Edexcel
GCSE (9-1)
English

Your guide to our new
GCSE English Language
and GCSE English Literature
(9-1) qualifications
Addressing change together: what you can expect from us

We couldn’t have designed our new qualifications without the hundreds of teachers who gave up their time to talk to us, and the hundreds of students who trialled our draft assessments.

We know that is only a small part of the story. The key to your students’ progress isn’t going to come from a qualification alone. An exam question can’t be the thing that provides a hook into Great Expectations, or helps to produce a secure piece of writing with real impact. You make this happen.

So we’re here to help you, providing you with:

- Teaching and learning materials that we know will have a genuine impact in your classroom, because we have partnered with experts from Debra Myhill’s Grammar for Writing team and the Let’s Think in English* project.

- Additional assessment materials to help when it comes around to mock examination time, with banks of exemplar student work – because that’s what you’ve told us will make a real difference to your formative assessment.

- Launch events and Getting Ready to Teach events to deliver what you need to understand and implement these changes to GCSE English and feel ready for first teaching.

Most of all, we’ll be here to listen: at the end of a phone, on email, or in person at local network and training events, for as long as you and your learners need us.

*Turn to page 22-23 to learn more about these pedagogies.

Learn more and get involved at www.edexcel.com/englishfor2015

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GCSE English is changing: what should your students expect?

In the summer of 2017, the first cohort of students will sit the new GCSE (9–1) examinations in English Language and English Literature.

Most of these students will be 15 or 16 year olds – but not all. Some may be retaking English in sixth forms or colleges; others may be adults. Some will be hoping to start A-level English courses; others will be studying English as their second or third language. Some may prefer the literary elements of the subject, whereas others will feel more confident with transactional texts and tasks.

All will sit the same untiered assessments.

The first cohort, and all those that follow, should emerge from GCSE English with a level of literacy that will provide a genuine foundation for the rest of their learning and working lives. They should feel secure in their writing, both in terms of its technical accuracy and its impact, and be confident readers, resilient in the face of texts they have not seen before. They deserve exposure to a range of prose, poetry and drama texts that in some way speak to them and their experience, helping them to develop a voice of their own.

This guide sets out how we’ve designed our Edexcel GCSE qualifications in English Language and English Literature to help all the students who take them to realise their ambitions and be empowered to achieve their potential.

Our new Edexcel GCSEs in English

Our ambition has been to develop new qualifications for first assessment in 2017 which will not only encourage the development of essential skills in your students but also support inspirational teaching.

- In Language, 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 for use in teaching and learning.
- Students will work with the sorts of modern non-fiction texts that they’ll be expected to analyse in their everyday lives.
- Our text lists are a result of hundreds of conversations with you and are a mixture of tried-and-tested favourites, and new texts designed to inspire and challenge students from the full ability range.
- Our clear, straightforward paper structure: all our papers have a clear identity, making it clear to students how best to prepare. For example with our English Language, Paper 1 is fiction/creative, Paper 2 is non-fiction/transactional; with our English Literature Paper 1 allowing you to opt for 2 drama texts.
- We’ve partnered with English experts like Debra Myhill at the University of Exeter, and King’s College London to create teaching and learning materials that we believe will have a genuine impact in your classroom because they’re based around the evidence-based pedagogies Grammar for Writing and Let’s Think in English.

Over and above, everything we’ve worked on is designed to encourage development of essential, life-long skills for the real world which will help students in their lives far beyond the exam hall.

Learn more and get involved at www.edexcel.com/englishfor2015
Edexcel GCSE (9-1) English Language

Key features

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

- This provides additional exposure to the sorts of literary heritage texts students will encounter in English Literature.
- It will be straightforward for you to find similar texts for teaching and learning.

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

<table>
<thead>
<tr>
<th>Paper 1</th>
<th>1hr 45 mins (40%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section A:</td>
<td>Unseen 19th century fiction</td>
</tr>
<tr>
<td></td>
<td>Extract will be approximately 650 words in length.</td>
</tr>
<tr>
<td></td>
<td>Shorter response questions will focus on close reading of the text; longer response questions will ask students to show their understanding of the whole text.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Paper 2</th>
<th>2hrs (60%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section A:</td>
<td>Comparison of two unseen texts from the 20th and 21st century</td>
</tr>
<tr>
<td></td>
<td>One will be non-fiction; the other literary non-fiction.</td>
</tr>
<tr>
<td></td>
<td>Extracts will be up to 1000 words in total.</td>
</tr>
<tr>
<td></td>
<td>Shorter response questions will focus on the close reading of the individual texts; a longer response question will ask students to compare the writers’ use of language.</td>
</tr>
</tbody>
</table>

Section B:

Creative writing

- Choice of two tasks linked to the theme of the 19th century fiction.
- One task will include images as an optional stimulus for learners.
- Assessing writing for audience and purpose, tone, style and register as well as grammatical and structural features, vocabulary, sentence structure, spelling and punctuation.

Section B:

Transactional writing

- Choice of two tasks linked to the theme of the comparison texts.
- Newspaper articles, letters etc.
- Assessing writing for audience and purpose, tone, style and register as well as grammatical and structural features, vocabulary, sentence structure, spelling and punctuation.

Spoken Language endorsement

- Presenting, listening to questions and responding, and the use of standard English.
- Teacher set and assessed.
- Separate endorsement reported as a separate line on the certificate.

Learn more and get involved at www.edexcel.com/englishfor2015
They heard! – they suspected! – they knew! – they were making a mockery of my horror! chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! – no, no! the officers heard it not. I talked more quickly – more vehemently; but the noise steadily and became more distinct: I talked more freely to get rid of the feeling: but it continued sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt spot beneath which reposed the corpse of the victim. myself, in the wild audacity of my perfect triumph, placed my own seat upon the very all over the house. I bade them search – search well. I led them, at length, to his chamber. been heard by a neighbour during the night; suspicion of foul play had been aroused; 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 definitenseness – 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 observances of the men – but the noise steadily increased. Oh God! what could I do? I foamed – I raved – I leaped! 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 anguish! 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!

"Williams!" I shrieked, "dissemble* no more! I admit the deed! – tear up the planks! here! here! – it is the beating of his hideous heart!!"

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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 – no 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 been used 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 definitenseness – 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 observances of the men – but the noise steadily increased. Oh God! what could I do? I foamed – I raved – I leaped! 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 anguish! 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!

"Williams!" I shrieked, "dissemble* no more! I admit the deed! – tear up the planks! here! here! – it is the beating of his hideous heart!!"

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Definitions:

scantlings* – the beams in the foundation of a house
dissemble** – pretend
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)

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
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.

Learn more and get involved at www.edexcel.com/englishfor2015
**Key features**

**Engaging texts for all learners.**
- Hundreds of teacher responses shaped our text lists, with a mixture of tried-and-tested texts proven to inspire and challenge the full ability range (such as *Animal Farm* and *Lord of the Flies*), alongside newer options chosen by you.

**Extensive poetry support.**
- A wide range of Romantic, heritage and contemporary poetry arranged into three broad themes in our anthology: Relationships, Conflict, and Time and Place - allowing you the opportunity to choose a collection that is right for your students.
- Our current centres have told us how valuable our support materials around poetry are for their students. We’ll provide lesson plans for each of our poems, along with a digital anthology of material such as audio recordings of the poems and support for the comparison requirements.

**Comparison of poetry.**
- We know that comparison can be a challenging skill for some learners to master, and there is a requirement within GCSE English Literature for learners to compare seen and unseen texts. Our comparison will always be tackled through poetry: through one question comparing two studied anthology poems, and one question asking learners to compare two unseen poems, which will always be modern. There will be no cross-genre comparison.

**Use of extracts to support effective language analysis.**
- All the new examinations will be closed book. In order to facilitate close language analysis, we have developed extract-based questions to ensure that the right skills are being assessed.

**A range of question types to support all learners.**
- Using what we have learned from our current GCSE and Certificate papers, we have employed a combination of question types to help students access both the more complex texts and the assessment objectives. For example, both our Shakespeare and 19th century questions are split into two to help students focus on a short extract for close language analysis and then answer a longer question to show their knowledge of the whole text.

**Assessment at a glance**

<table>
<thead>
<tr>
<th>Paper 1</th>
<th>1hr 45 mins (50%)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section A:</strong></td>
<td></td>
</tr>
<tr>
<td>Shakespeare</td>
<td>Two questions – one based on an extract of approximately 30 lines and one on the whole play.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Paper 2</th>
<th>2hrs 15 mins (50%)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section A:</strong></td>
<td></td>
</tr>
<tr>
<td>19th Century fiction</td>
<td>Two questions – one based on an extract of approximately 400 words (provided for students) and one based on the whole novel.</td>
</tr>
<tr>
<td><strong>Section B:</strong></td>
<td></td>
</tr>
<tr>
<td>Post-1914 British Drama or Fiction</td>
<td></td>
</tr>
<tr>
<td>Students study EITHER drama or fiction.</td>
<td></td>
</tr>
<tr>
<td>Choice of essay questions.</td>
<td></td>
</tr>
<tr>
<td>Vocabulary, sentence structure, spelling and punctuation are assessed.</td>
<td></td>
</tr>
<tr>
<td><strong>Section B:</strong></td>
<td></td>
</tr>
<tr>
<td>Poetry</td>
<td></td>
</tr>
<tr>
<td>One question comparing one named poem from the chosen anthology collection, and another anthology poem of the students’ choice from the same collection.</td>
<td></td>
</tr>
<tr>
<td>One question asking students to compare two unseen contemporary poems.</td>
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</tbody>
</table>

**Set texts**
- British fiction or drama: *Animal Farm*, *Lord of the Flies*, *Anita and Me*, *The Woman in Black*, *An Inspector Calls*, *Hobson’s Choice*, *Blood Brothers*, *Journey’s End*.

Learn more and get involved at [www.edexcel.com/englishfor2015](http://www.edexcel.com/englishfor2015)
In this extract, Macbeth and Lady Macbeth have a conversation, after Macbeth has murdered Duncan.

MACBETH
I'll go no more: I am afraid to think what I have done; Look on't again I dare not.

LADY MACBETH
Infirm of purpose! Give me the daggers! The sleeping and the dead Are but as pictures: 'tis the eye of childhood That fears a painted devil. If he do bleed, I'll gild the faces of the grooms withal, For it must seem their guilt.

Exit.

A knocking is heard.

MACBETH
Whence is that knocking? – How is't with me, when every noise appals me? What hands are here? Ha! They pluck out mine eyes! Will all great Neptune's ocean wash this blood Clean from my hand? No – this my hand will rather The multitudinous seas incarnadine, Making the green one red.

Re-enter LADY MACBETH

LADY MACBETH
My hands are of your colour – but I shame To wear a heart so white! (Knocking heard again) I hear a knocking At the south entry. Retire we to our chamber. A little water clears us of this deed: How easy is it then! Your constancy Hath left you unattended. (Knocking again) Hark! – more knocking.

Get on your nightgown, lest occasion call us, And show us to be watchers. – Be not lost So poorly in your thoughts!

(a) Explore how Shakespeare presents the character of Lady Macbeth as being in control in this extract.

(b) In this extract, there is conflict between the characters. Explain the importance of conflict elsewhere in the play. In your answer you must consider:
• how conflict is shown
• the reasons for the conflict.

You should refer to the context of the play in your answer.

(Total for Question 1 = 40 marks)
Paper 1: Section B
Post-1914 British fiction or drama

Students have a choice of two questions on their chosen post-1914 British fiction or drama text.

There is a short quotation from the text to help students think about the question. Students must refer to the context of the text within their response and they will also be assessed on their use of a range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

SECTION B – Post-1914 Literature – British Play OR British Novel

Answer ONE question from this section, on EITHER a British Play OR a British Novel.

You should spend about 50 minutes on this section.

BRITISH PLAY

An Inspector Calls: J B Priestley

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

7  Sybil Birling: I must say, we are learning something tonight.

Explore how learning from experience is important in the play.

You must refer to the context of the play in your answer.

(Total for Question 7 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

OR

8  Sheila Birling: But these girls aren’t cheap labour – they’re people.

In what ways is Eva Smith exploited in the play?

You must refer to the context of the play in your answer.

(Total for Question 8 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))
**Paper 2: Section B**

**Poetry anthology**

In this section, students will need to compare two poems from the poetry collection they have studied.

They will be given one poem and then be asked to compare the language and the context of this poem with another poem of their choice from the anthology collection.

Students will be given bullet points to help shape their comparisons.

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**Conflict**

**Catrin**

I can remember you, child,  
As I stood in a hot, white  
Room at the window watching  
The people and cars taking  
Turn at the traffic lights,  
I can remember you, our first  
Fierce confrontation, the tight  
Red rope of love which we both  
Fought over. It was a square  
Environmental blank, disinfected  
Fought over. It was a square  
Fierce confrontation, the tight  
Turn at the traffic lights.  
As I stood in a hot, white  
Catrin

**Glossary:**

- **Conflict**: a state of active and open disagreement between two parties.
- **Catrin**: a female name.
- **Environmental blank**: a neutral or non-committal setting.
- **Disinfected**: treated to remove all microorganisms.
- **Square**: a geometric shape with four equal sides.
- **Confrontation**: a direct conflict or clash of opposing forces.
- **Traffic lights**: also known as signal lights, used to control the flow of traffic.
- **Hot, white room**: a reference to a bright, intense environment.

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**Unseen poetry**

Students will be asked to compare two unseen modern poems which are linked by a theme.

They will be asked to read the two poems and write a critical response comparing the writer’s use of language and ideas.

Students will be given bullet points to help shape their comparisons.

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**SECTION B, Part 2 – Unseen Poetry**

Read the two poems and answer Question 11.

**Great-grandfather**

Great-grandfather would sit in the back parlour
For hours listening to the gramophone*.  
I have no photograph of him doing this,  
So the picture I see of him sitting alone
With his head inclined towards the trumpeting  
Schubert serenades from him, is distinctly red
And the gramophone’s tin horn grows steadily
More greenly lily-like and rare,
Grow into antiquity – and soon will be found
Surviving only behind glass in conditioned air.
Great-grandfather knows nothing of this, but
Such an instrument will be treasured as though
It were a silver trumpet once discovered
Lying in the tomb of some young Egyptian Pharaoh;
And only on certain occasions will it be taken
From its case and played with careful ceremony –
And the three score years and ten* are long-term past.
And feel it as it drops another gear.
Leg muscles wither though the brain seems fine.
Occasional wheeze is now a chronic cough.
Though annual checks will monitor decline.
And dreams of action close as I can get.
It’s not that bits have started to fall off,
And feel it as it drops another gear:
You should spend about 45 minutes on this section.
Great-grandfather

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**On the Verge**

The skin is wrinkled and speaks of age.
I watch it change from year to following year.
As hurrying life turns yet another page,
And feel it as it drops another gear:
And dreams of action close as I can get.
Occasional wheeze is now a chronic cough.
Though annual checks will monitor decline.
The three score years and ten* are long-term past.
And dreams of action close as I can get.
The body has mislaid that key word ‘fast’.
And ‘slow’ or ‘creeping’ are a better bet.
It’s not that bits have started to fall off,
Or feel it as it drops another gear:
For life’s still sweet here resting on the verge.
Michael Ware

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**Glossary:**

- **Gramophone**: an early (twentieth century) machine for listening to recorded music.
- **Three score years and ten**: 70 years.

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Learn more and get involved at [www.edexcel.com/englishfor2015](http://www.edexcel.com/englishfor2015)
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 – and we detail some of those on pages 24-25. But in particular, we’ve been thinking hard about **two critical barriers** to progress in English that stretch right across the 11-16 curriculum, 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. The first of these reports will be available to Edexcel centres this autumn, to provide support for developing writing (and reading) skills prior to the introduction of the new GCSEs.

- A set of **free lesson plans** based on the Grammar for Writing pedagogy for use with GCSE classes. Tasters will be available this autumn, and the full set will be ready in the spring.

- **Professional development** from the Grammar for Writing team. Taster sessions from Debra and her team will be an embedded part of our Getting Ready to Teach events from Spring 2015, and a full programme of professional development will follow.

- **Published resources** to support our GCSE qualifications that are underpinned by the Grammar for Writing pedagogy, available from 2015. Further details on page 25.

Learn more and get involved at [www.edexcel.com/englishfor2015](http://www.edexcel.com/englishfor2015)
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. We started working with the team this year after the outstanding feedback we had received from many of you about their approach and the impact it was having in your classrooms.

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.

We’re now working to ensure that these valuable and helpful resources are available to all Edexcel centres to support our specifications from 2015.

This will include:

- A set of free lesson plans from the Let’s Think in English team for use with GCSE classes. Tasters will be available this autumn, and the full set will be ready in the spring.

- Professional development. Taster sessions from the LTE team will be an embedded part of our Getting Ready to Teach events from Spring 2015, and a full programme of professional development will follow.

- Published resources* to support our GCSE qualifications that are underpinned by the LTE pedagogy, available from 2015. Further details on pg 25.

*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. This information is correct at the time of printing, but may be subject to change.

Learn more and get involved at www.edexcel.com/englishfor2015
How we’re supporting you

We’re committed to giving you the support and materials you need to plan and implement the new Edexcel GCSE English specifications successfully. In addition to the teaching and learning materials around improving writing and developing confidence with unseen texts, we’ll also be providing:

Comprehensive poetry support

- A free printed GCSE English Literature Poetry Anthology for every student, for use in preparing for the assessment in paper 2 of the exam.
- The Digital Poetry Anthology Teacher Guide, including lesson plans with student worksheets, audio recordings of every poem, and guidance on comparison and unseen poetry to help as you teach through the Poetry Anthology.
- As well as printed Poetry Anthologies, you’ll also have digital access to all the poetry resources in our ActiveTeach platform, allowing you to display and annotate poems front-of-class.

Help with preparing for the English Language exams

- An online anthology of unseen practice texts to complement your current teaching materials and help you prepare students for the kinds of texts they will encounter in their exams.

Support for understanding the new standard

- Exemplar student work and examiner commentaries, available for you to access prior to first teaching.

Support for tracking learner progress

- Additional sample assessment materials at launch.
- KS3 assessment to help learners with the transition to GCSE.

Personal support

- English Subject Advisor: Clare Haviland is your dedicated English Subject Advisor. Clare and her team are on hand for you to ask questions about the content or teaching of the specifications, whenever you need. Contact Clare at TeachingEnglish@pearson.com.
- English local networks: we have a number of English Local Networks around the country with centres teaching our specifications, giving you the opportunity to meet teachers teaching with Edexcel in your area.

Published resources from Pearson

In 2015, we’ll be publishing a brand new teaching and learning services developed specifically for the new Edexcel GCSE (9-1) English Language specification. It is based on both the Grammar for Writing and the Let’s Think in English evidence and pedagogies to help you improve learning outcomes for all of your students.

These paid-for services include:

- Front-of-class teaching resources* powered by ActiveTeach, for powerful, interactive and personalised teaching.
- A Text Anthology*, providing an extensive bank of texts to help you deliver great teaching for the duration of KS4, all in one place.
- Revision* resources to support mock and final exam preparation.
- Professional Development delivered by experts to provide a deep understanding of the Grammar for Writing and the Let’s Think in English pedagogies and how best to embed them into your teaching.

*These published resources are not yet endorsed and will be subject to change.

Learn more and get involved at www.edexcel.com/englishfor2015

Endorsed resources for Edexcel GCSE (9-1) English Language

We’re committed to helping teachers deliver our new Edexcel GCSE (9-1) English Language 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 range of publishers, including ourselves.

At present, there are no other publishers who are looking towards getting their resources endorsed for Edexcel GCSE (9-1) English Language.

All information correct at the time of going to print may be subject to change.