

PEARSON EDEXCEL  
INTERNATIONAL  
GCSE (9-1)

**Online Spring  
network: 4EA1  
& 4ET1 31.1.19**  
**Presenter: Clare  
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# Session agenda

- General news for 4EA1 and 4ET1
- English Language A

Reminders about approaching the papers

Support for 4EA1 01 Q5 comparison

Support for AO2: linguistic and structural devices

- English Literature

Reminders about approaching the papers

Support for 4ET1 01 poetry comparison

Support for 4ET1 context

Form and structure

- Networking
- Questions & answers

# General news on 4EA1 and 4ET1

# News & reminders

- Legacy qualifications 4EA0, 4EB0 and 4ET0 are no longer available. Students cannot carry forward coursework marks from a legacy Int GCSE to a 9-1 GCSE.
- Entry deadline for summer 2019: 21.3.19. Entry codes in the [Information Manual](#).
- Summer series: sample due 15 May 2019. Access [submission guidance](#) here.
- Free online support sessions on doing the SLE (17.3.19) and on submitting coursework (21.3.19). Register [here](#).
- January series results 7.3.19/availability of assessment materials: QPs 5.2.19, MSs 19.2.19, ERs 7.3.19/ [post-results dates](#).
- [4EA1 03 exemplars](#) from summer 2018 now available & more coming from Jan 2019.
- [Ordering free hard copy anthologies](#).

# News & reminders

- At the autumn network we reviewed the examiner reports from summer 2018 You can access the [presentation](#) and [recording](#).
- Don't forget to access the pre-recorded exam feedback training for [4EA1](#) and [4ET1](#) for detailed input from the senior examiners and additional exemplar packs.

# 4EA1 entry codes

## ENGLISH LANGUAGE SPECIFICATION A

### What entry options are available?

Specification			Availability	
Entry code	Option	Title	Jan 2019	Jun 2019
4EA1	A	English Language Specification A (Papers 1 & 2)	Yes	Yes
4EA1	AE	English Language Specification A (Papers 1 & 2 & Spoken language endorsement)	Yes	Yes
4EA1	B	English Language Specification A (Paper 1 & Coursework 3)	Yes	Yes
4EA1	BE	English Language Specification A (Paper 1 & Coursework 3 & Spoken language endorsement)	Yes	Yes
4EA1	FT	English Language Specification A (Papers 1 & 2 & Spoken language endorsement (transferred from previous series))	Yes	Yes
4EA1	GT	English Language Specification A (Paper 1 & Coursework 3 (transferred from previous series))	Yes	Yes
4EA1	HT	English Language Specification A (Paper 1 & Coursework 3 (transferred from previous series) & Spoken language endorsement)	Yes	Yes
4EA1	KT	English Language Specification A (Paper 1 & Coursework 3 (transferred from previous series) & Spoken language endorsement (transferred from previous series))	Yes	Yes
4EA1	JT	English Language Specification A (Paper 1 & Coursework 3 & Spoken language endorsement (transferred from previous series))	Yes	Yes

# 4ET1 entry codes

## ENGLISH LITERATURE

What entry options are available?

Specification			Availability	
Entry code	Option	Title	Jan 2019	Jun 2019
4ET1	A	English Literature (Papers 1 & 2)	Yes	Yes
4ET1	B	English Literature (Paper 1 & Coursework 3)	Yes	Yes
4ET1	BT	English Literature (Paper 1 & Coursework 3 (transferred from previous series))	Yes	Yes

# Prescribed editions for 4ET1

P. 36 of [specification](#)

## Appendix 4: Prescribed editions of set texts

Component 1: this is a closed book exam so students do not need a prescribed edition, however these are editions we recommend.

Title	Writer	Publisher	Edition	ISBN
<b><i>To Kill a Mockingbird</i></b>	Harper Lee	Arrow 50th Anniversary Edition	June 2010	9780099549482
<b><i>Of Mice and Men</i></b>	John Steinbeck	Penguin Red Classics New Ed Edition	January 2006	9780141023571
<b><i>The Whale Rider</i></b>	Witi Ihimaera	Heinemann; 1st Edition	February 2005	9780435131081
<b><i>The Joy Luck Club</i></b>	Amy Tan	Vintage; New Ed Edition	June 1991	9780749399573
<b><i>Things Fall Apart</i></b>	Chinua Achebe	Penguin Red Classics	January 2006	9780141023380

Component 2: students must have the prescribed edition

Title	Writer	Publisher	Edition	ISBN
<b><i>A View from the Bridge</i></b>	Arthur Miller	Penguin Modern Classics	March 2010	9780141189963
<b><i>An Inspector Calls</i></b>	J.B. Priestley	Penguin Modern Classics; New Ed Edition	March 2001	9780 41185354
<b><i>The Curious Incident of the Dog in the Night-time</i></b>	Mark Haddon and Simon Stephens	Methuen Drama	April 2013	9781408185216
<b><i>Kindertransport</i></b>	Diane Samuels	NHB Modern Plays (Nick Hern Books 2 Edition)	May 2008	9781854595270
<b><i>Death and the King's Horseman</i></b>	Wole Soyinka	Methuen Student Editions	July 1998	9780413695505
<b><i>Romeo and Juliet</i></b>	William Shakespeare	OUP Oxford; New Edition	September 2008	9780198321668
<b><i>Macbeth</i></b>	William Shakespeare	OUP Oxford; 1 Edition	March 2009	9780198324003
<b><i>The Merchant of Venice</i></b>	William Shakespeare	OUP Oxford; New Edition	March 2010	9780198328674
<b><i>Pride and Prejudice</i></b>	Jane Austen	Penguin Books; 1 Edition	September 2004	9780141439518



# Prescribed editions for 4ET1

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<b><i>Prejudice</i></b>		Edition	2004	
<b><i>Great Expectations</i></b>	Charles Dickens	Penguin Classics	April 2012	9780141198897
<b><i>The Scarlet Letter</i></b>	Nathaniel Hawthorne	Alma Classics	June 2015	9781847494214

# English Language A

# Reminders about approaching the papers

General:

The space allowed in the paper is an indication of the expected length of response. Avoid exceeding it.

Paper 1:

- Text One is the unseen text. Text Two is the anthology Part One text.
- Q1-3 (11 marks) are on Text One. Remind students to switch to Text Two for Q4 (12 marks). Q5 is on Texts One and Two.
- The wording of Qs 1-4 varies. Wording of Q5 is fixed ([see question summaries](#)).

# Reminders about approaching the papers

- Q4: students have thoroughly engaged with language and structure points for Text Two during the course, but must respond to the question specifics to reach higher levels: 'to create suspense and tension'; 'to show the difficulties faced'; to interest and engage the reader'; 'to convey her impressions of Bhutan'.
- Q6/7 writing: students must respond to both the statement and the specifics of the form, purpose and audience of the text they are invited to write.
- Students should not comment on images that accompany the texts.

# Paper 1: Approaching Q5 comparison

Some reminders:

- AO3 links & connections (ideas & perspectives and how they are conveyed) is only assessed in question 5.
- 22 marks are available over 5 levels which, after Writing, is the largest allocation of marks.
- **Plan** response to ensure good range of points are made.
- Students should aim to make a series of valid points of comparison (on, for example: content, theme, tone, purpose, narrative voice, language & structure), each supported with references from both texts.

# Paper 1: resuing Q4 material in Q5?

It might be possible to use some of the ideas covered in Q4 within Q5 but, of course, the command word in Q5 is '**compare**' and so the candidate would need to link the point made about Text Two in Q4 to a relevant point about Text One. For Q4 candidates are required to analyse language and structure and there is always a particular focus pertinent to that text e.g. how language and structure are used to create tension/engage the audience/present relationships etc whereas for Q5 candidates are asked more broadly to compare the ways in which the writers present their ideas and perspectives. The mark scheme for Q5 suggests that candidates could look at theme, language and/or structure for this but they could also consider features such as tone, viewpoint, purpose etc.

## Q5: what do L5 answers do?

- Compare ideas and perspectives and also 'how they are conveyed'
- Use discriminating references which are most relevant to the points being made. from across the whole of the two texts.
- If references are not discriminating they tend to be anything that may illustrate a point and may just move through the texts chronologically. Students who plan before writing are more likely to be discriminating than those who work chronologically and pick 'the first thing' they come to.
- Discriminating references are those that are especially useful to illustrate a point: think 'why am I including this reference or quotation?' and 'How is it illustrating the writer's idea or perspective?'

# Q5: what do L5 answers do?

Exemplar offered from summer 2018.

Commentary:

S5E	0444002231663	Level 5: 21
	The student presents an astute analysis of a comprehensive range of comparisons; references are discriminating and fully support the points made. This response is a high Level 5 and just misses full marks because of the abrupt and incomplete conclusion.	



# Taking another look at AO2

A few reminders:

- in Paper 1, Q4 there are 12 marks available over 5 levels for AO2.
- in Paper 2, Q1 there are 18 marks available over 5 levels for AO2.
- On both papers, a specific question is asked (the wording is not repeated each series), but in both cases, students have been taught the texts.
- Students need to comment on both language and structure.

# AO2 pointers for all students

A few reminders:

- Students do need to make sure they are considering what the impact on the reader is.
- They should try to go beyond the 'make the reader read on', or 'to make it interesting for the reader' - which will rarely indicate an answer higher than Level 3.
- Will decide on who the reader is and how they are being addressed.

# AO2 What do L5 responses do?

- Consider the type of text the extract is from, and how this is designed and created for the reader it is written for.
- Use discriminating references, specific examples across the text that link to their point, rather than commenting on every feature seen.
- It can be tempting for students to look out for the usual features of language (alliteration, personification, simile, metaphor) and structure (lists, repetition, short sentences, questions) and these can work well.
- But L5 responses will select features to analyse which are more nuanced, for example subtle alertness to pronoun variation in summer 2018 on Q4:

Along with the movement between 'we' to show togetherness and 'I' to show the writer's personal involvement earlier in the extract, in the final paragraph Macdonald includes a description of herself in the third person, showing how the man would have seen her and the reader is invited to pity the woman alongside him.

# English Literature

# Reminders about approaching the papers

## General

- Write responses in correct answer spaces.
- Remember where AOs are assessed write on them in the right section.

## Paper 1

- Students are provided with a booklet with all the Part 3 anthology poems in the question paper. Centres do not need to provide a clean copy of the anthology in the exam.
- Section B: Anthology poems: students always have a choice of 2 questions, 1 of which names 2 poems and the other which names 1 poem and gives them a free choice of the second poem.
- AO3 'links and connections' is only assessed on the anthology poetry question (AO2: 15 and AO3: 15 marks)

# Reminders about approaching the papers

## Paper 1

- Use short or selective quotations & always comment on the effect (PETER: point, evidence, technique [if known], effect on reader)
- Section C: AO4 context is assessed on Modern Prose (20 marks for AO1 and 20 marks for AO4 context). Students are not expected to physically devote an equal number of words to AO1 and AO4. They should integrate context points where they are relevant to the points being made in relation to the question focus.
- Avoid over-reliance on historical context & approaches where there are limited references to the question focus and the text itself. Encourage candidates to explore and provide examples from across their chosen text, not just one area.
- Avoid relying too heavily on film versions of texts, as these are often different to the novel. If supporting classroom teaching with the film, do make sure that candidates are aware of the differences and that they are being assessed on the reading of the novel.

# Reminders about approaching the papers

## Paper 2

- Section A Modern Drama: comment on language and provide examples.
- Section B: Literary Heritage Texts. This is the other section where context is assessed (10 marks for AO1, 10 for AO2 and 10 marks for AO4 context). Students should integrate context points where they are relevant to the points being made in relation to the question focus.

## Coursework

- Avoid too complex/restricting title wording, to avoid making the tasks difficult to handle.
- Use past papers and sample materials for title ideas and adapt questions.

# AO2 'language, structure and form'

Teachers & students usually have a wide repertoire of aspects of language to comment on ('linguistic': use of adjectives, adverbs, compound nouns; use of direct speech etc, lexical, 'literary' alliteration, personification, metaphor, simile etc).

They have a narrower sense of what to say on structure. Some quick ideas below.

Structure can be commented on at sentence, paragraph & whole text level & there are some elements (like the use of sentence structure), which can be commented on in either category, but the focus or way of describing might be different according to whether the student is commenting on language or structure e.g. 'the use of a short, simple sentence as a single paragraph has X effect' [sentence structure as 'structure'] or 'the use of a simple sentence to describe the runner's feelings here, in contrast to the complex sentences used in the rest of the paragraph, emphasises the impact the event had on him.'



# AO2 'language, structure and form' cont'd

## **Sentence level**

Sentence structure & length (simple, compound, complex, question, exclamation)

## **Paragraph level**

Length, use of discourse markers to link ideas within the paragraph

## **Text level**

Use of opening/development/close; use of discourse markers to link ideas between paragraphs; comparative length of paragraphs within the whole text; plot development; comparative length of chapters; use of epigraphs; use of 'books' or sections within novels; amount of space devoted to particular aspects of the text (e.g. themes, characters, historical background); use of framing devices; or chronological versus non-chronological development

# AO2 ‘language, structure and form’ cont’d

The boundary between structure and form can be fluid. It’s not important to distinguish between form and structure explicitly (i.e. make sure you have form and structure points) but it is important to have both language and structure/form.

Form may well effectively be ‘genre’:

Poetry: sonnet, lyric, ballad, haiku, villanelle etc

Prose: coming-of-age, historical, detective; or novel, short story, fiction, non-fiction etc

Genre like comedy/tragedy/history might go across different literary genre: prose or drama.

# 4ET1 01 Poetry: support for comparison

- Use the '[moplist](#)' provided to compare any 2 poems. Adapt this adding a third comparison column?
- How best to structure a comparative poetry response? See [lesson plan](#).
- Let's look at script S8 from the pre-recorded exam feedback training (summer 2018).

# 4ET1 01 Poetry: support for comparison

- Commentary for S8:

## **S8 Question 2 Anthology Poetry Doc id ending 460859**

This exemplar is an assured and discriminating response. The candidate explores specific words and phrases and a wide range of ideas. There is confident application of terminology and focus on the question is maintained. The candidate begins with comments about confidence and the use of sarcasm when Agard appears to be 'mocking the people'. The candidate continues by considering the use of questions and answers, feelings of discomfort and alienation, contrasts, confusion, plant imagery and much more. The ideas are perceptive and comprehensive.

Level 5, 30 marks (Above and beyond)

# 4ET1 : support for context

The [specification](#) (p. 12) provides a summary of possible context areas.

## **Understanding the relationship between a text and its context (AO4)**

There are different kinds, or categories, of context which affect writers' work and the reader's response to it. Teaching should include:

- the writer's own life and individual situation, including the place and time of writing, only where these relate to the text
- the historical setting, time and location of the text
- social and cultural contexts (for example, attitudes in society; expectations of different cultural groups)
- the literary context of the text, for example, literary movements or genres
- the way in which texts are received and engaged with by different audiences, at different times (for example, how a text may be read differently in the 21st century from when it was written).

# 4ET1 : support for context, e.g. 'Macbeth'

The [Getting Started Guide](#) provides an overview of context for each text, e.g. for 'Macbeth':

*Macbeth* by William Shakespeare (NEW)

## **Context and content**

- *Macbeth* is Shakespeare's shortest tragedy and was probably written in 1606.
- James I of England (already James VI of Scotland) was king, having assumed the throne of England in 1603.
- James favoured Shakespeare's company of actors and it is likely that many elements of 'Macbeth' were written to please him.
- The Divine Right of Kings was the belief that a king is appointed by God and that anyone who interfered with this was going against God. When Macbeth kills Duncan, the kingdom of Scotland and nature itself are disturbed. In this manner, Shakespeare supported this belief.
- Additionally, the lineage of James was reported to have come from Banquo's line, so for his line to go on to the 'crack of doom' would certainly have flattered the king.
- James was also interested in witchcraft and wrote his own book on the subject, called 'Daemonologie'. Witches were feared at the time the play was written and the involvement of the witches in the downfall of Macbeth was timely and popular.
- James believed that his ship had once been attacked by witches who drove it off course as they were able to control the winds.
- The play is based on an original story by Holinshed, but Shakespeare changed many details of this source when writing his play.

# 4ET1 : support for context, e.g. 'Macbeth'

Any teaching resource/school edition/Arden edition will have extensive notes on the play's context. Typical areas covered are:

- The Divine Right of Kings
- Monarchs as Shakespeare's patrons & the effect that may have had on his plays
- Traditions of monarchs being present on stage during the staging of his plays
- Attitudes to witches & demonology (James I)
- How Shakespeare's plays were staged at the Globe during his lifetime
- Literary context: 'Macbeth' as a tragedy vs Aristotle's ideas about tragedy
- 'Macbeth' in the context of all of Shakespeare's plays

## 4ET1 : support for context, e.g. 'Macbeth'

For students it's a question of being able to use the learning around context in meaningful ways in their responses to the question focus rather than 'bolting on' unthinkingly. In coursework (in contrast to an exam, they have plenty of time to think about this & interweave contextual ideas).



# Questions and answers?

# Your dedicated Subject Advisor

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