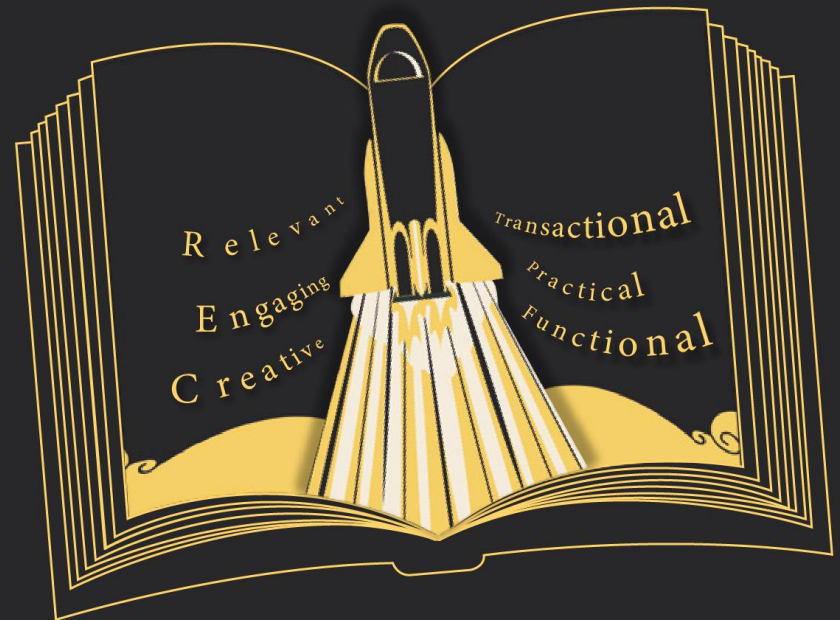


# GCSE English Language 2.0

Regional Online FE Network



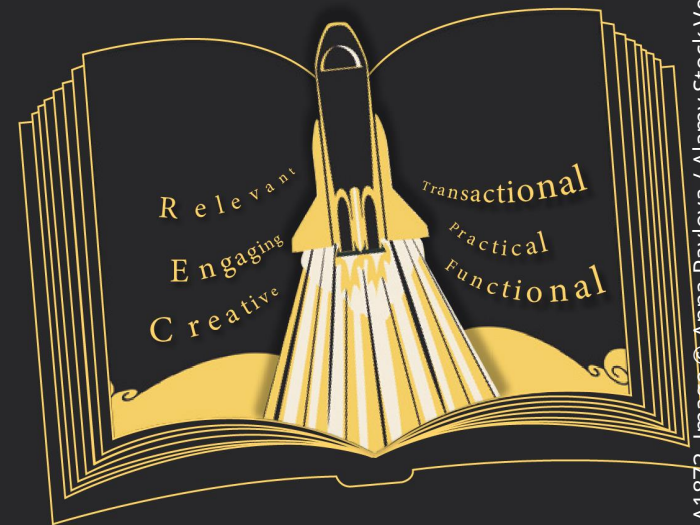


Poll

# Agenda

- Welcome
- Introductions
- Overview of the specification
- Exam paper format
- What's it like to switch?
- Q & A
- Overview of support & resources

# Overview of the specification



# Overview of GCSE 2.0

## Paper 1: Non-fiction Texts 1 hr 55 50%

### Section A: Reading

Two 19th c. non-fiction extracts linked by theme:

- one short extract with image to help understanding
- one longer extract
- 650 words in total

AO1, AO2, AO4  
40 marks

### Section B: Transactional Writing

Choice of two tasks:

- one task with opening provided
- one task with supporting bullet points

AO5, AO6  
40 marks

## Paper 2: Contemporary Texts 1 hr 55 50%

### Section A: Reading

Two contemporary texts covering 20th and 21st c. linked by a theme:

- one fiction text
- one literary non-fiction text
- 800-900 words in total

AO1, AO2, AO3  
40 marks

### Section B: Imaginative Writing

Choice of two tasks:

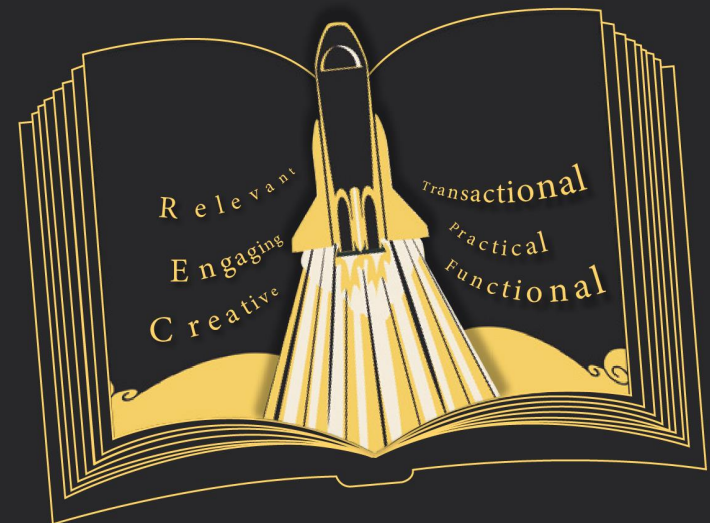
- one task with opening provided
- one task with images

AO5, AO6  
40 marks

# Spoken Language Endorsement

- Same requirements as exist currently in GCSE English Language.
- Presenting, listening to questions and responding, and the use of standard English.
- Teacher set and assessed.
- Reported as a separate grade on the certificate.
- Grade can be transferred for re-sit students.

# Exam Paper Format



# Paper 1 – Extracts

*This extract is from a newspaper article written in 1877, which is about scientific discoveries and the exciting invention of the telephone.*

## The Telephone

The discovery has come happily just at the time when there had arisen a dreary feeling



that we had arrived at the end of original discoveries, and had nothing to do but work out our old ones. It is true we have been penetrating continents, sounding<sup>1</sup> the deep sea, hunting matter down to molecules, finding perfume in filth, dyes in dirt, and food in refuse.

It is also true that the annual catalogue of new facts in Science has been stated to amount to a thick, closely printed volume. But these are not matters that concern everybody, at least directly. They do not revolutionise the world.

What the Telephone promises is hardly short of this. There is no reason why a man should not hold a conversation with a son at the Antipodes<sup>2</sup>, distinguish his voice, hear his breathing, and, if the instrument be applied as a stethoscope, hear his heart's throb. Next to seeing—nay, rather than seeing—what would parents give to hear the very voice, the familiar laugh, the favourite song, of the child long separated by a solid mass 8,000 miles in diameter?

The telescope is only a prolongation of the eye, and the Telephone is only a second ear.

### Glossary

<sup>1</sup>sounding – the action of measuring the depth of a body of water

<sup>2</sup>Antipodes – Australia and New Zealand

*In this extract adapted from a magazine article written in 1898, the writer presents his ideas about how a new type of telephone (The Pleasure Telephone) could benefit people.*

## The Pleasure Telephone

It is probable that before the dawn of the twentieth century the telephone will be a quite indispensable element in English social life. But it will be a much more comprehensive and effective instrument than the telephone as we know it at present, and the likelihood is that it will be fitted in our houses just as gas and electricity is now. It will be so cheap that not to have it would be absurd, and it will be so entertaining and useful that it will make life happier all round, and bring the pleasures of society to the doors of the worker's cottage.

That, indeed, will be the unique feature of the Pleasure Telephone. It will make millions merry who have never been merry before, and will democratise<sup>1</sup>, if we may so write, many of the social luxuries of the rich. Those who object to the environment of the stage will be able to enjoy the theatre at home, and the fashionable concert will be looked forward to as eagerly by the poor as by their wealthy neighbours. The humblest cottage will be in immediate contact with the city, and the 'private wire' will make all classes connected.

The new telephone is to be brought to London, and at the present moment arrangements are being made for its installation in the Metropolis.

Though the telephone is likely to effect immense changes, and will no doubt create something like a sensation when introduced into this country, its installation is really a very simple thing. Indeed, the whole transmission of the Pleasure Telephone—carrying business and pleasure into the homes of thousands, and making next-door neighbours, as it were, of strangers who have never met—will be conducted in one single room by one single man. The power of the telephone is said to be enormous, and the inventor has declared that it would be possible with its aid for one man's voice to be heard simultaneously by the whole six million inhabitants of London. All that is necessary is a central office, from which the whole of London—if not the whole of England—might be supplied with a constant flow of news and pleasure all day long.

The subscriber has only to put down his receivers and wait a few minutes for the local news, or the theatrical, art, or science notices. Next come the latest foreign, provincial, and sporting information, and all kinds of society and political matter. And this news not only comes with extraordinary promptness, but it is brought to one's own fireside, without the trouble of running into the street for the paper.

But the name of the telephone—its full description is the 'News and Entertainment Telephone'—implies that the instrument is not monopolised by news. Perhaps the most popular feature of it is its connection with the theatres, concert halls, and the hundred and one other places of amusement in the city.



# Paper 1 – Text 1

## SECTION A

### Reading

You should spend about 1 hour 10 minutes on this section.

Read Text 1 in the Source Booklet provided and answer Questions 1–3.

Write your answers in the spaces provided.

1 Identify **four** discoveries that have been made.

1 .....  
2 .....  
3 .....  
4 .....

(Total for Question 1 = 4 marks)

2 In lines 10–21, the writer tries to persuade the reader that scientific achievements, including the telephone, are beneficial.

Evaluate how successfully this is achieved.

Give **three** reasons for your opinion and use examples from lines 10–21.

(6)

.....  
.....  
.....  
.....  
.....  
.....

3 How does the writer use language to interest and inform the reader?

You should include:

- the writer's use of language
- the effect on the reader.

Use examples from the whole text and relevant subject terminology.

(8)

# Paper 1 – Text 2

Read Text 2 in the Source Booklet provided and answer Questions 4–6.

Write your answers in the spaces provided.

- 4 (a) From lines 1–7, identify **two** features of the telephone of the future.

(2)

1 .....

2 .....

- (b) Read this extract.

That, indeed, will be the unique feature of the Pleasure Telephone. It will make millions merry who have never been merry before, and will democratise<sup>1</sup>, if we may so write, many of the social luxuries of the rich. Those who object to the environment of the stage will be able to enjoy the theatre at home, and the fashionable concert will be looked forward to as eagerly by the poor as by their wealthy neighbours. The humblest cottage will be in immediate contact with the city, and the 'private wire' will make all classes connected.

From the extract, identify **two** groups of people whose lives might be improved by the Pleasure Telephone.

(2)

1 .....

2 .....

(Total for Question 4 = 4 marks)

- 5 Read this extract.

The subscriber has only to put down his receivers and wait a few minutes for the local news, or the theatrical, art, or science notices. Next come the latest foreign, provincial, and sporting information, and all kinds of society and political matter. And this news not only comes with extraordinary promptness, but it is brought to one's own fireside, without the trouble of running into the street for the paper.

But the name of the telephone—its full description is the 'News and Entertainment Telephone'—implies that the instrument is not monopolised by news. Perhaps the most popular feature of it is its connection with the theatres, concert halls, and the hundred and one other places of amusement in the city.

In the extract the writer tries to persuade readers that the Pleasure Telephone will change people's lives positively.

Evaluate how successfully this is achieved.

Give **three** reasons for your opinion and use examples from the extract.

(6)

- 6 For this question refer to the whole of Text 2.

'In my view, this text shows that the Pleasure Telephone is something that everyone will want.'

Based on your evaluation of the text, how far do you agree with this opinion?

Use examples from the text to support your evaluation.

(12)

# Paper 1 writing

## SECTION B

### Writing

**Answer ONE question. You should spend about 45 minutes on this section.**

**Write your answer in the space provided.**

#### **EITHER**

**\*7** Write a speech for your peer group with the title 'How to stay safe online'.

A student has started a response to this task.

*We are all using the internet more than ever, but how safe is it? There are dangers out there but there are also ways we can be safe when we are using the internet and interacting with people online.*

Continue this speech using your own ideas.

*\*Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

**(Total for Question 7 = 40 marks)**

#### **OR**

**\*8** Write a letter to your local newspaper about a proposal to ban the use of mobile phones in schools or colleges in your area.

You should include:

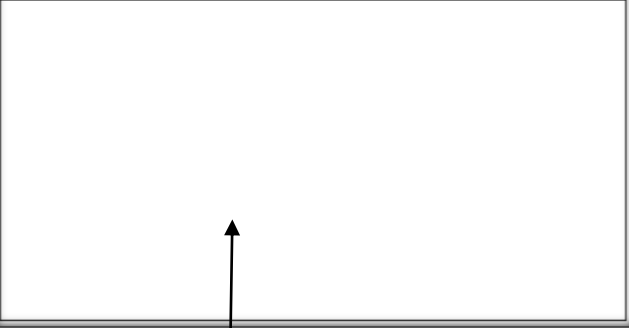
- your arguments for the ban
- your arguments against the ban
- what you would recommend.

*\*Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

**(Total for Question 8 = 40 marks)**

# Extra Support – Writing

Plan your answer to Section B here:



A planning space, to encourage students to plan their writing response

*Nowadays, it is more important than ever to look after your physical and mental health. But where do you start? I would advise you look at how you can make small changes to your everyday life.*

Response opening, to get learners started

Supportive scaffolding

You should include:

- what job you are applying for
- why you want the job
- the skills and experience you have to offer the sports centre.



# Paper 2 Extracts

*In this edited extract from his autobiography, David Millar, a successful British cyclist who worked for one of the top racing teams in world cycling, describes his experience competing in a cycle race in Spain.*

When you take on a lone attack in professional racing, you have to commit and show utter conviction. There are no half measures.

So I changed up through the gears, used the power of my bodyweight to crush the pedals and attacked with everything I had. My body, screaming at me to stop, was overruled.

After about 30 seconds of effort, I looked under my arm and saw that nobody was following me. I switched into time trial mode, controlling my power so that I could continue for the next quarter of an hour, until a decent gap formed and hopefully an elite group of riders, capable of sharing the pace, were bridging up to me.

The reality was that my attack backfired. Everybody was so wrecked and so happy to see me go that they relaxed. Only two other riders, two of the strongest French pros, broke free. But I knew that however hard we rode, three of us were not going to get to Barcelona ahead of a pursuing peloton<sup>1</sup>.

Behind us, the peloton regrouped. One by one the riders, dropped during those crazy 30 minutes on the corniche<sup>2</sup>, reattached themselves to the back of an ever-growing bunch. They would take a breather, snack on something, have a drink, talk tactics. Once rested, tactical decisions would be made based on the race situation.

All our efforts would probably be for nothing, yet at the same time we were live on television, our sponsors and the world were watching, and we were now under obligation to race. So we had to plough on. But we were in an attack with close to zero chances of success. I was furious with my impetuosity, angry for allowing my emotions to lead me into such a hopeless situation.

The gap came down to two minutes and it began to rain. Now my confidence ebbed away. I started to drop behind on the descents and in the corners. For some reason, my ability to handle my bike on the slippery Catalan coastal roads had deserted me. I prayed the peloton would reel us in and put us out of our misery rather than prolonging the agony.

But cycling plays with the mind. One moment you can be in a pit of despair, the next, spirits lifted by some barely perceptible positive sensation, buoyed by optimism. 30 kilometres from Barca, the rain started to fall more heavily than it had all day, and as the downpour intensified, I began to feel replenished.

## Glossary

<sup>1</sup>peloton – the main group of riders in a race

<sup>2</sup>corniche – a road cut into the side of a cliff

*In this edited extract from a novel, a racing driver called Clerfayt is taking part in a motor race in Italy. At this point in the race, Clerfayt is closing in on his main competitor, Duval.*

The car roared off. Careful, Clerfayt thought, don't strain the motor! The stands were flashes of colour and whiteness and light; then there was only the road, the blazing blue sky, and the spot on the horizon that must be dust and Duval with his car.

The stretch climbed for four hundred yards. The mountain range of the Madonie, citrus orchards, the flickering silver of olive groves, curves, hairpin turns, flying road gravel, the hot breath of the motor, burning feet, an insect that slammed like a bullet into his glasses, cactus hedges, rising and descending curves, cliffs, rubble, mile after mile; then, grey and brown, the old fortress city of Caltavuturo, dust, more dust, and suddenly a spiderlike insect: a car.

Clerfayt was faster on the curves. Bit by bit, he gained ground. Ten minutes later, he recognised the car; it had to be Duval.

The cars raced along close together. Clerfayt waited tensely until the road began climbing in sweeping curves, where he could see ahead. He knew that a broad curve was coming along soon. Duval took it wide on the outside, to prevent Clerfayt from passing him on the right and to cut across the middle of the curve. Clerfayt had counted on that; he cut the curve in front of Duval, shooting past him on the inside. The car skidded, but he caught it; surprised, Duval slowed for just a second, and Clerfayt was past.

Seconds later, the road plunged down once more from the height of Polizzi, dropped in curve upon curve, and the car with it. Shifting, shifting – on this course, the one who shifted best would win. Down it went into the valley and immediately thereafter up again into a lunar landscape, then down again, like a giant swing, until near Collesano the palms began anew, the flowers, the greenness, and the sea. At Campofelice came the only straight stretch of the race – five miles of it along the beach.

In the next round, the car began to dance.

Clerfayt caught it, but the rear wheels skidded on him again; he fought it with the steering wheel, then a curve appeared ahead of him, dotted with people like a country baker's cake with flies. The car was still out of control, skidding and thumping. Clerfayt shifted on the short stretch that still remained before the curve. He stepped on the gas, but the car jerked his arms around. He felt a tearing at his shoulder; the curve swelled gigantically into the glistening sky; the number of people tripled, and they, too, swelled, they, too, became giants, till it seemed impossible to avoid them.

# Paper 2 – Text 1

## SECTION A

### Reading

**You should spend about 1 hour and 10 minutes on this section.**

**Read Text 1 in the Source Booklet and answer Questions 1–2.**

**Write your answers in the spaces provided.**

- 1** From lines 3–9, identify **one** thing the cyclist does to try to get away from the other riders.

**(Total for Question 1 = 1 mark)**

- 2** Read this extract.

All our efforts would probably be for nothing, yet at the same time we were live on television, our sponsors and the world were watching, and we were now under obligation to race. So we had to plough on. But we were in an attack with close to zero chances of success. I was furious with my impetuosity, angry for allowing my emotions to lead me into such a hopeless situation.

The gap came down to two minutes and it began to rain. Now my confidence ebbed away. I started to drop behind on the descents and in the corners. For some reason my ability to handle my bike on the slippery Catalan coastal roads had deserted me. I prayed the peloton would reel us in and put us out of our misery rather than prolonging the agony.

In the extract, how does the writer use language to show his negative feelings about the situation he is in?

Use examples from the extract and relevant subject terminology.

**(6)**

# Paper 2 – Text 2

**Read Text 2 in the Source Booklet and answer Questions 3–4.**

**Write your answers in the spaces provided.**

**3** Read this extract.

Clerfayt caught it, but the rear wheels skidded on him again; he fought it with the steering wheel, then a curve appeared ahead of him, dotted with people like a country baker's cake with flies. The car was still out of control, skidding and thumping. Clerfayt shifted on the short stretch that still remained before the curve. He stepped on the gas, but the car jerked his arms around. He felt a tearing at his shoulder; the curve swelled gigantically into the glistening sky; the number of people tripled, and they, too, swelled, they, too, became giants, till it seemed impossible to avoid them.

From the extract, identify **one** way the reader understands that Clerfayt is in trouble.

---

---

**(Total for Question 3 = 1 mark)**

**4** The writer presents an exciting event.

How does the writer try to interest and engage the reader?

You should include:

- the writer's use of language
- the writer's use of structure
- the effect on the reader.

Use examples from the whole text and relevant subject terminology.

**(10)**

# Paper 2 – both texts

**Questions 5–6 are on both Text 1 and Text 2.**

**Remember to refer to both texts in your answers.**

**Write your answers in the spaces provided.**

- 5** Text 1 and Text 2 both show people trying hard to win. The experiences are different, but they share some similarities.

Write a summary giving **three** separate ways the experiences are similar.

Support **each separate similarity** with evidence from **both** texts.

(6)

- 6** Compare the writers' ideas and perspectives about competitive races.

You should compare the:

- main ideas
- points of view
- presentation of these ideas and views.

Use examples from both texts to support your comparison.

(16)



# Paper 2 writing

## SECTION B

### Writing

Answer ONE question in this section. You should spend about 45 minutes on this section.

Write your answer in the space provided.

#### EITHER

\*7 Write an imaginative piece that starts with the line:

'This was my moment.'

*\*Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 7 = 40 marks)

#### OR

\*8 Write about a time when you, or someone you know, took part in a competition.

Your response could be real or imagined.

You **may** wish to base your response on one of the images on page 15 or use any ideas of your own.

*\*Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

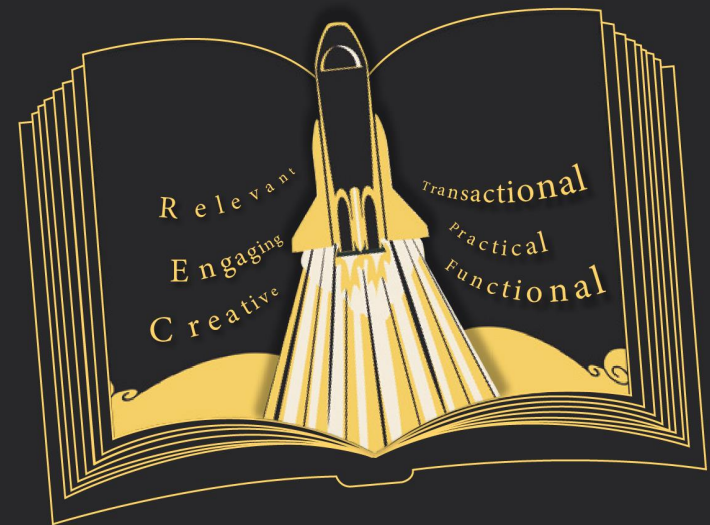
(Total for Question 8 = 40 marks)



(Image credit: PAL)



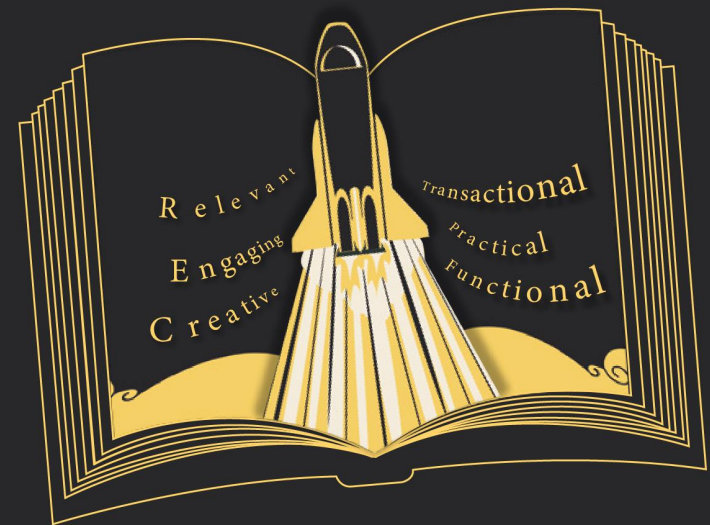
Now let's hear from one of  
our colleges





Any questions?

# Support





# Switch Up to Pearson

## Switching is simple, and fully supported

An English specialist will be available to answer your subject queries throughout the next year. You will also get:

- **An onboarding session for your team**
- **A 'How to mark' session**
- Free Mocks Marking Service for **15% of your cohort** and **20% discount** on the Moderation Service
- Results+ training

A named Pearson contact will also be available to make sure you have access to all the support and to orchestrate your switching journey.

# Resources and support for centres

Sample papers –  
SAMs and  
additional set of  
sample papers

Getting Started  
Guide

Topic based one  
year Scheme of  
Learning

Launch and Getting  
Ready to Teach  
training events

Diverse anthology  
of texts to use in the  
classroom, with  
activities/practice  
questions

Mapping  
documents showing  
transition from other  
boards to Edexcel  
2.0

Mocks Service,  
Results Plus and  
Access to Scripts

FAQs for teachers

# Regular events

[Link to booking site](#)



Transforming  
training for  
everyone.

- Network events held every term
- New to Pearson Edexcel introductory sessions
- How to mark training sessions
- How to achieve grades 4–5 training sessions
- How to achieve grades 8–9 training sessions

# Where can I find the resources?

## Teaching and Learning Resources

FILTERS

CATEGORIES

- ☐ Specification and sample assessments (4)
- ☐ Exam materials (30)
- ☐ Forms and administration (13)
- ☒ Teaching and learning materials (63)

CONTENT TYPE

☒ All

- ☐ Anthology (4)
- ☐ Exemplar material (11)
- ☐ FAQs (2)
- ☐ Guidance (3)

[Show more](#)

FORMAT

☒ All

- ☐ DOCX (1)
- ☐ MP4 (1)
- ☐ PDF (39)
- ☐ PPTX (1)

[Show more](#)

Teaching and learning materials (63)

SORT BY

Latest

[EXPAND ALL](#)

Anthology

Exemplar material

FAQs

Guidance


Guide

Introductory documents and posters

Mapping document

Past training content

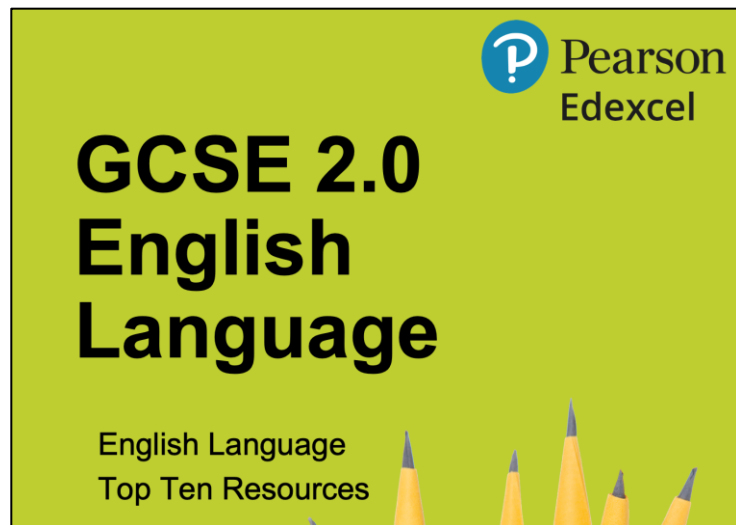
Scheme of learning

 [Resources pack](#)  
This includes topic based Schemes of Learning, Year Planners and Knowledge Organisers  
| ZIP 40.0 MB | 07 September 2021

Specimen paper and mark scheme



# Top Ten Resources



Draw it	Find it
	<p>The appearance presented by the streets of London an hour before sunrise, on a summer's morning, is most striking even to the few whose unfortunate pursuits of pleasure, or scarcely less unfortunate pursuits of business cause them to be well acquainted with the scene. There is an air of cold, solitary desolation about the noiseless streets which we are accustomed to see thronged at other times by a busy, eager crowd, and over the quiet, close shut buildings, which throughout the day are swarming with life and bustle, that is very impressive.</p>
Transform it	<p>An hour wears away; the spires of the churches and roofs of the principal buildings are faintly tinged with the light the rising sun; and the streets, by almost imperceptible degrees, begin to resume their bustle and animation. Market-carts roll slowly along; the sleepy waggoner impatiently urging on his tired horses, or vainly endeavouring to awaken the boy, who, luxuriously stretched on the top of the fruit-baskets, forgets, in happy oblivion, his long-cherished curiosity to behold the wonders of London.</p>
Summarise it in three sentences	

**Resource 1**

Summarise the text in 3 sentences

Drivers of hansoms have various ways of inflicting torture on a fellow-creature, one of which is to suddenly and loudly to shout out 'Hi!' when they have ample room to pass, or when you are only occupying your lawful position in a string of vehicles. Also, they love to share your handle-bars and wheels, passing so close that if you swerve in the slightest - which, if you are possessed of nerves, you are likely to do - it must bring you to serious grief. They are also fond of cutting in just in front of you, or deliberately checking you at a crossing, well knowing that by so doing they risk your life, or, at any rate, force you to get off.

I myself always ride peaceably about seven or eight miles an hour, and keep a good look-out some way head, as by that means you can often slip through a tight place or avoid being made into a sandwich composed of, let us say, a pedestrian who will not, and an omnibus which cannot, stop.

[From: a C19th text about cycling]

**FIND:**

1. An example of the writer using humour.
2. An example of the writer using hyperbole.
3. Three action verbs used to emphasise the writer's ideas.

Reduce the writer's perspective to:  
Nine words

Six

Three

Crunch the article - find the 9 juiciest words

**Structure** - read each section carefully, then number them, using the white space to justify your ideas.

Prim will undoubtedly sleep with my mother tonight. The thought of that scruffy old Buttercup posting himself on the bed to watch over Prim comforts me. If she cries, he will nose his way into her arms and curl up there until she calms down and falls asleep. I'm so glad I didn't drown him.

So I let the train rock me into oblivion.

Imagining my home makes me ache with loneliness. This day has been endless. Could Gale and I have been eating blackberries only this morning? It seems like a lifetime ago. Like a long dream that deteriorated into a nightmare. Maybe, if I go to sleep, I will wake up back in District 12, where I belong.

Probably the drawers hold any number of nightgowns, but I just strip off my shirt and trousers and climb into bed in my underwear. The sheets are made of soft, silky fabric. A thick, fluffy quilt gives immediate warmth.

For a while I stand staring out of the train window, wishing I could open it again, but unsure of what would happen at such high speed. In the distance, I see the lights of another district. Seven? I don't know. I think about the people in their houses, settling in for bed. I imagine my home, with its shutters drawn tight. What are they doing now, my mother and Prim? Were they able to eat supper? The fish stew and the strawberries? Or did it lie untouched on their plates? Did they watch the recap of the day's events on the battered old TV that sits on the table against the wall? Surely, there were more tears. Is my mother holding up, being strong for Prim? Or has she already started to slip away, leaving the weight of the world on my sister's fragile shoulders?

If I'm going to cry, now is the time to do it. By morning, I'll be able to wash the damage done by the tears from my face. But no tears come. I'm too tired or too numb to cry. The only thing I feel is a desire to be somewhere else. So I let the train rock me into oblivion.

# Schemes of work

TOPIC ONE – IDENTITY				
Lesson or week	Learning objectives & topic	Outline of lesson	Resource/text suggestions	Independent learning suggestions:
1	To introduce the English Language AOs and skills	<p><b>Introduction</b></p> <ul style="list-style-type: none"> <li>Display AOs and briefly explain to assess prior understanding.</li> </ul> <p><b>Starter</b> Odd one out [slide 4].</p> <ul style="list-style-type: none"> <li>Encourage students to find the thematic link, explain thematic links in GCSE papers.</li> <li>Encourage use of evidence from images to explain answers.</li> <li>Develop answers into audience response – for instance, how does audience cultural capital affect choices?</li> <li>Develop using slide 5 – encourage students to use specific evidence from images and fully explain answers.</li> </ul> <p><b>Introduction</b></p> <ul style="list-style-type: none"> <li>Re-cap slides 4 and 5 and introduce slides 6-7 by linking them to the relevant AO/skill.</li> <li>Encourage students to understand that exam questions are no more complex than the simple questions about the images.</li> </ul> <p><b>Development</b></p> <ul style="list-style-type: none"> <li>AO1 – use slide 8 to explain the difference between explicit/implicit ideas.</li> </ul>	<p>Selection of images. PPT 1 Text anthology. British Library for additional 19th-century texts.</p>	Find texts or images that relate to the theme.

# Topic-based lesson resources



**Odd one out?**

**How does the photographer present same sex marriage?**



**How does the photographer present same sex marriage?**



What?	How?	W
As joyful	All smiling	
As romantic	Red flowers, beach setting	
As positive	blue sky, sun	

**How does the writer use language to present his feelings?**

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

# Knowledge organisers

Contents	Page
Reading and annotating texts – GCSE English Language Lift Papers 1 and 2 .....	3
AO1 - Finding and Interpreting Explicit and Implicit Ideas. GCSE English Language 2:0 Lift Papers 1 & 2 .....	4
AO1 - Synthesising evidence from different texts - GCSE English Language Lift Paper 2 .....	5
AO2 - Analysing the writer's use of language - GCSE English Language Lift Papers 1 and 2 .....	6
AO2 - Analysing the writer's use of language and structure - GCSE English Language Lift Paper 1 .....	7
AO3 – Comparison skills. GCSE English Language Lift Paper 2 .....	8
AO4 – Evaluate short extracts. GCSE English Language Lift Paper 1 .....	9
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### Reading and annotating texts – GCSE English Language 2:0 Lift Papers 1 and 2

#### Read the introductions to the texts

Each of the unseen texts has an introduction at the top in *italics*. Make sure you read these lines as they can often give you 'clues' about the text and what it is about.

**Example from paper 1**

*In this article from a family magazine in 1877, a doctor gives readers advice on how to improve their health through exercise.*

From this description, you can see that the form of the text is an article, the audience is general (a family magazine), the author is an expert (doctor) and that the article is about improving health through exercise.

**Example from paper 2**

*In this extract from his memoir, Bryan Stevenson, an African American lawyer, remembers one of the first times he visited a prison in the early 1980s.*

From this description, you can see that this is personal writing (a memoir) and that the author is a professional (lawyer). We can also see that this is a story from his past when he was inexperienced and doing something for the first time.

#### Using the glossary

Don't panic or worry if there are words you don't know or understand in the text. There is a glossary at the bottom of the text which explains the meaning of some of the more complex words.

**Example from paper 1**

The object of calisthenic exercises<sup>1</sup> is to secure physical beauty

<sup>1</sup>Calisthenic exercises – exercises that use a person's own body weight, and do not need much equipment.

#### Annotating texts

For all of the questions, it can be very useful to underline or highlight some key words in the extract as you read.

**Example from paper 2**

Downstairs they were allowed to wear their own clothes. This made a big difference to Stella. I remarked on it as soon as I saw her. She was in a dark skirt and an elegant cream blouse with a high neck and an attractive brooch pinned to the breast. She was slower and more deliberate in all her movements and expressions now, there was a quality of stillness to her that rather dramatically heightened the effect of her beauty, which had always tended to the stately. She thanked me warmly for having her transferred; she was aware that most patients spent far longer on the admissions ward than she had.

In the extract, how does the writer use language to present Stella?

By highlighting the key words in the question, and then looking for evidence in the extract, you are focussing on the question and can easily provide references from the text to support your answer.

# Anthologies

## Text 1 – 20th-century fiction

*In this extract from a novel, Weilong (who is unhappy in her marriage to George), remembers going to the Chinese New Year's Eve markets in Hong Kong.*

And sometimes she was happy—for instance, when she and George went to the Wanchai on Chinese New Year's Eve, just the two of them.

Wanchai isn't in the center of Hong Kong; in fact, it's on the edge of the city, and filled with low-class amusements. However once the Chinese New Year's market, not unlike the temple festivals in northern China, opens, people flood in, and lots of fashionable people like to go there to buy a few trinkets. Weilong spotted a jadeite<sup>1</sup> potted plum blossom and antiques, and George squeezed forward to haggle with the vendor who squatted on top of a many-tiered stack of display shelves. Weilong wore a padded jacket made of coarse blue cotton sackcloth, trousers, and a woollen hat pushed back from his brow. A gas lamp was hanging over the street, and its greenish glare fell directly on his sharp cheekbones, bringing out the prominences, deepening the ravines, darkening the shadows. He rested one hand on his knee and gestured with the other, but he still shook his head.

## Text 2 – 21st-century literary non-fiction

*In this edited extract from her autobiography, the writer Xiaolu Guo, remembers celebrating Chinese New Year with her family.*

For all these years, my mother didn't visit her family, and her family didn't invite her to any gatherings or celebrations, not even for the most important festival, Chinese New Year. But around 1986 (ten years after the Cultural Revolution<sup>1</sup> had ended), just before the end of the lunar year, my maternal grandmother sent some friendly signals and asked to meet us children.

The morning of the first day of the new year, above us, my brother and I were all dressed in red. My father had prepared some ginseng packages to take home with him, since he had been held to blame for the Cultural Revolution. But he was persuaded, and we took a bicycle. The urban landscape gave way to rice fields. In my *waipo's*<sup>2</sup> house, we saw a number of kinsmen. My brother and I didn't know who they were, but they were all cousins. We entered the house, and I was surprised to see people of different ages. They looked as if their legs were still young, since dawn, and they had only just changed their manners and accents were those of simple farmers. We left the kitchen floor, leaving the white saliva

## Ideas for questions/discussion

### Text 1

Target question number and AO	Possible areas/ideas to include
1 (AO1) Explicit meaning	Explore finding explicit information from the text such as: <ul style="list-style-type: none"> <li>in paragraph 2, identify one feature of the vendor</li> <li>in paragraph 4, identify one item being sold on the market.</li> </ul>
2 (AO2) Language	Explore the writer's use of language in the text, for example: <ul style="list-style-type: none"> <li>in paragraph 2 to describe the New Year market and the stalls</li> <li>in paragraphs 4-5 to describe the bay and/or the narrator's feelings.</li> </ul>

### Text 2

Question number and AO	Possible areas/ideas to include
3 (AO1) Implicit meaning	Explore finding implicit information from the text such as: <ul style="list-style-type: none"> <li>in paragraph 1-2, identify one feature which shows the families are not close</li> <li>in paragraph 3, identify one feature which shows the narrator is not used to New Year and the traditions.</li> </ul>



Lit In Colour -Anthology of Unseen Texts

Issue 2

| PDF 2.7 MB | 28 February 2022



Paper 1 - Anthology of Unseen Texts

Issue 1

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Paper 2 - Anthology of Unseen Texts

Issue 4

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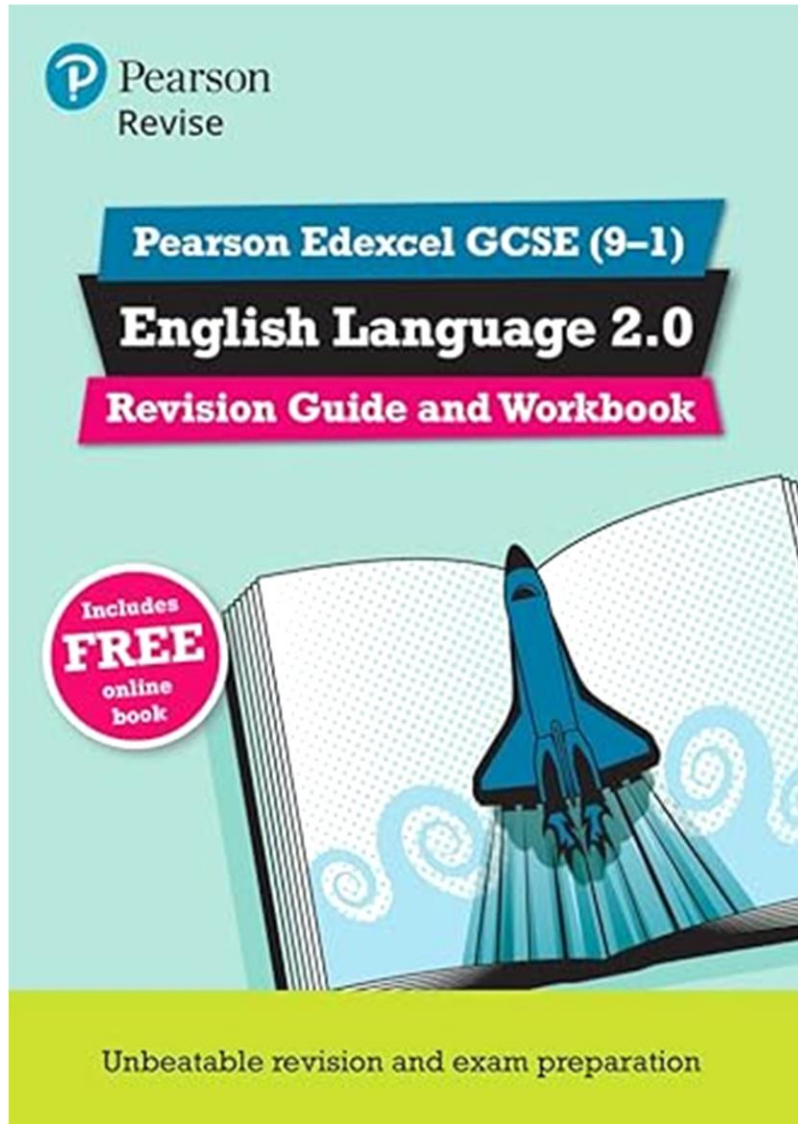


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## Ep 09: Closing the Writing Gap with Alex Quigley

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.

[Click here for podcast](#)

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