

GCSE

English Language

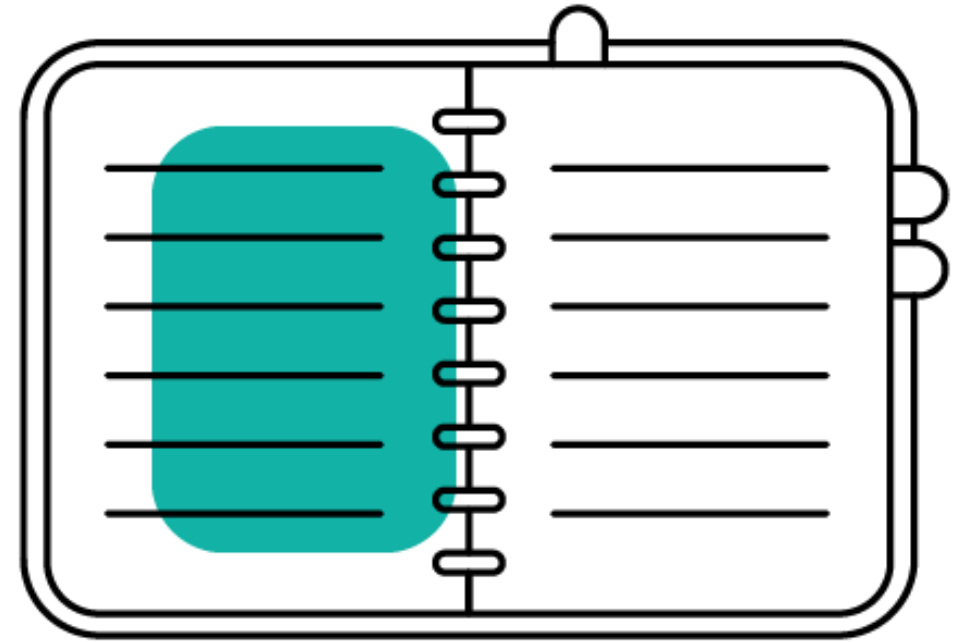
Spring Network 2025 (1EN0)



Agenda

In this session we are going to look at:

- Text sourcing
- AO2 skills
- News & support



Text sourcing



What makes a good text?

- Is it relatable?
- Is it suitably challenging?
- Is it introducing students to something new language-wise?
- Can it be used for reading into writing activities?
- Does it raise important issues?
- Would it be likely to be used in an exam?
- Is it open to more than one reaction/interpretation?
- Can it be used for more than one AO?

Ideas for sourcing:

- raid your own shelves
- haunt charity shops for biographies
- use Victorian Voices
- subscribe to a newspaper
- GET STUDENTS TO CONTRIBUTE



British Library / **Learning**

Learning events, workshops and resources

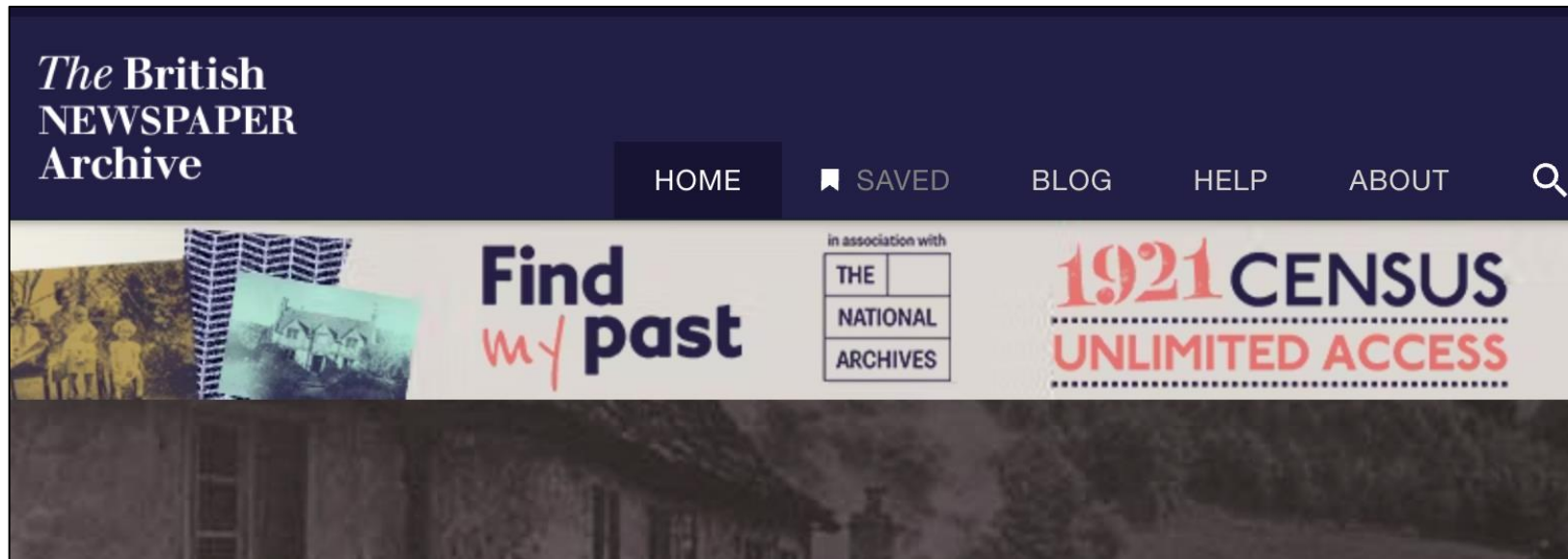
The London Magazine – source for good writing

My mother never gave me her hand... She always helped me on and off pavements by pinching my frock or coat very lightly at the spot where the armhole provides a grip. It humiliated me. I felt I was inside the body of an old horse with my carter dragging me along by one ear... One afternoon, as a gleaming carriage sped past, splattering the leaden summer with its reflections, I pushed the hand away right in the middle of the road. She pinched the cloth even tighter and lifted me off the ground like a chicken being carried by one wing. I went limp. I refused to move. My mother noticed my tears.

- *The London Magazine* is England's oldest literary periodical, with a history stretching back to 1732. Today – reinvigorated for a new century – the Magazine's essence remains unchanged: it is a home for the best writing and an indispensable feature on the British literary landscape.

Non-fiction extracts

Newspaper subscriptions or archives



Now has a fiction section!



Book recommendations

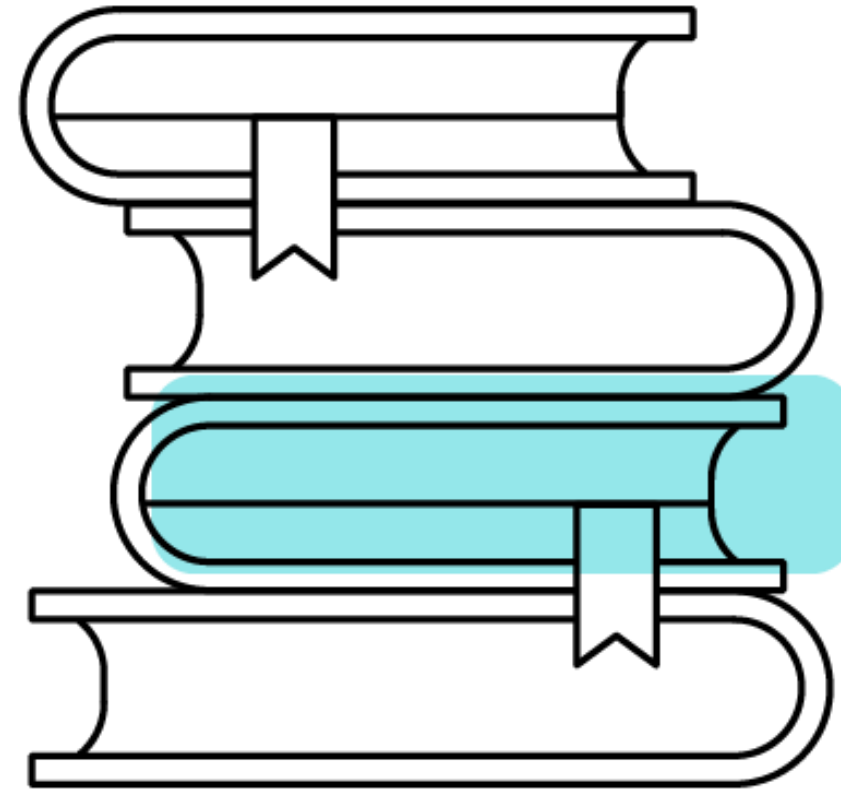
The Good Immigrant – edited by Nikesh Shukla

Good Pop, Bad Pop – Jarvis Cocker

Do No Harm: Stories of Life, Death and Brain Surgery – Henry Marsh

Taste: My Life Through Food – Stanley Tucci

The Best of Jackie Magazine – available from online booksellers



AO2



What goes wrong? Some examiner comments...

Not actually reading the text or contextual information:

- *[Paper 1]* Weaker responses had not always read the italicised introduction carefully where it clearly explains that 'Hester is Rosamond's old nursemaid'. Some candidates were confused about their relationship, with some even thinking that Hester's loving nickname 'lammie' was literal, **and that Rosamond was a lamb**.

Feature spotting: *[Paper 2]*

Less successful responses made were quite generic comments and explanations when writing about the use of punctuation such as colons. Responses that were in Levels 1 and 2 tended to indicate that language and structure 'is used to engage and interest the reader' which is a phrase used in the question and this did not allow them to meet the higher levels by looking in more details at how these are used to achieve effects and influence readers. Less successful responses also ended up feature-spotting without explaining how features were used, for example 'written on the walls'. The least successful responses offered a literal response, with one assuming the writer's father was such a famous doctor that his name was written on the walls.

Poor use of quotations:

The least successful responses just explained what the text was about and used quotations to 'support' their narrative.

Reading [with inference] the contextual information

In this extract, Hester is looking for Rosamond, a little girl who is lost in the snow at night. Rosamond has been led away into the hills by a strange and ghostly child. Hester is Rosamond's old nursemaid who has cared for her since her mother's death.

1. Name the two characters.
2. Which character's mother is dead?
3. What is the weather like?
4. One character has been led away into the hills – by what/whom?
5. Which character is likely to be wise and caring?
6. How do you know?
7. What adjective do you think will best describe the tone/atmosphere of the extract?

Reading the contextual information

Extract from 'Elizabeth Blackwell: A Doctor's Triumph' by Nancy Kline (1997).

Elizabeth Blackwell was born in Bristol in 1821. Her family emigrated to the United States of America when she was a child and she went on to become the first woman doctor in America. In this edited extract from a book about her life, she is a teacher considering this new career.

Extract from 'This is Going to Hurt: Secret Diaries of a Junior Doctor' by Adam Kay (2017).

In this edited extract from a collection of his diary entries, Adam Kay shares his experience of deciding on medicine as a career.

Reading carefully

I ran out. I turned the east corner and there a black shadow fell on the snow; but when I came again into the moonlight, there were the little footmarks going up – up to the Fells. It was bitter cold; so cold, that the air almost took the skin off my face as I ran; but I ran on, crying to think how my poor little darling must be perished and frightened. I was within sight of the holly-trees, when I saw a shepherd coming down the hill, bearing something in his arms wrapped in his cloak. He shouted to me, and asked me if I had lost a child; and, when I could not speak for crying, he bore towards me, and I saw my wee one, lying still, and white, and stiff in his arms, as if she had been dead. He told me he had been up the Fells to gather in his sheep, before the deep cold of night came on, and that under the holly-trees (black marks on the hill-side, where no other bush was for miles around) he had found my little lady – my lamb – my queen – my darling – stiff and cold in the terrible sleep which is frost-begotten*.

5

10

Oh! the joy and the tears of having her in my arms once again for I would not let him carry her; but took her, cloak and all, into my own arms, and held her near my own warm neck and heart, and felt the life stealing slowly back again into her little gentle limbs. But she was still insensible when we reached the hall, and I had no breath for speech. We went in by the kitchen-door.

15

“Bring the warming-pan**,” said I; and I carried her upstairs, and began undressing her by the nursery fire. I called my little lammie*** all the sweet and playful names I could think of, – even while my eyes were blinded by my tears; and at last, oh! at length she opened her large blue eyes. Then I put her into her warm bed and I made up my mind to sit by my darling’s bedside the live-long night. She fell away into a soft sleep as soon as her pretty head had touched the pillow, and I watched by her till morning light; when she wakened up bright and clear – or so I thought at first – and, my dears, so I think now.

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She said she saw the snow through the high window falling – falling – soft and steady; but she wanted to see it lying pretty and white on the ground; so she made her way into the great hall: and then, going to the window, she saw it bright and soft upon the drive; but while she stood there, she saw a little girl, not so old as she was, “but so pretty,” said my darling; “and this little girl beckoned to me to come out; and oh, she was so pretty and so sweet, I could not choose but go.” And then this other little girl had taken her by the hand, and side by side the two had gone.

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“Now you are a naughty little girl, and telling stories,” said I. “What would your good mamma, who never told a story in her life, say to her little Rosamond, if she heard her telling stories!”

“Indeed, Hester,” sobbed out my child, “I’m telling you true. Indeed I am.”

35

Listen carefully.

Method one:

1. Draw
2. Just listen
3. Make notes

Method two:

1. Summarise in three bullet points.
2. Share with a partner.
3. Merge to just three shared bullet points.

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Storyboard in six frames.

Draw the main characters.

Come up with six adjectives to describe the:

- setting
- events
- characters

Select atmosphere from binary opposites:

- hot/cold
- calm/tense
- scary/calm
- sad/happy
- exciting/peaceful

Reading carefully

At sixteen, your reasons for wanting to pursue a career in medicine are generally along the lines of 'My mum/dad's a doctor' or 'I want to cure cancer'. Reason one is ludicrous, and reason two would be perfectly fine were it not for the fact that's what research scientists do, not doctors. Besides, holding anyone to their word at that age seems a bit unfair.

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Personally, I don't remember medicine ever being an active career decision. I went to the kind of school that's essentially a sausage factory designed to churn out medics, lawyers and cabinet members; and my dad was a doctor. It was written on the walls.

Because medical schools are oversubscribed ten-fold, all candidates must be interviewed, with only those who perform best under a grilling being awarded a place. It's assumed all applicants are on course for straight As at A level, so universities base their decisions on non-academic criteria. This, of course, makes sense: a doctor must be psychologically fit – able to make decisions under a terrifying amount of pressure, able to break bad news to anguished relatives, able to deal with death on a daily basis. They must have something that cannot be memorised and graded: a great doctor must have a huge heart and a distended aorta* through which pumps a vast lake of compassion and human kindness.

10

15

At least, that's what you'd think. In reality, medical schools don't care about any of that. They don't even check you're OK with the sight of blood. Instead, they fixate on extracurricular activities. Their ideal student is captain of two sports teams, the county swimming champion, leader of the youth orchestra and editor of the school newspaper.

20

Imperial College in London were satisfied that my distinctions in grade eight piano and saxophone, alongside some theatre reviews for the school magazine, qualified me perfectly for life on the wards, and so in 1998 I packed my bags and embarked upon the treacherous six-mile journey from Dulwich to South Kensington.

As you might imagine, learning every single aspect of the human body's anatomy and physiology, plus each possible way it can malfunction, is a fairly gargantuan** undertaking. But the buzz of knowing I was going to become a doctor one day – such a big deal you get to literally change your name, like a superhero or an international criminal – propelled me towards my goal through those six long years.

25

Then there I was, a junior doctor. It was finally time to step out onto the ward armed with all this exhaustive knowledge and turn theory into practice. My spring couldn't have been coiled any tighter. So, it came as quite the blow to discover that I'd spent a quarter of my life at medical school and it hadn't remotely prepared me.

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Storyboard in six frames.

Draw the main characters.

Come up with six adjectives to describe the:

- setting
- events
- characters

Select atmosphere/tone from binary opposites:

- angry/happy
- calm/tense
- exciting/peaceful
- factual/fanciful

How helpful is this annotation?

He told me he had been up the Fells to gather in his sheep, before the deep cold of night came on, and that under the holly-trees (black marks on the hill-side, where no other bush was for miles around) he had found my little lady – my lamb – my queen – my darling – stiff and cold in the terrible sleep which is frost-begotten*.

list *

Oh! the joy and the tears of having her in my arms once again for I would not let him carry her; but took her, cloak and all, into my own arms, and held her near my own warm neck and heart, and felt the life stealing slowly back again into her little gentle limbs. But she was still insensible when we reached the hall, and I had no breath for speech. We went in by the kitchen-door.

dialogue to make speech adjectives *

alliteration *

"Bring the warming-pan**," said I; and I carried her upstairs, and began undressing her by the nursery fire. I called my little lammie*** all the sweet and playful names I could think of, – even while my eyes were blinded by my tears; and at last, oh! at length she opened her large blue eyes. Then I put her into her warm bed and I made up my mind to sit by my darling's bedside the live-long night. She fell away into a soft sleep as soon as her pretty head had touched the pillow, and I watched by her till morning light; when she wakened up bright and clear – or so I thought at first – and, my dears, so I think now.

alliteration *

metaphor *

adjective *

punctuation
repetition *

In the extract, how does the writer use language and structure to show Hester's love for Rosamond?

How helpful is this annotation?

He told me he had been up the Fells to gather in his sheep, before the deep cold of night came on, and that under the holly-trees (black marks on the hill-side, where no other bush was for miles around) he had found my little

~~lady - my lamb - my queen - my darling~~ stiff and cold in the terrible sleep

(6)

The writer uses a list to describe how she feels about ~~her~~ ~~Rosamond~~ Rosamond. "My little lady - my lamb - my queen - my darling". This shows how Hester loves Rosamond like her own daughter because she sees her as her darling.

my tears, and at last, or at length she opened her large blue eyes. Then I put her into her warm bed and I made up my mind to sit by my darling's bedside the live-long night. She fell away into a soft sleep as soon as her pretty head had touched the pillow, and I watched by her till morning light; when she wakened up bright and clear - or so I thought at first - and, my dears, so I think now.

punctuation
→ repetition *

In the extract, how does the writer use language and structure to show Hester's love for Rosamond?

Avoiding feature spotting – use the question

Use the question.

1. What do we learn about Hester's love for Rosamund?
2. How many words can we use to describe the love?
3. Does it change/intensify/reduce across the extract?

3 Read this extract.

He told me he had been up the Fells to gather in his sheep, before the deep cold of night came on, and that under the holly-trees (black marks on the hill-side, where no other bush was for miles around) he had found my little lady – my lamb – my queen – my darling - stiff and cold in the terrible sleep which is frost-begotten*.

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In the extract, how does the writer use language and structure to show Hester's love for Rosamund?

Support your views with reference to the text.

Avoiding feature spotting – use the question

Use the question.

What three things are interesting about the text/character/events?

3 Analyse how the writer uses language and structure to interest and engage the reader.

In your answer you should write about:

- language features and techniques
- structural techniques
- the effect on the reader.

Support your views with detailed reference to the text.

Using what/how/why

What?	How?	Why?
Age	Sixteen	
Not a conscious choice	sausage factory/churn out written on the walls	

Avoiding feature spotting – use what/how/why

What?	How?	Why?
Love is strong	Nicknames First thing she says about R. Hyphens	

3 Read this extract.

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Support your views with reference to the text.

Selecting words/phrases, not sentences

At sixteen, your reasons for wanting to pursue a career in medicine are generally along the lines of 'My mum/dad's a doctor' or 'I want to cure cancer'. Reason one is ludicrous, and reason two would be perfectly fine were it not for the fact that's what research scientists do, not doctors. Besides, holding anyone to their word at that age seems a bit unfair.

Personally, I don't remember medicine ever being an active career decision. I went to the kind of school that's essentially a sausage factory designed to churn out medics, lawyers and cabinet members; and my dad was a doctor. It was written on the walls.

Select three juicy words/phrases.

Selecting words/phrases, not sentences

Select three juicy words/phrases.

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Support your views with reference to the text.

Writing it up – using the question

To follow this the writer effectively uses dialogue to show how much Hester cares for Rosamond. "Bring the warming pan". This shows how Hester wants to care for ~~her~~ ^{the} child to make the night special. So does this by warming the bed to warm the child's body maybe even her heart.

Likewise, Hester's ~~love~~ ^{kind} affection for Rosamond is displayed through his dialogue where he orders someone to "Bring the warming pan", which ~~his emphasises~~ showcases his urgency to help her. As the only dialogue of this section, the author implies that Hester ~~may~~ ^{is} only conversating when it is ~~in~~ in order to help ~~the~~ ^{the} little girl. On top of


Using quotations – model embedding words

From the start it is clear that Hester's love for Rosamund is strong as she uses several affectionate nicknames for her, with '_____', suggesting absolute devotion.

He told me he had been up the Fells to gather in his sheep, before the deep cold of night came on, and that under the holly-trees (black marks on the hill-side, where no other bush was for miles around) he had found my little lady – my lamb – my queen – my darling – stiff and cold in the terrible sleep which is frost-begotten*.

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Anything you do
that works?

Research participation opportunity

GCSE English Qualifications
Development - Expression of
Interest in Research Participation



Support and other resources



The Full English Podcast

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The Full English



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.

Ep 13: Being resilient and having a positive mindset with Ashley Hickson-Lovence

Pam talks with Ashley Hickson-Lovence about his upbringing in Hackney and how he became a football referee and an English teacher. He's now a published author with a PHD and lectures in creative writing. This episode is inspiring for teachers and their students, as Ashley discusses a positive mindset and how overcoming shyness and being resilient helped him achieve his life goals.

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.

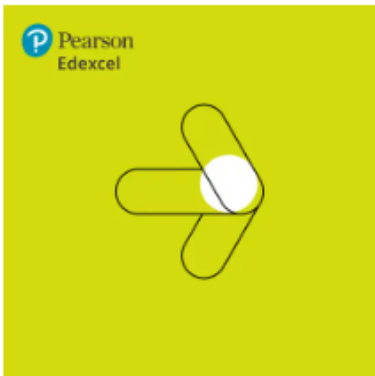
Mark co-wrote the acclaimed 'Boys Don't Try: Rethinking Masculinity in

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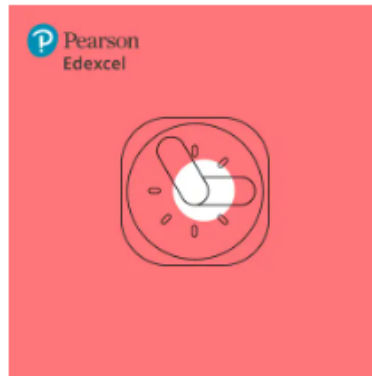
Mocks Service and Mocks Moderation Service [website](#)

How the mocks service works



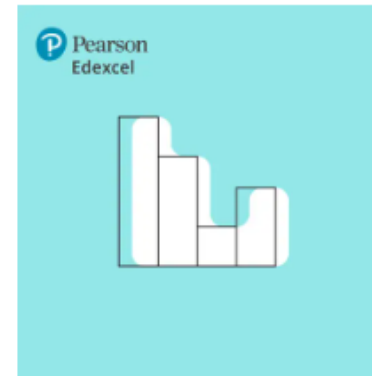
Confidence

The Mocks Service gives students the confidence to succeed.



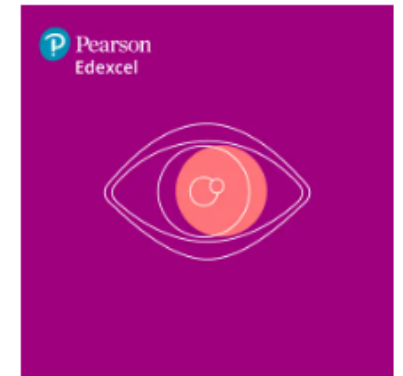
Time

The Mocks Service gives teachers more time to do what they do best.



Results analysis

The Mocks Service gives you detailed results analysis.



Insight

The Mocks Service gives students insight into the exams process.

ResultsPlus is an online results analysis tool for teachers that gives a detailed breakdown of students' performance in Pearson Edexcel exams.

Included as part of your qualification fees, ResultsPlus group analysis:

- collates all data on mocks and high-stakes exams enabling senior leaders to view performance instantly across your entire group of schools
- enables senior leaders to make meaningful comparisons between different schools and across the whole group, as well as against Pearson Edexcel national averages
- shows how each school is tracking and progressing year on year
- can be used alongside Access to Scripts for access to a ready-made bank of trust-wide exemplar material for aspiration and for standardisation across the subject departments.
- provides question-level analysis that allows you to instantly see strengths and areas of difficulty at school and group level enabling you to share good practice within your group and inform CPD
- seamlessly combines its power with the Mock service.



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Subject Advisor Support

Our subject advisors are experts in their fields and are here to support you throughout the year.

English

Email: teachingenglish@pearson.com

Phone: +44 (0) 344 463 2535
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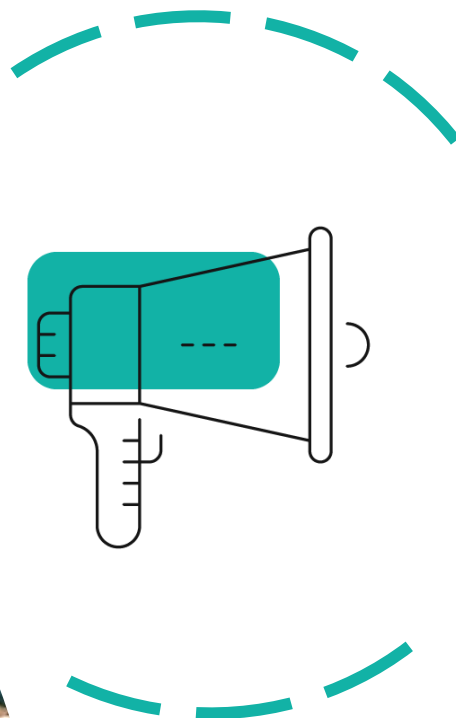
Clare Haviland
English



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Your Feedback Matters

Following this event, you will receive an invitation to share your thoughts about the session. Your feedback is invaluable to us, as it helps us tailor our professional development materials to better meet your needs. Please don't hesitate to let us know what you'd like to see more of and what areas you think could be improved.



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