

# Edexcel GCSE (9-1) English Language from 2016: post-16 resits

Your guide to our new GCSE (9-1) English Language qualification as a **resit**, post-16



## What's in this guide?

How we're supporting you.....	4-5
Key features and specification at a glance.....	6-7
Sample assessment materials.....	8-13
Support for teaching and learning.....	14-17

# Teaching new Edexcel GCSE (9-1) in English Language as a resit, post-16

We know that when your students are studying GCSE (9-1) as a resit, they might need some specific support with the demands of this new qualification. We're also aware that some of you may be teaching GCSE for the first time in your FE or Sixth Form College.

We can support you and your students in teaching and learning new GCSE (9-1) English Language post-16.

Turn over to find out how.

Find out more: [www.edexcel.com/gcseenglishpost16](http://www.edexcel.com/gcseenglishpost16)



# How we're supporting you

## Support resources specifically designed to help you plan and deliver GCSE English as a resit post-16

- Support documents, **one-year schemes of work and course planners**, PD training and exemplars will be available specifically for **planning and delivery** in FE and 6th Form Colleges.

## Life-long skills for the real world

- We use **modern non-fiction texts** found in everyday life, and teach skills required for effective communication in the real world.
- 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.
- Paper 2 includes a section on **transactional** writing, for example writing a letter or a newspaper article, to help develop students' real-world skills.

## Assessment support to help you understand all of your students' needs and prepare them for the exam

- Sample assessment materials, specimen papers and Exam Wizard will be available to help with exam preparation. In-depth analysis of students' results and tools are available with ResultsPlus for understanding your students and developing learning plans. ResultsPlus and Exam Wizard available from summer 2017.
- New **mock marking training**, and additional mock papers are available each year for the first few years of the specification. Revision aids are available to purchase, designed for students to use at home or in-class.
- Our free English Language Unseen Preparation Anthology provides exemplar texts.



## Qualifications training and CPD for help with post-16 delivery

- We're running **free online** and **face-to-face** post-16 **Getting Ready to Teach events**, and collaborative local network events in different regions.

## Tools for progression tracking

- The **Pearson Progression Scale** and Map represent our view of how learning progresses in English, and how understanding and skills build upon each other. These tools give you richer insight into student performance in a way that is easy to understand and is reliable.
- ActiveLearn Digital service maps ability level to tiered topics for **progression tracking**.

## Personal support from our team of experts

- A team of highly responsive **subject experts** are always available to give you what you need via the English forum, direct contact with our FE team, collaborative networks and FE English networks. Your English Subject Advisor Clare Haviland is also on-hand to help.

## Evidence based approaches for real progress

- We've developed our resources with **leading experts** and UK teachers, basing them on academic evidence and research into what improves learning in English.
- The **Grammar for writing** pedagogy is shown to **significantly improve writing skills**, and '**Let's think in English**' resources can help develop response and analysis skills. A whole free unit of work for Grammar for Writing and Let's Think in English are available for Edexcel centres to use in the classroom.

Find out more:

[www.edexcel.com/gcseenglishpost16](http://www.edexcel.com/gcseenglishpost16)



# Edexcel GCSE (9-1) English Language

## Key features

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

- It will be straightforward for you to find **similar texts** for teaching and learning.
- Students won't be required to compare the 19th century extract, so they can focus more closely on analysis.

### 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 (60%)
<b>Section A:</b> <b>Unseen 19th century fiction</b> <ul style="list-style-type: none"> <li>• Extract will be <b>approximately 650 words</b> in length.</li> <li>• Shorter response questions will focus on <b>close reading</b> of the text; longer response questions will ask students to show their understanding of the whole text.</li> </ul>		<b>Section A:</b> <b>Comparison of two unseen texts from the 20th and 21st century</b> <ul style="list-style-type: none"> <li>• One will be non-fiction; the other literary non-fiction.</li> <li>• Extracts will be <b>up to 1000 words</b> in total.</li> <li>• Shorter response questions will focus on the <b>close reading</b> of the individual texts; a longer response question will ask students to compare the writers' use of language.</li> </ul>	
<b>Section B:</b> <b>Creative writing</b> <ul style="list-style-type: none"> <li>• Choice of two tasks linked to the theme of the 19th century fiction.</li> <li>• One task will include images as an optional stimulus for learners.</li> <li>• Assessing writing for audience and purpose, tone, style and register as well as grammatical and structural features, vocabulary, sentence structure, spelling and punctuation.</li> </ul>		<b>Section B:</b> <b>Transactional writing</b> <ul style="list-style-type: none"> <li>• Choice of two tasks linked to the theme of the comparison texts.</li> <li>• Newspaper articles, letters etc.</li> <li>• Assessing writing for audience and purpose, tone, style and register as well as grammatical and structural features, vocabulary, sentence structure, spelling and punctuation.</li> </ul>	
<b>Spoken Language endorsement</b> <ul style="list-style-type: none"> <li>• Presenting, listening to questions and responding, and the use of standard English.</li> <li>• Teacher set and assessed.</li> <li>• Separate endorsement reported as a separate line on the certificate.</li> </ul>			

Find out more|: [www.edexcel.com/gcseenglishpost16](http://www.edexcel.com/gcseenglishpost16)



# 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)

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**.

- 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)

10

Pearson Edexcel Level 1/Level 2 GCSE (9 – 1) in English Language  
Sample Assessment Materials – Issue 1 – October 2014 © Pearson Education Limited 2014

Find out more: [www.edexcel.com/gcseenglishpost16](http://www.edexcel.com/gcseenglishpost16)

**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 cloisters<sup>1</sup> of Oxbridge<sup>2</sup> 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 on the displays. There were four of them: a senior SIS recruiting officer called John. No one asked if these were their real names they were. John would have stood out but Nick and Catherine were very normal businessman; she was attractive, friendly 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 go 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

28

Sample Assessment

**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 guilders<sup>1</sup> 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 enciphered<sup>2</sup> 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.

<sup>1</sup> the currency of the Netherlands during World War 2  
<sup>2</sup> 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)  
 Every effort has been made to contact copyright holders to obtain their permission for the use of copyright material. Pearson Education Ltd. will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.

30

Pearson Edexcel Level 1/Level 2 GCSE (9 – 1) in English Language  
 Sample Assessment Materials – Issue 1 – October 2014 © Pearson Education Limited 2014

This section asks students to compare 20th and 21st century non-fiction and literary non-fiction texts. They will have the same theme and will be no more than 1000 words in total.

Find out more: [www.edexcel.com/gcseenglishpost16](http://www.edexcel.com/gcseenglishpost16)

## 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.

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

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.

# 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. But in particular, we've been thinking hard about **two critical barriers** to progress in English 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 Edexcel 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.
- A set of **free lesson plans** based on the *Grammar for Writing* pedagogy for use with GCSE classes.
- **Professional development** from the *Grammar for Writing* team. An ongoing programme of professional development will start from Autumn 2015.
- **Paid-for published resources** to support teachers of our GCSE qualification are available. These resources will be underpinned by the Grammar for Writing and Let's Think in English pedagogies.

\*Pearson is committed to helping teachers deliver our 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](http://edexcel.com). This information is correct at the time of printing, but may be subject to change.

Find out more: [www.edexcel.com/gcseenglishpost16](http://www.edexcel.com/gcseenglishpost16)

in partnership with



# Overcoming barriers to progress: support for **teaching** and **learning**

## **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.

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.

These valuable and helpful resources are available to all Edexcel centres to support our specifications.

This includes:

- A set of **free lesson plans** from the *Let's Think in English* team for use with GCSE classes.
- **Professional development.** An ongoing programme of professional development will start from Autumn 2015.
- **Paid-for published resources\*** to support teachers of our GCSE qual as a resit post-16 will be available from 2016. These resources will be underpinned by the Grammar for Writing and Let's Think in English pedagogies.

\*Pearson is committed to helping teachers deliver our 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](http://edexcel.com). This information is correct at the time of printing, but may be subject to change.

Find out more: [www.edexcel.com/gcseenglishpost16](http://www.edexcel.com/gcseenglishpost16)



Original origami artwork: Mark Bolitho  
Origami photography: Pearson Education Ltd / Niki Kouyounitzis  
Green leaves, shallow focus © Veer/Javaman  
Forest © Veer/Andrey Volokhatuk