**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**

**Paper 1**
- **1hr 45 mins (50%)**
  - **Section A:** Shakespeare
    - Two questions – one based on an extract of approximately 30 lines and one on the whole play.
  - **Section B:** Post-1914 British Drama or Fiction
    - Students study EITHER drama or fiction.
    - Choice of essay questions.
    - Vocabulary, sentence structure, spelling and punctuation are assessed.

**Paper 2**
- **2hrs 15 mins (50%)**
  - **Section A:** 19th Century fiction
    - Two questions – one based on an extract of approximately 400 words (provided for students) and one based on the whole novel.
  - **Section B:** Poetry
    - One question comparing one named poem from the chosen anthology collection, and another anthology poem of the students’ choice from the same collection.
    - One question asking students to compare two unseen contemporary poems.

**Choice of 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*.

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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 e'en 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.

A knocking is heard.

**MACBETH**

Whence is that knocking?

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.

A knocking is heard.

**LADY MACBETH**

Re-enter

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. Betwixt two of our chamber.
A little water clears us of this deed.
How easy is it then! Your constancy
Hath left you unattended. (Knocking again) Hurk! – more knocking.

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

**Question 3 – Dr Jekyll and Mr Hyde**

(a) Explore how Stevenson presents the atmosphere of Victorian London in this extract.

Give examples from the extract to support your ideas.

(b) In this extract, a strong impression of Victorian London is created. Explain why the setting is important elsewhere in the novel.

In your answer you must consider:

• the different locations
• how important they are.

(Total for Question 3 = 40 marks)

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In the dark, for one more hour.
Defiant glare, bringing up
With your straight, strong, long
You off, as you stand there
In the glass tank clouded with feelings
Separate. We want, we shouted,
Words, coloured the clean squares
All over the walls with my
Of paintings or toys. I wrote
Environmental blank, disinfected
Fierce confrontation, the tight
Turn at the traffic lights.
Room at the window watching
I can remember you, child,
Catrin
Conflict
Freda Downie
On the Verge
The skin is wrinkled and speaks of age.
I watch it change from year to year
And feel it as it drops another gear.
I have no photograph of him doing this,
So the picture I see of him sitting alone
With his head inclined towards the trumpeting
Green lily is colourful and unfaded
The handkerchief, with which he blots the tears
Schubert serenades from him, is distinctly red
And the gramophone’s tin horn grows steadily
More greenly lily-like and rare,
Grows 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
It were a silver trumpet once discovered
And only on certain occasions will it be taken
From its case and played with careful ceremony –
When thinnest sound will summon the ready armies
From its case and played with careful ceremony –
And great-grandfather will be one of those.
Freda Downie

On the Verge

The body has mislaid that key word ‘fast’.
And dreams of action close as I can get.
The three score years and ten* are long-term past.
Occasional wheeze is now a chronic cough.
And great-grandfather will be one of those.

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

Paper 2: Section B
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.