a good idea to talk about what they remember of that play, since by talking about previous experience you can start to assess for Speaking and Listening.
- Watch *Macbeth – The Animated Tale*. This lasts only thirty minutes and so can be viewed in one sitting.
- Discuss what they remember of the play, and with their help produce a simple summary of main events.
- Now is the point at which you can dip into the text, either a full length version of the play or the book of *The Animated Tale* published by Heinemann Young Books. Look at the scene where Banquo and Macbeth meet the Weird Sisters – you could talk to them about superstition in the time of James I – and then where Lady Macbeth receives her husband’s letter.
- Here you can do a *Supervised Writing Task* – What does Lady Macbeth write in her diary that night? (See the *Supervised Tasks Booklet*.) If you wish you can use a writing framework for this.

- If you are watching a version of the play on video, you may wish to fast-forward some of the less action-packed sections. Include the murders of Duncan and of Banquo, followed by Macbeth's vision at the banquet. You can assess Reading by asking them to draw what it was that Macbeth thought he saw in the empty chair.
- Move on to Macbeth's second visit to the witches. The *Supervised Reading Task* could be based on a reading of all or part of their spell and by asking them to write their own gruesome spells.
- Show your students the final outcome, then read a sheet containing the second set of predictions. Against each prediction, the student can explain how the prediction came true in words and pictures.
- Other activities which have proved successful and which can be used for coursework are:
 - more able students can write a short playscript in which one character persuades another to do something they know is wrong, in the same way that Lady Macbeth persuaded her husband. (There is a useful section on this in the ILEA English Centre Guide)
 - draw a picture of Birnham Wood coming to Dunsinane, with accompanying quotations from the play
 - design the set/costumes for a production. This could be restricted to a specific scene
 - design a video or book jacket based on a selected scene from the play.

Devising a poetry unit: *The Highwayman* by Alfred Noyes

This is always a popular choice of narrative poem because it tells an exciting and romantic story and can give rise to all sorts of diverse and interesting work. There are also some lovely printed versions of the poem with full colour or black and white illustrations which help the students to picture the characters and the events. Your school may have a set of *Oxford English Programme Book 1*, which contains a beautiful illustrated version. There are many ways of approaching narrative poetry; this is just one that I have tried and found successful, and that allows the *Supervised Tasks* to be included naturally.

- Opening **discussion** of what the word 'narrative' means. What is a narrator? What is his/her purpose in a story or poem?
- What sort of subjects would be suitable for a narrative poem? Suggestions will almost certainly include a love story, an adventure, a fight, a murder, an adventure.
- Explain that you are going to read an exciting narrative poem that includes many of these elements.
- Read the first three verses to the students. Ask the students to describe what the Highwayman looked like; you could even get them to draw a picture of him if they like drawing. A 'Wanted' poster for classroom display could be surrounded by quotations from the poem to show where the ideas for the drawing came from. This allows an assessment of **Reading**.
- Read verse 4 which introduces the character of Tim the Ostler. Ask questions to ensure they understand what his feelings for Bess are. Then read the rest of Part I.
- Read Part II to the point where Bess warns the Highwayman of the danger and causes her own death. Again, stop to ensure the students have understood what has happened.
- A piece of written coursework could be introduced here. The next verse tells us that the Highwayman did not hear of her death until the next morning. How did he hear of it? Did he meet someone in an inn who told him about her death? Did he read it in a newspaper? Students have a choice here: they can either write a short playscript between the Highwayman and a man, maybe the Landlord, in the inn or they could write a short newspaper article which reports what has taken place.

- Now read the rest of the poem, except the last two verses, again making sure they understand how the Highwayman died.
- Read the last two verses and talk about the idea of the haunted inn. You may wish to return to this later for a coursework or *Supervised Task*.
- When you have finished reading and discussing the poem, explain the *Supervised Task (2)* for Speaking and Listening. Students should choose a favourite extract from the poem, to practise reading in their groups. When they are ready, listen to the readings and ask each person in the group a question about what they have read.

Now move onto Task 3, which involves storyboarding the events of the poem. Don't forget that you can discuss with the students what they are going to put into each frame, but theirs should be the final decision.

- The following final activity can be attempted by some or all of the students. It is a useful activity for the student to be working on whilst waiting for others to finish the *Supervised Reading Task*. The aim is to produce a leaflet advertising the inn where the events took place and can be used as *Supervised Task 4*. I always call it 'The Good Haunted Inn Guide'. They should think of a name for the inn for the front cover and then inside they can tell the story of how the pub came to be haunted. Special offers could include accommodation in the room that belonged to Bess, a guided tour of the stables, a tour over the route of the Highwayman's last journey, while the back page could be a sample menu. The choice is up to the student. It is an enjoyable task which allows you to assess writing within the requirements of the *Supervised Task*.

Sample coursework tasks

Sample coursework Media task

Teacher's guidance

Choosing a job

Resources

- A selection of information leaflets about different careers.
- Three leaflets about the same career.

The activities on the next page would form part of the Media module in which teachers and students study different forms of media. The three activities specified could be used as the coursework assessment for the Media module. There is no need to give the students all the tasks at once, though they are set out in sequential order. It is unlikely that these coursework tasks would be given at the start of the module since they require students to have been taught features of media, for example, to distinguish between fact and opinion. Additional worksheets may be useful to guide students through the work and teachers may prepare and provide these if they wish. This task could be linked to the sample coursework non-fiction task (page 19).

To assess students' achievements, teachers must measure the outcome of each activity against the corresponding performance descriptors and award a mark out of nine. The three marks out of nine must be totalled together to give a final mark. This total out of 27 marks is then divided by three to produce an overall mark out of nine for each task. The overall mark should be recorded on the candidate record sheet (see page 24 of the specification).

Entry level Certificate in English

Coursework Media task

For the student

Choosing a job

Part 1: Speaking and Listening and Reading

With a partner look through a selection of pamphlets and leaflets about careers. Discuss the various leaflets and make up a list between you of the things the leaflets have in common. Think about:

- the way the leaflets are set out
- the type of headings the leaflets use
- the use of pictures in the leaflets
- the types of words/phrases the leaflets use.

Now, on your own, pick two leaflets: one that you think is good and one that you think is poor. For each leaflet answer the following questions:

- what job is described in the leaflet?
- what facts does it tell you about the job?
- write down two options it contains about the job
- is the leaflet mainly informative or persuasive? Give reasons
- why do you think the leaflet is good/poor?

In a small group, look at the three leaflets about the same job given to you by your teacher. Make a chart with four headings.

Facts

Opinions

Layout

Graphics

- Under each heading jot down as many points as possible about the leaflets.
- Discuss the leaflets and decide which one is the best and why.
- Present your opinions to the rest of the class, trying to persuade them of your views.

Part 2: Writing

Choose a career that you are interested in.

Write the script for a radio commercial, advertising your chosen career. Remember that your commercial should:

- be informative
- be persuasive
- be suitable for radio
- include sound effects
- have a song/slogan or catchphrase.

Sample coursework Non-fiction tasks

Teacher's guidance

Finding a job

On the following page is a series of activities which would enable the students to fulfil the assessment criteria for the non-fictional coursework task. A vocational context is provided for the non-fiction syllabus content here in order to demonstrate the links which can be made with GNVQ Foundation and/or NVQ qualifications. The assessment of the reading could be carried out orally or through written tasks.

Teachers may wish to provide additional worksheets to guide students through the tasks. To assess students' achievements, teachers must measure the outcome of each activity for each student against the corresponding performance descriptors and award a mark out of nine. The three marks out of nine must be totalled together to give a mark out of 27. This total out of 27 marks is then divided by three to produce an overall mark out of nine for each task. The overall mark should be recorded on the candidate record sheet (see page 24 of the specification).

Resources

Examples of job advertisements, application forms and curriculum vitae. The number and range of jobs looked at would depend on the interests and size of the class.

Entry level Certificate in English

Coursework non-fiction task

For the student

Finding a job

Part 1: Speaking and Listening

In a small group, read and discuss the job advertisements you have been given. For each job, discuss what kind of:

- qualifications
- personal qualities
- experience

are required for each job.

In the group, work out a list of questions an applicant for the job could be asked in an interview.

In pairs, role-play the interview for one of the jobs you have discussed. After each interview, discuss how the interviewer and the interviewee handled their role.

Part 2: Reading

Find a job or particular area of work you wish to apply for and carry out background research. This will involve researching information from a range of possible sources:

- directories (eg Yellow Pages)
- school/college careers' office
- company publications
- newspapers
- advertisements
- job centres
- libraries
- Internet.

For assessment, once you have carried out the research, you should answer the following questions.

- What does this job/area of work involve?
- What are the good points and bad points of this kind of work?
- What qualities do I have which make me suitable for this kind of work?

Find out what a curriculum vitae is and what kind of information it should contain.

Part 3: Writing

There are three elements to the writing task:

- write your own curriculum vitae
- fill in an application form for a job
- write the covering letter which would accompany the curriculum vitae and application form.

Sample coursework literature task: fiction

Teacher's guidance

Of Mice and Men

The three activities on the next page would form a coursework task on *Of Mice and Men*. Teachers could stage and complete the activities in the course of the module. There is no need to give students all the tasks at once. Teachers may prepare additional worksheets to guide the students through the tasks. To assess students' achievements, teachers must measure the outcome of each activity for each student against the corresponding performance descriptors and award a mark out of nine. The three marks out of nine must be totalled together to give a mark out of 27. This total out of 27 marks is then divided by three to produce an overall mark out of nine for each task. The overall mark should be recorded on the candidate record sheet (see page 24 of the specification).

Entry level Certificate in English

Coursework literature task: fiction

For the student

Of Mice and Men

Part 1: Speaking and Listening

In a small group, read the part of the story in which Lennie asks George for a puppy. In your group discuss the following questions.

- Why do you think Lennie wants a puppy?
- Would you let Lennie have a puppy?
- What does this episode show us about the sort of people George and Lennie are? Think of some words that might describe their personalities and attitudes.

Try to give reasons for your comments in your discussion.

Each person in the group must say what they think will happen if Lennie gets the puppy. One person in the group should note down what each person predicts.

After you have read about what happens to the puppy, in your group talk about the incident and discuss the following questions:

- Why do you think this happened to the puppy?
- Who do you think is to blame?
- Did anyone predict this was going to happen?
- Looking back to the earlier part of the story, were there any clues that this might happen?

Part 2: Reading

Look at the selection of the story where the bunkhouse is described.

- Draw a plan of it using the information in the text.
- Label important parts.
- Write a list of words which would describe the bunkhouse.
- Write a few sentences about what you think it would be like to live in the bunkhouse.

Part 3: Writing

Write a new ending for *Of Mice and Men*. You may decide that George does not shoot Lennie, or that Lennie does not actually kill Curley's wife. Try to make your ending fit in with what you know of the characters and with the setting and times of the book.

Sample coursework literature task: drama

Teacher's guidance

Resources

Copies of *A View from the Bridge* by Arthur Miller.

The activities on the next page would form part of the Drama module in which teachers and students read, discuss and respond to a play. The three activities specified could be used as the coursework assessment of the Drama module. The Speaking and Listening activity can be done at any time. Additional worksheets may be useful to guide students through the work and teachers may prepare and provide these if they wish.

To assess students' achievements, teachers must measure the outcome of each activity against the corresponding performance descriptors and award a mark out of nine. The three marks out of nine must be totalled together to give a final mark. This total out of 27 marks is then divided by three to produce an overall mark out of nine for each task. The overall mark should be recorded on the candidate record sheet (see page 24 of the specification).

Preparation

The Speaking and Listening activity is carried out prior to reading the opening of the play. Section A of the Reading activity is then completed, followed by Section B once the whole of Act 1 has been read.

Entry level Certificate in English

Coursework literature task: drama

For the student

Part 1: Speaking and Listening

With a partner role-play the following situations:

- **Partner and child:** You want to take a job but your parent does not think you should leave school. Also, the parent does not like the type of job or where the job is situated.
- **Two friends:** You have a new boyfriend/girlfriend, but one of your parents does not like him/her. You cannot understand why. The two friends are discussing the problem.
- **Two friends:** You have a new boyfriend/girlfriend but their father does not like or trust you. Discuss what you can do to reassure the father and win his trust.

Part 2: Reading

Section A

Read the opening of the play which is a description of the stage set.

- Following the detail closely, draw a plan of the stage set.
- Label your plan, indicating the furniture, exits etc

Section B

After you have read the end of Act 1, look back through the final scene which is the evening the characters are all in the house together.

- Draw a chart with five headings: Eddie, Catherine, Beatrice, Rodolpho, Marco.
- Under each heading, make a list of the things that make each character angry during the scene.

Part 3: Writing

Write a play using the following guidelines.

Setting: A room in a family home during the evening.

Characters: Members of the family including a teenager.

Action: A family argument. The teenager has done something with which the parents disagree.

When writing your play, remember to:

- describe the stage set
- set out the script correctly
- include stage directions
- describe each character's appearance when they are introduced.

Sample coursework literature task: narrative poetry

Teacher's guidance

Resources

The Highwayman by Alfred Noyes

The Inchcape Rock by Robert Southey

The Ballad of Charlotte Dymond by Charles Causley

The activities on the next page would form part of the Poetry module in which teachers and students read, discuss and respond to a variety of poems. The three activities specified could be used as the coursework assessment for the Poetry module. There is no need to give the students all the tasks at once, though they are set out in sequential order. Additional worksheets may be useful to guide students through the work and teachers may prepare and provide these if they wish.

To assess students' achievements, teachers must measure the outcome of each activity against the corresponding performance descriptors and award a mark out of nine. The three marks out of nine must be totalled together to give a final mark. This total out of 27 marks is then divided by three to produce an overall mark out of nine for each task. The overall mark should be recorded on the candidate record sheet (see page 24 of the specification).

Preparation

Brief discussion with students about what knowledge they have of highwaymen. The teacher will then read the opening few stanzas of *The Highwayman* to the class in order to set the scene. The students are then given the next part of the poem up to the point which reveals what Tim the Ostler has done.

For Part 2, the assessment of Reading, the teacher reads the other two poems to the students and ensures that they are familiar with the storyline of each. Students then complete the questions on the sheet.

Entry level Certificate in English

Coursework literature task: narrative poetry

For the student

Part 1: Speaking and Listening

In small groups prepare a reading of the poem to read out loud. When you have done this, discuss the following questions in your group:

- What do we find out about the Highwayman's appearance?
- What do we find out about the weather?
- What do you think will happen next in the story? Why?

Now ask your teacher for the ending of the poem. Read it between you and then discuss:

- How close was your predicted ending?
- Was the ending good?
- What are the good/bad features of the poem?

Part 2: Reading

Having read the poems provided by your teacher, answer the following questions:

- Write down the name of each character in each poem.
- Decide whether each character is a victim of a villain.
- Pick the character from the poems that you think is the worst villain. Write a few sentences describing them and what they did. Explain why you think they are the worst villain.
- Pick the victim that you think suffers the most. Write a few sentences describing them and the way in which they suffered. Explain why you think they suffered the most.
- Explain the way in which each poem is a ghost story. Which poem do you think is the best ghost story? Why?

Part 3: Writing

Section A

Design a wanted/missing poster for one of the following:

- the Highwayman
- Charlotte Dymond
- The Abbot.

The poster should include details of their appearance and why they are wanted or when they went missing. Include as much information as possible.

Section B

Write a tourist brochure for one of the following:

- The Haunted Inn
- The murder site on Bodmin Moor
- The Inchcape Rock.

The front cover should give the name of the place and some kind of slogan. Inside there should be an account of what has happened at the place and a description of how it is now haunted. On the back cover decide what other tourist information is required. For example, there could be bar food menus in the brochure for the inn.

Assessment requirements

This is carried out in line with the descriptors for levels 1 – 3 which are to be found in the National Curriculum Attainment Targets for Speaking and Listening (En 1), Reading (En 2) and Writing (En 3).

There are two discrete areas for assessment: Coursework (50%) and Supervised tasks (50%).

Coursework (50%)	Supervised tasks (50%)
Media	Media
Non-fiction	Non-fiction
Literature	Literature

All assessment is carried out within the classroom by the teacher and there is no terminal examination.

Certification is attained by external, usually postal, moderation. Achievement is recognised at three levels: Entry 1 (NC Level 1); Entry 2 (NC Level 2); Entry 3 (NC Level 3).

Pages 6-10 of the specification give full details of assessment procedures.

Resources

Fiction

- Robert Swindells: *Brother in the Land*
A post-holocaust tale of teenage bravery and survival against the odds.
- Stone Cold*
The story of a young man's fight to survive living rough on the streets of London. (Also available as a BBC video.)
- John Steinbeck: *Of Mice and Men*
Steinbeck's classic story of itinerant farm workers during the American depression in the 1920s. The John Malkovitch/Gary Sinise film complements the text well.
- Nigel Hinton: *Collision Course*
The story of a boy who has to face the consequences of his actions after stealing a motorbike in a moment of temptation. *Buddy*, also by Nigel Hinton, will also be popular but may have been read in Year 9.
- S E Hinton: *The Outsiders*
Two boys are forced to flee into the countryside after clashes with a rival American gang. They have to come to terms with their identity and face up to their responsibilities. (Also available as a film on video.)
- That was Then, This is Now*
A group of young people in inner city America face the harsh facts of urban life, including the danger of experimentation with hallucinogenic drugs.
- Jack Schaefer: *Shane*
A mysterious drifter rides into a Wyoming farmstead and transforms the lives of the family and local community.
- Bill Naughton: *Spit Nolan and Other Stories*
Although perhaps a little old fashioned now, these stories are accessible and great fun.
- Morris Gleitzman: *Two Weeks with the Queen*
A funny book about an Australian boy sent to live with relatives in England, but with a serious message about cancer and AIDS.
- Katherine Paterson: *Bridge to Terabithia*
The moving story of two children growing up in America who invent their own secret world.
- Ted Hughes: *The Iron Man*
The ever-popular story of the Iron Man who reconstructs himself and proceeds to eat everything in sight made of metal.
- Jacqueline Wilson: *The Illustrated Mum*
Funny and thought-provoking story of an embarrassing free-spirit of a mother.

Extracts from pre-1914 writers can be used, for example the Heinemann Windmill book of Dickens' extracts *A Dickens Selection* (ed Peter Thomas), and the Windmill Stories *Then and Now*.

Video is a way into many pre-1914 texts and can lead to imaginative work from the students.

Such examples might include:

- *Jane Eyre*
- *Great Expectations*
- *A Christmas Carol*
- *Dracula*
- *Wuthering Heights*
- *Frankenstein*.

Drama

Willy Russell:

Our Day Out

The ever-popular story of the Progress Class' visit to the zoo and Conway Castle with Mrs Kay. (BBC Video available)

Educating Rita

The story of a woman's desire to better herself – also available on video with Michael Caine and Julie Walters.

Shirley Valentine

Shirley Valentine goes on holiday to Greece to escape from the boredom and predictability of her life at home – available on video.

Sue Saunders:

In Holland Stands a House

Play based on the life of Anne Frank – could be used with the BBC *Diary of Anne Frank*

Helen Forester:

Tuppence to Cross the Mersey

The latter two are part of a series published by Collins Educational Plays Plus. Other titles in this series are:

- *Mean to be Free*
- *Handle with Care*
- *A Game of Soldiers*
- *The Granny Project*
- *The Black Harvest*
- *The Rebels of Gas Street*.

All would be suitable for students with support reading at levels 1 and 2.

Bill Forsyth:

Gregory's Girl

The story of Dorothy who wanted to play football but was just too good for Gregory – available as a playscript and a video.

Oxford Playscripts: another excellent series where the narrator – the teacher – does most of the reading and allows the students to read the lines said by the characters. Titles include:

- *Frankenstein*
- *Across the Barricades*
- *The Demon Headmaster*
- *A Question of Courage*
- *The Bonny Pit Laddie*
- *The Canterbury Tales*
- *Jane Eyre*
- *A Tale of Two Cities*.

William Shakespeare: *Romeo and Juliet*
 Much Ado About Nothing
 A Midsummer Night's Dream
 Macbeth

All are accessible to students of the level 1-3 ability range, using a mixture of text and video. *The Animated Tales* are an effective introduction and there are good modern versions of these plays available on video.

Poetry

Pre-1914 poetry

The Lady of Shalott – Tennyson.

The Seven Ages of Man from Shakespeare's *As You Like It* is also a good choice.

Students will enjoy storyboarding and writing diaries associated with these poems. They also afford opportunity for teachers to work drama into their scheme of work.

Ozymandias by P B Shelley, carefully explained, can lead to good creative writing.

La Belle Dame Sans Merci by John Keats is to be found in *Tracks 2* and would tie in well with *The Lady of Shalott*

Nonsense poems by Edward Lear and Lewis Carroll – for example *Jabberwocky* – also go down well and can lead to some creative and imaginative work.

Coleridge's *The Rime of the Ancient Mariner* provides an intriguing text for students of all abilities.

Post 1914 poetry

The most useful anthology I have found is *Axed Between the Ears*, edited by David Kitchen.

The twin volumes *The Nations Favourite Poems* and *The Nation's Favourite Comic Poems*, edited by Griff Rhys Jones, provide an accessible mix of pre- and post 1914 poetry.

These anthologies are ideal for completing the *Supervised Literature Task: Poetry 1* which asks the students to produce their own poetry anthologies. See the *Supervised Tasks* booklet.

T S Eliot's *Old Possum's Book of Practical Cats*, if used alongside a video or tape recording of the musical *Cats*, can also be enjoyable for the students.

If you are considering entering your students for both the Entry Level Certificate and GCSE, then obviously selection can be made from the Edexcel GCSE Anthology *Tracks 2*.

Non-fiction resources

This is a very wide area and so the choice of material is entirely up to the teacher to choose texts/topics that will appeal to the individual needs of their students. Diaries and extracts from autobiographies are an obvious choice but magazine articles, video recorded programmes, for instance about famous sports personalities or pop groups, can all be used to good effect.

Roald Dahl: **Boy*
 Going Solo

James Herriott: *extracts from *The Vet* series – also available in simplified versions.

Terry Waite: *Taken on Trust*
 Careful selection of extracts from the book can lead to useful discussion on what it is like to be held hostage.

Hodder English Gold 4* has an excellent and accessible unit on Biography which contains an extract from a biography of the comedian Lenny Henry. The activities tie in well with the *Supervised Non-Fiction Task 2* in the *Supervised Tasks* booklet.

Tracks 2 contains a number of extracts from autobiographies and biographies in Sections 1 and 2.

Writing from Life, by the English and Media Centre, explores contemporary writing about childhood, using extracts and interviews with writers.

Also published by the English and Media Centre is *The Beautiful Game*, which includes a video of an international football match, and studies the media build-up to a game. This would have particular appeal for boys.

Essential Articles, published by Caryl Press, are files of newspaper articles on contemporary issues.

Video

Let Him Have It is a hardhitting film about the childhood, arrest and execution of Derek Bentley in 1953. (*Klondike Kate* contains some of the original material from the trial.)

My Left Foot is the story of Christy Brown, who was born with severe cerebral palsy but whose mother's determination and his own ambition led him to become a successful painter and writer. This could be used along with extracts – especially about his early days at school – from *Under the Eye of the Clock*, the story of Christy Nolan who also suffered from CP. There is a very useful section in the English and Media Centre's booklet *Powerful Texts* which explores the making of this film and leads into charity advertising so that Media requirements could be covered using the same source material.

Other possibilities for non-fiction topics

Information packs can be compiled using leaflets and library books on a topic of the students' own choice. *Supervised Non-Fiction Task 1* is all about information packs.

Diaries: students could read or have read to them extracts from diaries by famous people and be encouraged to keep a diary of daily events for themselves.

The Diary of Anne Frank * is available on BBC video and could be used in conjunction with extracts from the text. (See also suggestions for Drama.)

First Four Minutes: Roger Bannister could be used as part of a unit on famous sports personalities.

(Titles marked with * are particularly suitable where students are working at Levels 1 and 2.)

Support and training

The specification, Edexcel Entry Level Certificate in English 8912 (Order code WO10891), is available from Edexcel Publications, Adamsway, Mansfield, Notts, NG18 4FN.

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Fax: 01623 450481

Email: publications@linneydirect.com

It is also available on our website: www.edexcel.org.uk Click on English; Specifications and assessment; Entry Level Certificate.

INSET

There are annual support meetings to discuss task setting and assessment with a coursework moderator. Details are published in the Edexcel Publications Catalogue which is sent to all centres.

If you have any comments or queries about the Edexcel Entry Level Certificate in English, email: duncan.beal@edexcel.org.uk

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