

# GCSE English Language

Spring 2024 Network



# Agenda

- Introduction and welcome
- Ideas roundup
- Using references
- Q & A
- Support

# Ideas roundup



# Writing inspiration

[Chris Curtis' blog](#)

## **Problem 1: Too much action and not a lot of description**

We've all had it. A student feels the need to write the equivalent of The Lord of the Rings film trilogy on two sides of A4. Every sentence is an explosion, a death or a plot twist. And, everything is so dramatic. You could model the balance of description till you are blue in the face, but still within two sentences a man has discovered his long lost mother, divorced his wife and robbed a bank.

Solution: class stories

# Sage advice from a past master

Again, Mr. Micawber had a relish in this formal piling up of words, which, however ludicrously displayed in his case, was, I must say, not at all peculiar to him. I have observed it, in the course of my life, in numbers of men. It seems to me to be a general rule. In the taking of legal oaths, for instance, deponents seem to enjoy themselves mightily when they come to several good words in succession, for the expression of one idea; as, that they utterly detest, abominate, and abjure, or so forth; and the old anathemas were made relishing on the same principle. We talk about the tyranny of words, but we like to tyrannize over them too; we are fond of having a large superfluous establishment of words to wait upon us on great occasions; we think it looks important and sounds well. As we are not particular about the meaning of our liveries on state occasions, if they be but fine and numerous enough, so, the meaning or necessity of our words is a secondary consideration, if there be but a great parade of them. And as individuals get into trouble by making too great a show of liveries, or as slaves when they are too numerous rise against their masters, so I think I could mention a nation that has got into many great difficulties, and will get into many greater, from maintaining too large a retinue of words.

# Using AI

Micawber enjoyed elaborate language, not unique to him. Many revel in stringing numerous words for one idea, like in legal oaths. People adore a surplus of words for grand occasions, caring less for their meaning. Similar to trouble caused by excessive displays or slaves outnumbering masters, a nation faces immense problems from an overflow of words.

Micawber relished elaborate speech, not exclusive to him. People love piling words, seen in legal oaths. We adore surplus words for grand occasions, neglecting their meaning. Like trouble from excessive displays or slaves outnumbering masters, a nation faces huge obstacles from an abundance of words.

In November last year, like an unwilling, urban Gerald Durrell, I found myself running what was basically a zoo. But a *bad* zoo. A Vermin Zoo.

We'd had mice for a while, and I didn't mind them so much — until they chewed through the power cables of *three* successive dishwashers. “Interesting” fact: repairmen won't repair mouse-chew. You just have to... buy a whole new dishwasher.

We also had a fruit-fly infestation. Every time you put your hand in the fruit bowl, a cloud of them would rise up and circle you like angry, microscopic biplanes.

And then things reached the apogee, with rats. If you're thinking of leading the kind of delightful, instagrammable life where you leave the patio door open during hot weather and a delicious loaf of bread on the kitchen table to facilitate snacking, I have news for you: you've just opened a Rat Hotel.

Last November, I reluctantly became an urban Gerald Durrell, running a zoo. Not the good kind—a Vermin Zoo. Mice were manageable until they chewed through three dishwashers. Fun fact: repairmen won't fix mouse-chewed cables. You just have to get new dishwashers.

Then fruit flies infested us. Reach for fruit, they'd swarm at us like furious, tiny planes.

Then came the apex—rats. If you dream of a picturesque life with the aroma of baking bread wafting out of your bi-folds, be warned: you've actually created a Rat Hotel.

# The Great Grammar debate

[https://www.englishandmedia.co.uk/blog/  
Link to blog/](https://www.englishandmedia.co.uk/blog/Link%20to%20blog/)

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## A Great Big Grammar Hammer - But What Nut Is It Cracking?

EMC's Barbara Bleiman expresses her love of grammar by calling for sense and restraint in how it is taught to 11-16 year olds.



# Initial responses to any text

I liked...

I didn't like...

This reminded me of...

This made me question...

I think what is important is...

I feel...

People should...

This challenges...

This reflects...

[Link to blog](#)



**Chris Curtis** @Xris32 · Jul 27, 2023



I am very private about my family but for this once I am going to shout about something. My daughter has written her first blog. It's a student's perspective of sports and disability in schools.

[linkedin.com/pulse/im-bit-w...](https://www.linkedin.com/pulse/im-bit-w...)

Please RT and share.



# Using references



# When should a reference be a quotation?

<b>Quotation needed</b>	<b>Paraphrase as reference</b>
Analysing language [words/phrases]	Analysing structure [list, sentence style, etc.]
	Writing about an idea in the text
	Writing about themes, settings in a text

# Issues with references

- Long quotations
- Quotations that don't support the point being made
- Quotations chosen because of technique, rather than relevance.
- Quotations followed by a definition of the technique
- Quotations that are simply translated or used tautologically

The writers attempts to create an atmosphere

b.

The writer uses structure to interest and engage (15)

Language is used in the exercise to engage the reader by personifying the lion to make it appear more ~~more~~ relatable, an example of this is when the lion 'adopted the same aloof manner' as the narrator.

The writer says "A little touched by suspicion" which suggests that she isn't touched by suspicion and the narrator is suspicious of her. This phrase ~~to~~ implies to the audience that the narrator is suspicious.

Making the extract more engaging to read.

# How to do it – AO2 concision

The Ad In the next paragraph, ~~the~~ interest is created in the reader as the ground plan is revealed. They

key  
at  
also  
and  
he  
she

The idea of those escaping <sup>inland living in East Berlin</sup> being detached from the rest of the country/world is reinforced through the clause, 'cutting East Germany off from the outside world' in reference to the Berlin Wall. The verb 'cutting' allows readers to envision this sense of abandonment and fear those behind the Berlin wall must have felt.

highlights the importance of the news in that they are "noting these lines".

## How to do it – AO4

In this extract, the writer successfully portrays the importance of helping out by showing that it can have a huge impact positive impact and is a caring thing to do. ~~The work~~ In addition, the writer effectively emphasises the idea that the ~~people~~ camera crew that helped the penguins did 'the right thing' by the constant reference of popular people that are experts in the nature and wildlife field such as 'Sir David Attenborough' and 'Mike ~~Go~~ Curzon' to add credibility that the helpful act they did really helped save the penguins and chicks' lives. Therefore, this

# AO2 approaches

- Encourage students to start with the question rather than start by finding features and then trying to make them fit.
- Rather than annotating, which often leads to selections that do not specifically relate to the question, encourage use of a 'what/how/why' technique, perhaps using a simple table like this which can be used to select appropriate examples:

<b>What?</b>	<b>How?</b>	<b>Why?</b>

# Simple solutions

- Ban quotations of longer than four words!
- Ban subject terminology – focus on words/phrases.
- Teach the use of topic sentences that answer the question, ‘the writer interests us by writing about the danger...’
- Redact effective answers and ask students to find appropriate quotations.
- Ask students to improve poorer answers, rather than using top answers as models.

# Juicy word focus

A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man's hands were behind his back, the wrists bound by a cord. A rope encircled his neck. It was attached to a stout cross-timber above his head and the slack fell to the level of his knees. Some loose boards laid across the sleepers supporting the rails provided a footing for him and his executioners – two privates of the Federal army directed by a sergeant. At a short distance away stood a captain. At each end of the bridge stood a sentry with his rifle at the ready.

Select three words that...

- create sympathy for the man
- create suspense
- best describe what is happening
- suggest he is guilty

# References for structure

A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man's hands were behind his back, the wrists bound by a cord. A rope encircled his neck. It was attached to a stout cross-timber above his head and the slack fell to the level of his knees. Some loose boards laid across the sleepers supporting the rails provided a footing for him and his executioners – two privates of the Federal army directed by a sergeant. At a short distance away stood a captain. At each end of the bridge stood a sentry with his rifle at the ready.

The use of a lot of factual detail in one short paragraph, with no mention of feelings.....

Starting with 'a' man, and ending with 'a' sentry ....

Using a dash and then telling you he was guarded by 'two privates' emphasises ....

## AO2 Redacted activity

The writer creates a sense of mystery about the man by starting with the word '\_\_\_\_', this would also unsettle readers as it suggests he could be anybody, even the reader. Tension is then created as the water is '\_\_\_\_' and a long way down, suggesting danger, yet the man's hands are '\_\_\_\_' and a rope '\_\_\_\_' his neck which implies that he will not be able to survive a fall. The writer then builds up information about the man's dangerous predicament by writing of the '\_\_\_\_' in the rope which has connotations of insecurity and incompetence, which suggests when he does fall he will suffer longer than necessary, intensifying the tension for the reader and creating empathy for the man.

The information about who is holding him is withheld until later in the paragraph, meaning that readers have begun to empathise with him before the word '\_\_\_\_' suggests that he could be a guilty man and deserving of his fate. This increases the suspense as readers will then begin to wonder what he is guilty of.

# AO2 Improve an answer activity

**How does the writer use language and structure to create tension.**

The writer uses an adjective 'looking down in to the swift water below' to show the water is fast which shows he is in danger. 'the wrists bound by a cord' shows he is being held 'A rope encircled his neck' shows he can't get away. 'his executioners – two privates of the Federal army' a dash is used to show he's guilty.

'at each end of the bridge stood a sentry with his rifle at the ready' shows he can't get away which creates tension.

- analyse the text [does it answer the question?]
- analyse the language and structure
- discriminating

	Crunch it	Three things
<p>A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man's hands were behind his back, the wrists bound by a cord. A rope encircled his neck. It was attached to a stout cross-timber above his head and the slack fell to the level of his knees. Some loose boards laid across the sleepers supporting the rails provided a footing for him and his executioners – two privates of the Federal army directed by a sergeant. At a short distance away stood a captain. At each end of the bridge stood a sentry with his rifle at the ready.</p>	<p>a down swift behind bound</p>	

# Language and structure

A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man's hands were behind his back, the wrists bound by a cord. A rope encircled his neck. It was attached to a stout cross-timber above his head and the slack fell to the level of his knees. Some loose boards laid across the sleepers supporting the rails provided a footing for him and his executioners – two privates of the Federal army directed by a sergeant. At a short distance away stood a captain. At each end of the bridge stood a sentry with his rifle at the ready.

<b>What interests?</b>	<b>Lang</b>	<b>Structure</b>
tension		

How does the writer use language and structure to interest and engage the reader?

# AO4

A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man's hands were behind his back, the wrists bound by a cord. A rope encircled his neck. It was attached to a stout cross-timber above his head and the slack fell to the level of his knees. Some loose boards laid across the sleepers supporting the rails provided a footing for him and his executioners – two privates of the Federal army directed by a sergeant. At a short distance away stood a captain. At each end of the bridge stood a sentry with his rifle at the ready.

<b>Idea</b>	<b>reference</b>	<b>evaluation</b>
Danger	water running fast  man is 'bound' with rope around neck	
Fear	man high up/looking a long way down	

# Support



# Let's get networking!

Helping you to share resources  
and support each other.

Pop your email address in the group chat and Pam  
will send out an email containing all your emails so  
you can continue to support each other.

# Teaching resources and support

Find the  
resources  
here



Course materials

FILTERS

CATEGORIES

- Specification and sample assessments (2)
- Exam materials (99)
- Forms and administration (20)
- Teaching and learning materials (108)

CONTENT TYPE

- All
- Assessment material (5)
- Course planner (5)
- Exemplar exam material (5)
- Exemplar material (19)
- Show more

LEVEL

- All
- Pearson UK Level (1)
- Level 1 (1)
- Level 2 (1)

FORMAT

- All
- DOC (10)
- DOCX (5)
- PDF (46)
- PPTX (4)
- Show more

Teaching and learning materials (108)

SORT BY Latest

[EXPAND ALL](#)

- Assessment material
- Course planner
- Exemplar exam material
- Exemplar material
- Guidance
- Information sheet
- Past training content
- Scheme of work
- Specimen paper and mark scheme
- Teacher support material

# Rapid Plus



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Teacher support provided – aimed at teachers or TA with limited time

Designed for group reading, but also accessible independently

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## 1. Mocks Marking Service

Two exam options:

- **paper-based** Pearson-marked for GCSE, AS & A level English
- **onscreen** Pearson-marked for GCSE English Language (2.0 included) and Literature

## 2. Mocks Moderation Service

By sending in a sample of your exam papers, our moderators can provide commentaries and reports to help you develop your marking skills.

# Reminders on the Spoken Language Endorsement (SLE) for 2023–2024

- Every student entered for GCSE English Language 1EN0 or 2.0 must have the opportunity to sit the SLE.
- Students can be assessed at any time during the 1- or 2-year course, but centres must carefully store the video recordings as these can only be submitted to the LWT shortly before the exam series (15 May for May/June and 5 November for the November series).
- Students who have sat GCSE English Language before (with any board after 2015) and who have passed the SLE can carry forward their SLE grade, if you enter them with the correct option code: 1EN0 T or 1EN2 T. See the [resit rules](#).
- **If you have entries for both 1EN0 and 1EN2, you are required to submit a sample for each (30 for 1EN0 and 30 for 1EN2).**
- The sample is 30 video recordings (10 Pass, 10 Merit and 10 Distinction) from across teaching groups.
- Centres must record more than 30 students to ensure that they can make up the sample with the correct distribution of grades.

# Reminders on the Spoken Language Endorsement (SLE) for 2023–2024

- Centres receive an individual feedback report on their SLE submissions after each exam series. This is downloaded from Edexcel Online.
- Centres making incomplete submissions/submitting a high number of 'Not Classified' grades may receive support visits from Pearson following the series.
- Use the [Admin Support Guide](#) to find out all you need to know about assessing the SLE.
- Watch the '[how to do the SLE](#)' video guide with your students.
- See the [SLE video exemplars](#).
- Advice on [video-recording students with additional needs](#).
- Clare Haviland, the English Subject Advisor, offered a SLE refresher support session on 19 September 2023. [Access the slides and recording](#).

Pioneers 2024 application window is now open!

# Lit in Colour

Click [here](#) for an overview of the programme with Zaahida from Penguin and Pam from Pearson

Click on the books to apply



# The Full English Podcast



## Ep 09: Closing the Writing Gap with Alex Quigley

In this episode, Pam is joined by Alex Quigley who talks about his latest book 'Closing the Writing Gap'. You'll hear about the science of writing and how to further develop your students' writing skills. Alex also shares some great ideas to use in the classroom as well as helping you to reflect on your own pedagogy, and how to support and empower your students to create effective writing.



## Ep 04: Embedding effective revision strategies & engaging boys

In our fourth episode, Pam is joined by Mark Roberts, an Assistant Principal in a secondary school in Devon. He regularly writes for the TES as well as writing a blog about teaching English.

Mark co-wrote the acclaimed 'Boys Don't Try: Rethinking Masculinity in



## Ep 03: Diversity is not a bolt-on with Bennie Kara

In our third episode, Pam is joined by Bennie Kara to discuss diversity and a diverse curriculum in education, the concept of 'usualising' diversity in the curriculum and paralleling texts and non-fiction to complement narratives.

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# Upcoming training events

**GCSE (9-1)  
English Literature**



**Free**

GCSE English Literature: Spring Network

By Pearson


08 February 2024 at 16:00-17:00 GMT  
Join us for this term's English Literature network for schools presented by Julie Hughes. Please note: a record...

 1hr

 08-Feb-2024

 Online Scheduled

Letitia Elizabeth Landon  
Janina Gavin John Clare  
**Tanika Gupta** Malorie Blackman  
William Wordsworth Benjamin Zephaniah  
Robert Bridges Istiaq Dharker  
Thomas Hood Sara Childress  
Raymond Anonbus Emily Brontë  
Zafar Kunial Choman Hardi  
Amy Blakemore  
Grace Nichols





**Free**


Diversity in KS4 English Texts

By Pearson


13 February 2024 at 16:00-17:30 GMT  
A session exploring the major KS4 texts in English Literature, with a close look at how we can create effective n...

 1.5hrs

 23-Feb-2024

 Online Scheduled


**GCSE (9-1)  
English  
Language**





Pearson Edexcel GCSE English Language: Aiming High - Targeting Grades 8 and...


By Pearson

05 March 2024 at 16:00-18:00 GMT  
This event will consider ways in which students achieved grades 8 and 9 in the latest exam series. We will provide y...


 2hrs

 £40

 05-Mar-2024

 Online Scheduled


**GCSE (9-1)  
English  
Language**





Pearson Edexcel GCSE English Language: Achieving Grades 4 and 5


By Pearson

14 March 2024 at 16:00-18:00 GMT  
This event will consider ways in which students achieved grades 4 and 5 in the latest exam series. We will provide y...

 2hrs

 £40

 14-Mar-2024

 Online Scheduled

Book these events and more on the [Pearson Professional Development Academy](#).

# Subject Advisor contact details

Clare Haviland

Pronouns: She, her, hers

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