

GCSE

English Language

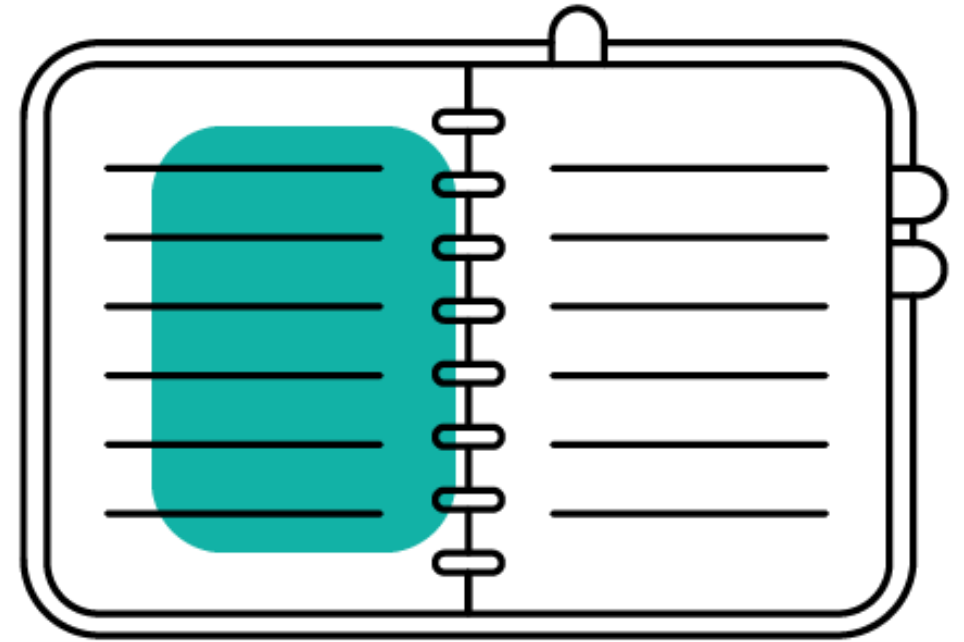
Summer Network 2025 (1EN0)



Agenda

In this session we are going to look at:

- using images
- marginal gains.



Using images



AO1

Give two ways the lion seems dangerous.



© Mogens Trolle / Shutterstock

AO1



© Sari ONeal / Shutterstock

Both these pictures show animals meeting.

In what three separate ways are they similar?



© Mogens Trolle / Shutterstock

AO2

How has the photographer used language and structure to interest and engage?



© Mauricio Graiki / Shutterstock

AO3

Both photos show safari holidays.
Compare the ideas and perspectives.



© Villiers Steyn / Shutterstock



© Bumihills / Shutterstock

AO4



© HQuality / Shutterstock

In this image, the writer attempts to show how difficult it is to settle in a different world.

Evaluate how successfully this is achieved.

Marginal gains



AO1 – Count the ‘short’

AO1 is nearly **10%** of overall marks [15 marks].

AO1 ‘identify & retrieve’ = 9 marks = **roughly 5% of total marks**

READING	AO1	<ul style="list-style-type: none">Identify and interpret explicit and implicit information and ideasSelect and synthesise evidence from different texts	9.4
	AO2	Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views	13.1
	AO3	Compare writers’ ideas and perspectives, as well as how these are conveyed, across two or more texts	8.8
	AO4	Evaluate texts critically and support this with appropriate textual references	18.8

AO1 – identify & retrieve

Give two ways...



AO1 Synthesis

Getting there quickly.



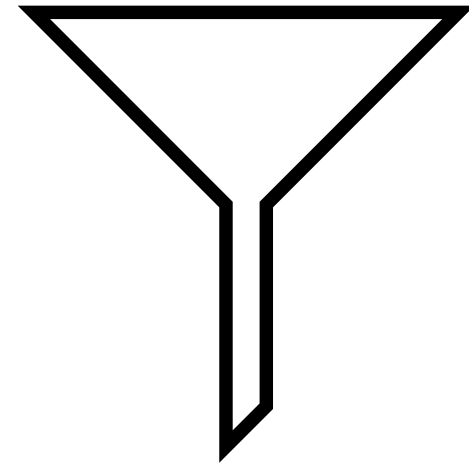
AO2 – questions to ask of references

- Am I driven by what is appropriate, or am I feature spotting?
- Am I embedding my quotations?
- Do I need more than four words?
- *Do I need a quotation?*
- Is it the best reference?
- Am I using a variety of references?
- Am I being discriminating in my choices?

Juicy words – crunch

Even today, I can still feel the fear. That will never leave me. Rejection is a silent terror. Guilt has the consistency of superglue. When you lie, if you have a modicum of decency, you have to convince yourself you have a justification for doing so. Speaking to others who have come out, I've been amazed by how many of us created a parallel world, dark and forbidding. It evolves in your imagination as an evil, dangerous place. It is homophobic. You construct an imaginary world in which you are an outcast, where your family will refuse to accept you for who you are. The horror of such a prospect gives you the reason to lie.

fear
rejection
superglue



Structure – beginning vs end

Even today, I can still feel the fear. That will never leave me. Rejection is a silent terror. Guilt has the consistency of superglue. When you lie, if you have a modicum of decency, you have to convince yourself you have a justification for doing so. Speaking to others who have come out, I've been amazed by how many of us created a parallel world, dark and forbidding. It evolves in your imagination as an evil, dangerous place. It is homophobic. You construct an imaginary world in which you are an outcast, where your family will refuse to accept you for who you are. **The horror of such a prospect gives you the reason to lie.**

AO3 – Don't leave it blank

Keep it in perspective.

It's worth slightly less than AO1, so not such a big mountain!

READING	AO1	<ul style="list-style-type: none">• Identify and interpret explicit and implicit information and ideas• Select and synthesise evidence from different texts	9.4
	AO2	Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views	13.1
	AO3	Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts	8.8
	AO4	Evaluate texts critically and support this with appropriate textual references	18.8

AO3 Assessment style

Don't start at the peak of the mountain.

Aim for Level 2, and work up.

Level	Mark	AO3: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none">• The response does not compare the texts.• Description of writers' ideas and perspectives, including theme, language and/or structure.• The use of references is limited.
Level 2	3–5	<ul style="list-style-type: none">• The response considers obvious comparisons between the texts.• Comment on writers' ideas and perspectives, including theme, language and/or structure.• The selection of references is valid, but not developed. NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered in detail.
Level 3	6–8	<ul style="list-style-type: none">• The response considers a range of comparisons between the texts.• Explanation of writers' ideas and perspectives including theme, language and/or structure.• The selection of references is appropriate and relevant to the points being made.
Level 4	9–11	<ul style="list-style-type: none">• The response considers a wide range of comparisons between the texts.• Exploration of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts.• References are balanced across both texts and fully support the points being made.
Level 5	12–14	<ul style="list-style-type: none">• The response considers a varied and comprehensive range of comparisons between the texts.• Analysis of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts.• References are balanced across both texts, they are discriminating, and clarify the points being made.

AO3 – minimal effort?

Top of Level 2

In text 1, the idea of danger is presented with an injury during an expedition. While in text 2, the idea of danger is presented with a near-death experience not involving any injuries. During his expedition in text 1, Robert Swan has his foot wedged into a crack and "heards the ligaments" of his "knee snap" which created a really dangerous experience where he was in the South Pole. However in text 2, No injury occurred with Ben although he had a very bad experience while getting stuck on a ladder. One false move and Ben could've fallen into the crevasse. Therefore both texts present ideas and perspectives of danger in a somewhat similar way.

How could this be improved?

In text 1, the idea of danger is presented with an injury during an expedition. While in text 2, the idea of danger is presented with a near-death experience not involving any injuries. During his expedition in text 1, Robert Swan has his foot wedged into a crack and "heards the ligaments" of his "knee snap" with created a really dangerous experience where he was in the South Pole. However in text 2, No injury occurred with Ben although he had a very bad experience while getting stuck on a ladder. One false move and Ben could've fallen into the crevasse. Therefore both texts present ideas and perspectives of danger in a somewhat similar way.

Level	Mark	A03: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> The response does not compare the texts. Description of writers' ideas and perspectives, including theme, language and/or structure. The use of references is limited.
Level 2	3-5	<ul style="list-style-type: none"> The response considers obvious comparisons between the texts. Comment on writers' ideas and perspectives, including theme, language and/or structure. The selection of references is valid, but not developed. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered in detail.</p>
Level 3	6-8	<ul style="list-style-type: none"> The response considers a range of comparisons between the texts. Explanation of writers' ideas and perspectives including theme, language and/or structure. The selection of references is appropriate and relevant to the points being made.
Level 4	9-11	<ul style="list-style-type: none"> The response considers a wide range of comparisons between the texts. Exploration of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts. References are balanced across both texts and fully support the points being made.
Level 5	12-14	<ul style="list-style-type: none"> The response considers a varied and comprehensive range of comparisons between the texts. Analysis of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts. References are balanced across both texts, they are discriminating, and clarify the points being made.

Adding marks at the top

Concision

- Focus on **key** ideas
- **Analyse** reasons for difference in language/structure
- Use **discriminating** references – if it isn't needed for comparison, it isn't needed.

Level	Mark	A03: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none">• The response does not compare the texts.• Description of writers' ideas and perspectives, including theme, language and/or structure.• The use of references is limited.
Level 2	3–5	<ul style="list-style-type: none">• The response considers obvious comparisons between the texts.• Comment on writers' ideas and perspectives, including theme, language and/or structure.• The selection of references is valid, but not developed. NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered in detail.
Level 3	6–8	<ul style="list-style-type: none">• The response considers a range of comparisons between the texts.• Explanation of writers' ideas and perspectives including theme, language and/or structure.• The selection of references is appropriate and relevant to the points being made.
Level 4	9–11	<ul style="list-style-type: none">• The response considers a wide range of comparisons between the texts.• Exploration of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts.• References are balanced across both texts and fully support the points being made.
Level 5	12–14	<ul style="list-style-type: none">• The response considers a varied and comprehensive range of comparisons between the texts.• Analysis of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts.• References are balanced across both texts, they are discriminating, and clarify the points being made.

AO4 – understanding the levels

Describe – what happened?

Comment – this might..

Explain – readers might...

Analyse – why might readers feel that way? why has the writer used that idea?

Evaluate – stand back, consider all viewpoints, think of how text builds.

Level	Mark	AO4: Evaluate texts critically and support this with appropriate textual reference
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Description of ideas, events, themes or settings.• Limited assertions are offered about the text.• The use of references is limited.
Level 2	4–6	<ul style="list-style-type: none">• Comment on ideas, events, themes or settings.• Straightforward opinions with limited judgements are offered about the text.• The selection of references is valid, but not developed.
Level 3	7–9	<ul style="list-style-type: none">• Explanation of ideas, events, themes or settings.• Informed judgement is offered about the text.• The selection of references is appropriate and relevant to the points being made.
Level 4	10–12	<ul style="list-style-type: none">• Analysis of ideas, events, themes or settings.• Well-informed and developed critical judgement is offered about the text.• The selection of references is appropriate, detailed and fully supports the points being made.
Level 5	13–15	<ul style="list-style-type: none">• Evaluation of ideas, events, themes or settings.• There is a sustained and detached critical overview and judgement about the text.• The selection of references is apt and discriminating and is persuasive in clarifying the points being made.

AO4 – ideas, events, themes or settings

Fiction	Non-fiction
What happens?	What has the writer decided to tell me?
How do I feel at each stage?	How do I feel about each idea?
Who does it happen to?	Am I meant to agree/get angry/relate to the ideas?
How do I feel about them?	How do the ideas build?
Does the text remind me of others? [generic codes & conventions]	Would different readers react in different ways?
Am I taken along on a character's journey?	Is one main idea predominant?
Am I surprised/shocked at any point?	Am I surprised/shocked at any point?

AO4 – adding marks at the top

DISCRIMINATING

- Focus on main ideas/themes, look for threads across the text.
- Show consideration of writer's manipulation of ideas.
- Start with a brief overview 'Overall, the writer..'
- Use advanced verbs for reader feelings – manipulated/bemused/dismayed.


Level	Mark	AO4: Evaluate texts critically and support this with appropriate textual reference
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Description of ideas, events, themes or settings.• Limited assertions are offered about the text.• The use of references is limited.
Level 2	4–6	<ul style="list-style-type: none">• Comment on ideas, events, themes or settings.• Straightforward opinions with limited judgements are offered about the text.• The selection of references is valid, but not developed.
Level 3	7–9	<ul style="list-style-type: none">• Explanation of ideas, events, themes or settings.• Informed judgement is offered about the text.• The selection of references is appropriate and relevant to the points being made.
Level 4	10–12	<ul style="list-style-type: none">• Analysis of ideas, events, themes or settings.• Well-informed and developed critical judgement is offered about the text.• The selection of references is appropriate, detailed and fully supports the points being made.
Level 5	13–15	<ul style="list-style-type: none">• Evaluation of ideas, events, themes or settings.• There is a sustained and detached critical overview and judgement about the text.• The selection of references is apt and discriminating and is persuasive in clarifying the points being made.

Writing – fail to plan, plan to fail?

PLAN

- What do my audience need to know?
- What do they already know?
- Plan via content, not features.

- Simple three-part structure.
- Engage from the start.
- Plan via content, not features.



Anything you do
that works?

Support and other resources



Pearson Edexcel – We want to hear from you

‘Let’s Talk English’ campaign



[Click here](#) to find out more

Join us in our research for ‘The Future of English’



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

How the mocks service works



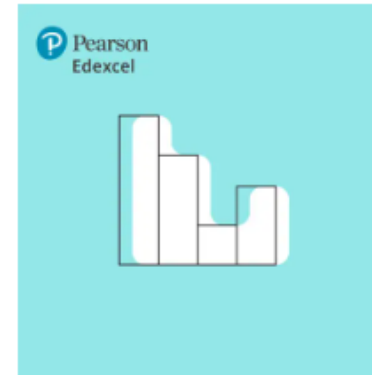
Confidence

The Mocks Service gives students the confidence to succeed.



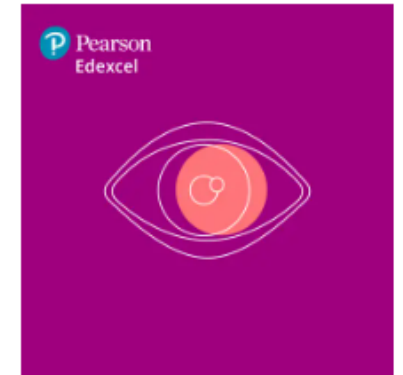
Time

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
- facilitates meaningful comparisons among schools and with Pearson Edexcel national averages.
- tracks each school's progress year on year.
- works with Access to Scripts to provide a ready-made bank of trust-wide exemplar material for aspiration and for standardisation across the subject departments.
- provides question-level analysis to identify 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.

[Find out more](#)



Subject Advisor Support

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

Email: teachingenglish@pearson.com

Phone: +44 (0) 344 463 2535
(Mon–Fri, 9.00–17.00)

[Book an appointment with your Subject Advisor](#)

[Sign up](#) to receive regular updates from your Subject Advisor on qualification news and support for your subject.

Follow our [Facebook page](#) and join our Pearson Edexcel teacher groups for private, professional discussions managed by your Subject Advisor.

[GCSE English](#)

[A Level English](#)

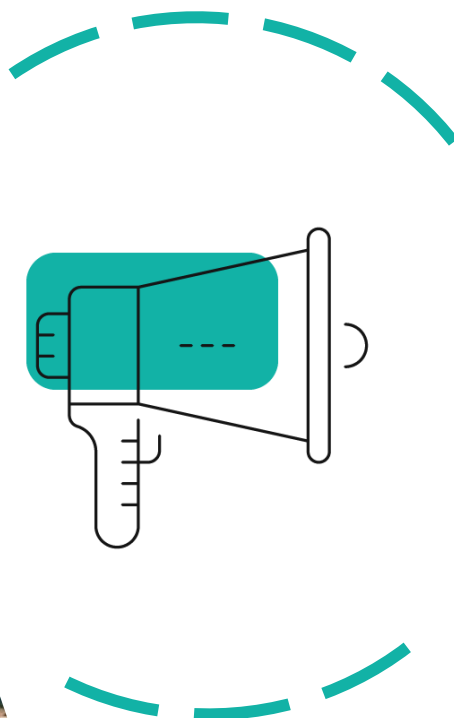
Clare Haviland
English



Find out more

For more professional development
courses please see Pearson's
[Professional Development Academy](#)





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.



Pearson