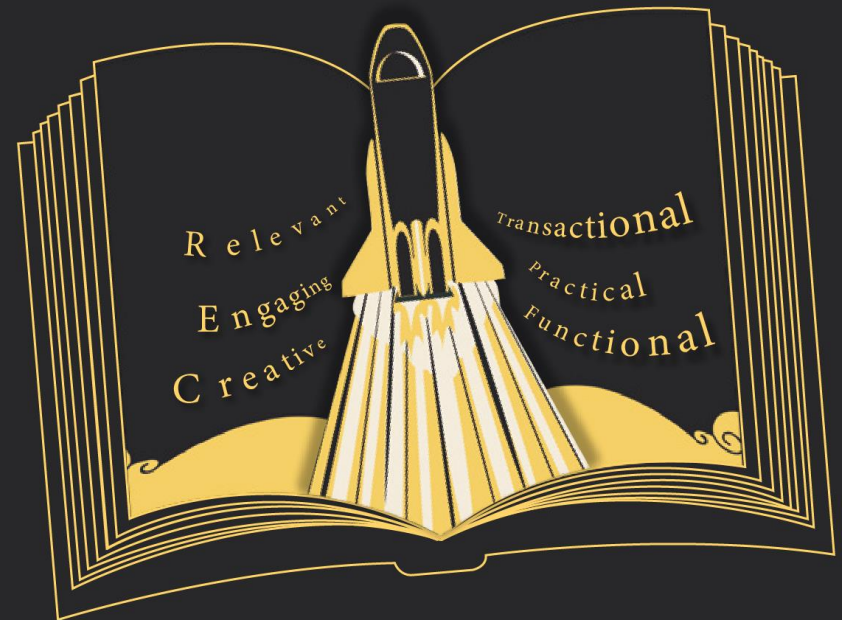


# GCSE English Language 2.0

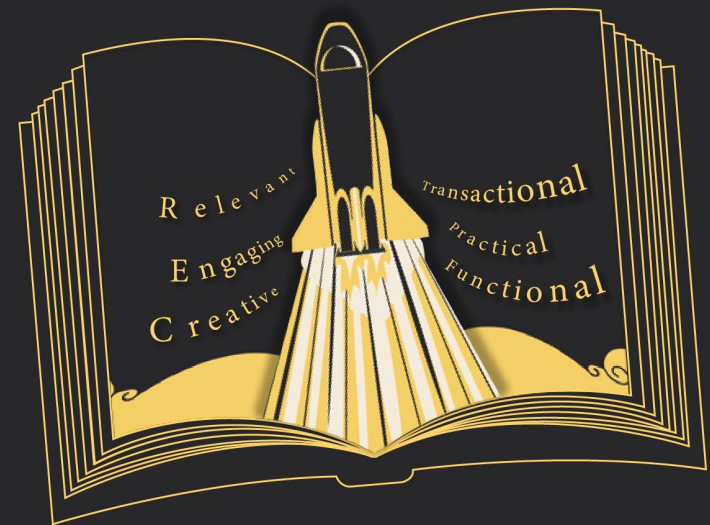
Spring 2024 Network for FE  
Centres



# Agenda

- Introduction and welcome
- Ideas roundup
- Using references
- Rachael Skowron – exam tips
- Support

# Ideas roundup



# Writing inspiration

[Chris Curtis' blog](#)

## **Problem 1: Too much action and not a lot of description**

We've all had it. A student feels the need to write the equivalent of The Lord of the Rings film trilogy on two sides of A4. Every sentence is an explosion, a death or a plot twist. And, everything is so dramatic. You could model the balance of description till you are blue in the face, but still within two sentences a man has discovered his long lost mother, divorced his wife and robbed a bank.

Solution: class stories

# Sage advice from a past master

Again, Mr. Micawber had a relish in this formal piling up of words, which, however ludicrously displayed in his case, was, I must say, not at all peculiar to him. I have observed it, in the course of my life, in numbers of men. It seems to me to be a general rule. In the taking of legal oaths, for instance, deponents seem to enjoy themselves mightily when they come to several good words in succession, for the expression of one idea; as, that they utterly detest, abominate, and abjure, or so forth; and the old anathemas were made relishing on the same principle. We talk about the tyranny of words, but we like to tyrannize over them too; we are fond of having a large superfluous establishment of words to wait upon us on great occasions; we think it looks important and sounds well. As we are not particular about the meaning of our liveries on state occasions, if they be but fine and numerous enough, so, the meaning or necessity of our words is a secondary consideration, if there be but a great parade of them. And as individuals get into trouble by making too great a show of liveries, or as slaves when they are too numerous rise against their masters, so I think I could mention a nation that has got into many great difficulties, and will get into many greater, from maintaining too large a retinue of words.

# Using AI

Micawber enjoyed elaborate language, not unique to him. Many revel in stringing numerous words for one idea, like in legal oaths. People adore a surplus of words for grand occasions, caring less for their meaning. Similar to trouble caused by excessive displays or slaves outnumbering masters, a nation faces immense problems from an overflow of words.

Micawber relished elaborate speech, not exclusive to him. People love piling words, seen in legal oaths. We adore surplus words for grand occasions, neglecting their meaning. Like trouble from excessive displays or slaves outnumbering masters, a nation faces huge obstacles from an abundance of words.

In November last year, like an unwilling, urban Gerald Durrell, I found myself running what was basically a zoo. But a *bad* zoo. A Vermin Zoo.

We'd had mice for a while, and I didn't mind them so much — until they chewed through the power cables of *three* successive dishwashers. "Interesting" fact: repairmen won't repair mouse-chew. You just have to... buy a whole new dishwasher.

We also had a fruit-fly infestation. Every time you put your hand in the fruit bowl, a cloud of them would rise up and circle you like angry, microscopic biplanes.

And then things reached the apogee, with rats. If you're thinking of leading the kind of delightful, instagrammable life where you leave the patio door open during hot weather and a delicious loaf of bread on the kitchen table to facilitate snacking, I have news for you: you've just opened a Rat Hotel.

Last November, I reluctantly became an urban Gerald Durrell, running a zoo. Not the good kind—a Vermin Zoo. Mice were manageable until they chewed through three dishwashers. Fun fact: repairmen won't fix mouse-chewed cables. You just have to get new dishwashers.

Then fruit flies infested us. Reach for fruit, they'd swarm at us like furious, tiny planes.

Then came the apex—rats. If you dream of a picturesque life with the aroma of baking bread wafting out of your bi-folds, be warned: you've actually created a Rat Hotel.

# The Great Grammar debate

[https://www.englishandmedia.co.uk/blog/  
Link to blog/](https://www.englishandmedia.co.uk/blog/Link%20to%20blog/)

[Home](#) > [Blog](#) > [A Great Big Grammar Hammer - But What Nut Is It Cracking?](#)

[Back to Blog](#)

## A Great Big Grammar Hammer - But What Nut Is It Cracking?

EMC's Barbara Bleiman expresses her love of grammar by calling for sense and restraint in how it is taught to 11-16 year olds.





# Initial responses to any text

I liked...

I didn't like...

This reminded me of...

This made me question...

I think what is important is...

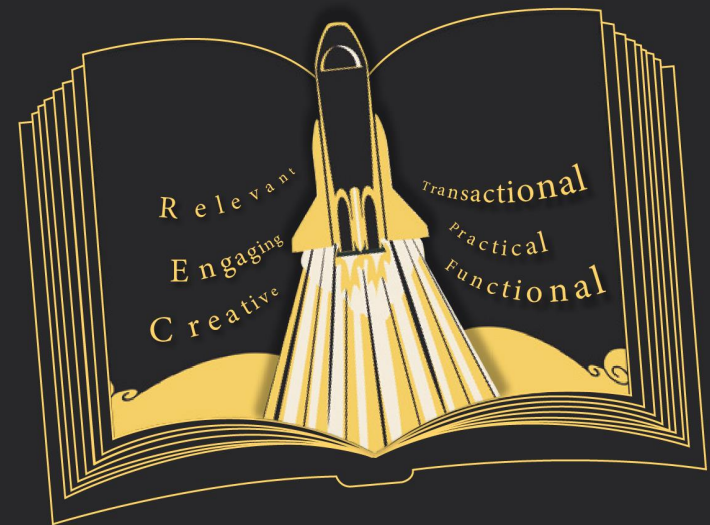
I feel...

People should...

This challenges...

This reflects...

# Using references



# When should a reference be a quotation?

Quotation needed	Paraphrase as reference
Analysing language [words/phrases]	Analysing structure [list, sentence style, etc.]
	Writing about an idea in the text

# Issues with references

- Long quotations
- Quotations that don't support the point being made
- Quotations chosen because of technique, rather than relevance
- Quotations followed by a definition of the technique
- Quotations that are simply translated or used tautologically

In this extract, the writer uses multiple short sentences. To support this, in the text it says "A free kick to City inside our half. All eyes followed the ball as it arced in towards our goal." This is to ~~convince~~ make the reader have imagery and would make the reader want to carry on reading. Another technique the writer uses is use of <sup>adjectives</sup> ~~adjectives~~. To support this the writer says "players collided with a sickening crack and plummeted to the ground." The ~~the~~ adjectives sickening and plummeted are used to help picture in the readers head what and how the football match is going.

the game. The writer also uses smaller sentences when the game gets more serious to add suspension for example "The winning goal suddenly became important, no more laughter, no more joking, everybody working."

The writer also details briefly how useful the telephone is "There is no reason why a man should not hold a conversation with a son at the Antipodes!" ~~showing~~ this informs the reader to know how useful the telephone can be whether it would ~~be~~ talking to a loved one across the world.

## How to do it – AO2

(a)  
The writer's ~~a use of the the~~ adjective 'dneary' begins the text by describing how a new discovery has 'come happily' ~~into~~ during a time when 'dneary' feelings had arisen that ~~the~~ original discoveries had come to an end.

The writer's use of the ~~adjective~~ 'dneary' 'happily' adverb 'happily' is effective at grasping the readers attention due in conjunction with the adjective 'dneary' is effective at grasping the readers attention into wanting to learn more about the discovery that was able to change the land-  
~~the~~ current land-scape for scientists. The adjective

Furthermore, the author uses the metaphor "~~the~~ people... became giants" to illustrate to the reader the incredible sense of pressure and claustrophobia he felt during the race. The metaphor of the noun "giants" outlines that the author felt intimidated and small, which reflects his thoughts on the situation. This sentiment of being pressured interests the reader as it makes them wonder whether he will escape the situation.

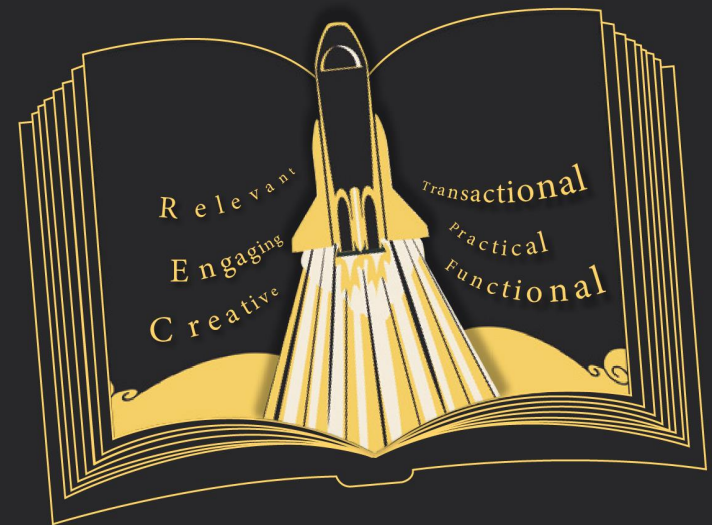


## How to do it – AO4

Furthermore, the writer is successful in making bicycle racing seem exciting and entertaining as it shows the riders' competitiveness which makes it seem more <sup>entertaining</sup> interesting. This is shown through the phrase "sprinting all the time" which showcases the riders' determination to win the race. This makes the reader entertained as they can watch the rivalries of the riders which would make it more exciting as the reader would be able to feel the suspense.



# Activities and resources



# AO2 approaches

- Encourage students to start with the question rather than start by finding features and then trying to make them fit.
- Rather than annotating, which often leads to selections that do not specifically relate to the question, encourage use of a 'what/how/why' technique, perhaps using a simple table like this which can be used to select appropriate examples:

What?	How?	Why?

# Simple solutions

- Ban quotations of longer than four words, or ask for the student's justification for needing that many.
- Reduce the focus on subject terminology for a few lessons – focus on words/phrases.
- Teach the use of topic sentences that answer the question, 'the writer interests us by writing about the danger...'.
- Redact effective answers and ask students to find appropriate quotations.
- Ask students to improve poorer answers, rather than using top answers as models.

# Juicy word focus

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.

Select three words that...

- create sympathy for Thomas
- emphasise his shame
- best describe his feelings
- reflect the world's prejudice

# References for structure

A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man's hands were behind his back, the wrists bound by a cord. A rope encircled his neck. It was attached to a stout cross-timber above his head and the slack fell to the level of his knees. Some loose boards laid across the sleepers supporting the rails provided a footing for him and his executioners – two privates of the Federal army directed by a sergeant. At a short distance away stood a captain. At each end of the bridge stood a sentry with his rifle at the ready.

The use of a lot of factual detail in one short paragraph, with no mention of feelings.....

Starting with 'a' man, and ending with 'a' sentry ....

Using a dash and then telling you he was guarded by 'two privates' emphasises ....

## AO2 Redacted activity

The writer creates a sense of mystery about the man by starting with the word '\_\_\_\_', this would also unsettle readers as it suggests he could be anybody, even the reader. Tension is then created as the water is '\_\_\_\_' and a long way down, suggesting danger, yet the man's hands are '\_\_\_\_' and a rope '\_\_\_\_' his neck which implies that he will not be able to survive a fall. The writer then builds up information about the man's dangerous predicament by writing of the '\_\_\_\_' in the rope which has connotations of insecurity and incompetence, which suggests when he does fall he will suffer longer than necessary, intensifying the tension for the reader and creating empathy for the man.

The information about who is holding him is withheld until later in the paragraph, meaning that readers have begun to empathise with him before the word '\_\_\_\_' suggests that he could be a guilty man and deserving of his fate. This increases the suspense as readers will then begin to wonder what he is guilty of.

# AO2 Improve an answer activity

**How does the writer use language and structure to create tension.**

The writer uses an adjective 'looking down in to the swift water below' to show the water is fast which shows he is in danger. 'the wrists bound by a cord' shows he is being held 'A rope encircled his neck' shows he can't get away. 'his executioners – two privates of the Federal army' a dash is used to show he's guilty.

'at each end of the bridge stood a sentry with his rifle at the ready' shows he can't get away which creates tension.

- explain the text [does it answer the question?]
- explain the language and structure
- appropriate

	Crunch it	Three things
<p>Only look at that youth, how he stretches out his arms, and opens his mouth wide, as if he were alone!</p> <p>There is nothing more vulgar than to yawn in company: it is informing others that we are tired of society. The lady who is furthest off appears to be shocked at his behaviour; she who is nearest frankly shows her surprise to the master of the house. This is unworthy of him; it is unpardonable. See how his father has let his hat fall to the ground, and is preparing to read a good lecture to the little boy who has been so rude.</p>	<p>youth opens wide</p> <p>vulgar company tired</p>	



# Language and structure

Young ladies like moustaches. Of course they do. A hero with chin whiskers or mutton-chops would be nowhere. So young gentlemen, - by all means raise one! Oil it. Perfume it. Comb it. Brush it. Wax it. Curl it. Twist it. Twirl it. If necessary, dye it, and on no account stop stroking it, for if you do you will show the observing world that you are thinking of something else, and what fashionable young man ever forgets the existence of his moustache?

What interests?	Lang	Structure
Being attractive		

How does the writer use language and structure to interest and engage the reader?

# AO4

A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man's hands were behind his back, the wrists bound by a cord. A rope encircled his neck. It was attached to a stout cross-timber above his head and the slack fell to the level of his knees. Some loose boards laid across the sleepers supporting the rails provided a footing for him and his executioners – two privates of the Federal army directed by a sergeant. At a short distance away stood a captain. At each end of the bridge stood a sentry with his rifle at the ready.

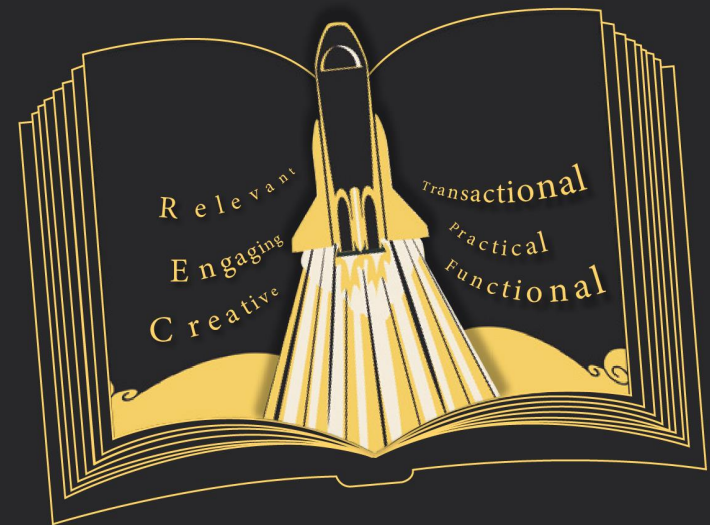
Idea	reference	evaluation
Danger	water running fast  man is 'bound' with rope around neck	
Fear	man high up/looking a long way down	



Any other ideas?

# Rachael Skowron

## English Lecturer and Digital Coach, Heart of Yorkshire Education Group (Wakefield college)



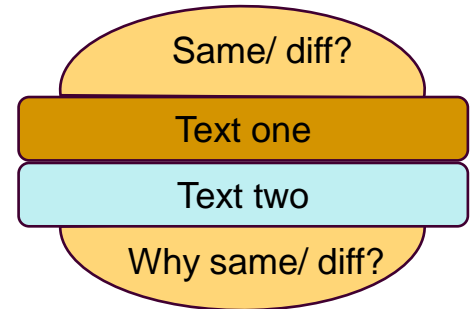
# Observations from marking

	Paper 1	Paper 2
Positive improvements	<p>AO1 (Q1 and 4a): confident responses and ability to select information</p> <p>AO4: more candidates able to make clear judgements</p> <p>AO5: Quality of writing improving, more detailed and varied responses</p>	<p>AO2 (Q2): greater depth of language analysis</p> <p>AO5: Quality of writing improving, more imaginative responses</p> <p>AO6: wider range of sentence types</p>
Points for development	<p>AO2: Feature spotting or incorrect identification</p> <p>Q6: less developed responses, perhaps due to timing</p> <p>General comment on topic rather than evaluation of texts</p>	<p>AO2 (Q4): disparity in language and structure.</p> <p>AO1/3 (Q5): not giving '3' = max. 2 marks (Q6): blank scripts or limited responses, perhaps due to timing</p>

# Top tips: Reading

## Comparison

- Consider over-arching similarities to then lead to difference
- Q6: For lower-level students, use the comparison sandwich
- Use information/ clues gained elsewhere in the paper to help answer



1 From lines 15–19, identify **one** change in the doctor's attitude.

From the extract, identify **one** feature of the room which shows the prisoners could be dangerous.

5 Text 1 and Text 2 both show meetings between two people. The meetings are different, but they share similarities.

# Top Tips: Reading

## Inference and connotations

Break examples down into key words,  
consider their connotations

- then apply to context

Consider what is suggested by:  
'A high-voltage magnet of a personality'

Pick the keywords and consider their connotations:

High-voltage			Magnet		
Electricity	Strong	Power	Attracts	Positive	Forces

These would then be converted into suggestions :  
'This suggests **a strong and powerful character  
who's positivity attracts others**'

# Top Tips: Writing

## Remind students its quality not quantity!

- Weaker responses either have too little or too much
- Aim for 2–3 sides which is rigorous and perfected

## Word of the Week

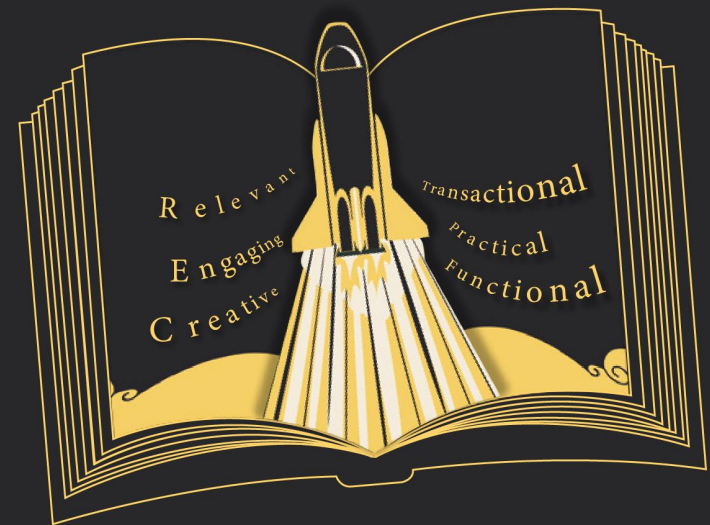
- I give students a word each week to build vocabulary to include within their work
- Repeat, repeat, repeat
- Use words that can be used in most situations and phonetic, e.g. abundance

## Timings

- Start with writing task — can be easier to manage timings



# Support



# Let's get networking!

Helping you to share resources  
and support each other.

Pop your email address in the group chat and Pam  
will send out an email containing all your emails so  
you can continue to support each other.

# Teaching resources and support

Find the  
resources  
here



## Course materials

### FILTERS

#### CATEGORIES

- ☐ Specification and sample assessments (2)
- ☐ Exam materials (30)
- ☐ Forms and administration (12)
- ☒ Teaching and learning materials (52)

#### CONTENT TYPE

☒ All

- ☐ Anthology (4)
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### Teaching and learning materials (52)

SORT BY

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Anthology

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Exemplar material

▼

FAQs

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Guidance

▼

Guide

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▼

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# Rapid Plus



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# Reminders on the Spoken Language Endorsement (SLE) for 2023–2024

- Every student entered for GCSE English Language 1EN0 or 2.0 must have the opportunity to sit the SLE.
- Students can be assessed at any time during the 1- or 2-year course, but centres must carefully store the video recordings as these can only be submitted to the LWT shortly before the exam series (15 May for May/June and 5 November for the November series).
- Students who have sat GCSE English Language before (with any board after 2015) and who have passed the SLE can carry forward their SLE grade, if you enter them with the correct option code: 1EN0 T or 1EN2 T. See the [resit rules](#).
- **If you have entries for both 1EN0 and 1EN2, you are required to submit a sample for each (30 for 1EN0 and 30 for 1EN2).**
- The sample is 30 video recordings (10 Pass, 10 Merit and 10 Distinction) from across teaching groups.
- Centres must record more than 30 students to ensure that they can make up the sample with the correct distribution of grades.

# Reminders on the Spoken Language Endorsement (SLE) for 2023–2024

- Centres receive an individual feedback report on their SLE submissions after each exam series. This is downloaded from Edexcel Online.
- Centres making incomplete submissions/submitting a high number of 'Not Classified' grades may receive support visits from Pearson following the series.
- Use the [Admin Support Guide](#) to find out all you need to know about assessing the SLE.
- Watch the '[how to do the SLE](#)' video guide with your students.
- See the [SLE video exemplars](#).
- Advice on [video-recording students with additional needs](#).
- Clare Haviland, the English Subject Advisor, offered a SLE refresher support session on 19 September 2023. [Access the slides and recording](#).

Pioneers 2024 application window is now open!

# Lit in Colour

Click on the books to apply

Click [here for an overview](#) of the programme with Zaahida from Penguin and Pam from Pearson





# The Full English Podcast



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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

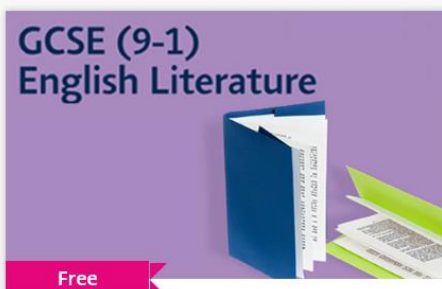


## Ep 03: Diversity is not a bolt-on with Bennie Kara

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](#)

# Upcoming training events



## GCSE English Literature: Spring Network

By Pearson

08 February 2024 at 16:00-17:00 GMT  
Join us for this term's English Literature network for schools presented by Julie Hughes. Please note: a record...



1hr



08-Feb-2024



Online Scheduled



## Diversity in KS4 English Texts

By Pearson

13 February 2024 at 16:00-17:30 GMT  
A session exploring the major KS4 texts in English Literature, with a close look at how we can create effective n...



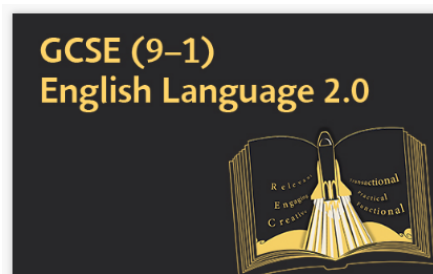
1.5hrs



13-Feb-2024



Online Scheduled



## Pearson Edexcel GCSE English Language 2.0: Achieving Grades 4 and 5

By Pearson

07 March 2024 at 16:00-18:00 GMT  
This event will consider ways in which students achieved grades 4 and 5 in the latest exam series. We will provide y...



2hrs



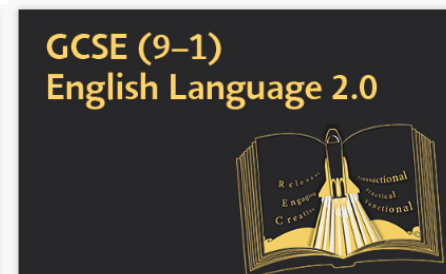
07-Mar-2024



Online Scheduled



£ £40



## Pearson Edexcel GCSE English Language 2.0: Aiming High - Targeting Grades 8...

By Pearson

12 March 2024 at 16:00-18:00 GMT  
This online event will consider ways in which students achieved grades 8 and 9 in the latest exam series. We will pr...



2hrs



12-Mar-2024



Online Scheduled



£ £40

Book these events and more on the [Pearson Professional Development Academy](#).

# Subject Advisor contact details

Clare Haviland

Pronouns: She, her, hers

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- [qualifications.pearson.com/contactus](https://qualifications.pearson.com/contactus)
- Email: [teachingenglish@pearson.com](mailto:teachingenglish@pearson.com)
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