

# International GCSE

## English Language A (9–1) (Modular)

### Getting Started Guide

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Pearson Edexcel International GCSE in English Language (Modular) (4XEA1)

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Issue 1



# English Language (Modular) (4XEA1)

## Getting Started Guide



*Through initiatives such as onscreen marking and administration, Pearson is leading the way in using technology to modernise educational assessment, and to support teachers and learners.*

*This guide is Issue 1. We will inform centres of any changes to this issue. The latest issue can be found on the Pearson Edexcel website:*

*<https://qualifications.pearson.com/>*

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## Contents

Introduction .....	4
Key features of the qualification .....	5
Qualification overview .....	7
Text guidance .....	11
Assessment guidance .....	23
Understanding assessment – Assessment Objectives support and planning .....	27
Delivery of the qualification – transferable skills .....	42
Planning .....	43
Course Planner .....	45

# English Language (Modular) (4XEA1)

## Getting Started Guide



## Introduction

This Getting Started Guide provides an overview of our International GCSE English Language (Modular) qualification, to help you get to grips with the changes to content and assessment, and to help you understand what these mean for you and your learners.

Our package of support to help you plan and implement the specification includes:

### Planning

We will provide a course planner and an editable scheme of work that you can adapt to suit your department. We also provide training for international schools.

### Teaching and learning

To support you in delivering this new specification, we will provide suggested resource lists and suggested activities.

### Understanding the standard

Sample Assessment Materials and Extra Assessment Materials will be provided.

### Tracking learner progress

**ResultsPlus** provides the most detailed analysis available of your students' examination performance. It can help you identify topics and skills where students could benefit from further learning. We will also offer **examWizard**, which is a free exam preparation tool containing a bank of past Edexcel exam questions, mark schemes and examiners' reports for a range of GCSE and GCE subjects.

### Support

Our subject advisor ensures that you receive help and guidance from us. You can sign up to receive updates at <https://qualifications.pearson.com/en/forms/subject-advisor-updates-for-teachers-andtutors.html> or contact us using the support portal <https://support.pearson.com/uk/s/qualificationcontactus>.

### Resources

Print and online student resource, 100% matched to the curriculum, featuring comprehensive coverage of all topics. Specifically developed for international learners, it includes signposted skills and teacher guidance on the application of the Pearson Progression Scale, as well as online teacher support.



## Key features of the qualification

Our new International GCSE in English Language (Modular) is designed to closely align to our existing International GCSE in English Language. It covers the same content and is assessed in the same way as our existing qualification. The Modular qualification breaks the journey into units with an exam at the end of each unit, so students can sit their exams when they feel prepared and ready. It also allows learners to take advantage of multiple re-sit opportunities if needed.

The Modular route provides learners with a sensible and authentic form of assessment that reflects how today's students sit other high stakes assessments in their lives, (i.e., when they are ready), such as driving tests, or tests of English proficiency. Spreading their examination load across exam series provides more opportunities to demonstrate their skills and abilities and to receive feedback to help improve their performance and secure the overall grades they need to progress.

### How Modular International GCSEs work:

- **Units can be assessed in any exam series:** In the Modular route, there are no restrictions on students taking units together; all units can be treated separately, and they can be taken in any International GCSE exam series.
- **No time limits on the qualification:** Students can take and re-sit individual unit assessments in any series. This means students have more opportunities to get feedback to improve their performance and get the grades they need to progress.
- **Students 'cash in' unit results when ready:** Once a student has all their unit results for the qualification they are taking, they 'swap' those for a grade – this is called 'cashing in'. To cash in, all units must have been entered.

# English Language (Modular) (4XEA1)

## Getting Started Guide



### Why choose Pearson Edexcel International GCSE in English Language (Modular)?

#### Designed for international students

In the same way as the Linear options for **Pearson Edexcel International GCSE in English Language (Specifications A and B)** do, the Modular option uses the anthology texts in the ***Pearson Edexcel International GCSE English Anthology***. These texts remain engaging, suitable for all students and include a diverse range of international authors.

#### Comparability alongside flexibility

We continue to provide alternative assessment routes to suit different school and student needs across the world. The Modular qualification offers some different question sets compared to the Linear option alongside some common items. The Modular option offers wider flexibility for the examination route.

#### Consistency of broad and deep development of students' skills

Keeping elements of the design of the Linear Pearson Edexcel International GCSE (9–1) English Language qualification aims to extend students' knowledge by broadening and deepening skills. As with the Linear qualification, students develop their ability to:

- read and respond to materials from a variety of sources
- make comparisons between texts and analyse the ways in which writers achieve their effects
- construct and convey meaning in written language, matching style to audience and purpose.

#### Development of spoken language skills

Students are able to develop their speaking and listening skills through an optional endorsement.



## Qualification overview

### Qualification Overview

#### **The differences between Pearson Edexcel International GCSE (9–1) English Language Linear and Modular**

The key differences between Pearson Edexcel International GCSE (9–1) English Language Linear and Modular are that Modular is only assessed through examination, with no optional coursework route, whereas Linear has either 2 exams or 1 exam and coursework. Students are assessed on both anthology and unseen texts in both routes.

The Modular qualification, 4XEA1, has been designed based on the existing Linear counterpart. There is no change to the existing qualification design when developing the new Modular route. This includes content, assessment model, Assessment Objectives, paper weightings, question types and paper design which all remain the same as the Linear option.

# English Language (Modular) (4XEA1)

## Getting Started Guide



Students must complete both units.

<b>Non-fiction Texts and Transactional Writing</b> <b>(60%)</b> <b>2 hours 15 minutes</b>	<b>Poetry and Prose Texts and Imaginative Writing</b> <b>(40%)</b> <b>1 hour 30 minutes</b>
<p style="text-align: center;"><b>Section A: Reading</b></p> <p><b>Comparison of one non-fiction text from Part 1 of the <i>Pearson Edexcel International GCSE English Anthology</i> and one previously unseen text</b></p> <p>Short and long answer questions related to a non-fiction text from Part 1 of the <i>Pearson Edexcel International GCSE English Anthology</i> and one previously unseen extract.</p> <p>Extracts will be up to 2000 words in total.</p> <p>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.</p>	<p style="text-align: center;"><b>Section A: Reading</b></p> <p><b>Prose or poetry from Part 2 of the <i>Pearson Edexcel International GCSE English Anthology</i></b></p> <p>One long answer question related to a fiction text from Part 2 of the <i>Pearson Edexcel International GCSE English Anthology</i>.</p> <p>Extracts will be up to 1000 words.</p> <p>The response will be rewarded for achievement of two Assessment Objectives.</p>
<p style="text-align: center;"><b>Section B: Writing Transactional writing</b></p> <ul style="list-style-type: none"> <li>• Choice of two tasks</li> <li>• Tasks could be newspaper/magazine articles, letters, speeches etc</li> <li>• Assessing writing for audience and purpose, tone, style and register as well as grammatical and structural features, vocabulary, sentence structure, spelling and punctuation</li> </ul>	<p style="text-align: center;"><b>Section B: Writing Imaginative writing</b></p> <ul style="list-style-type: none"> <li>• Choice of three tasks</li> <li>• One task will include images as an optional stimulus for learners</li> <li>• Assessing writing for audience and purpose, tone, style and register as well as grammatical and structural features, vocabulary, sentence</li> </ul>
<p><b>Spoken language endorsement:</b></p> <ul style="list-style-type: none"> <li>• Demonstrate presentation skills in a formal setting</li> <li>• Listen and respond appropriately to spoken language, including to questions and feedback on presentations</li> <li>• Use spoken Standard English effectively in speeches and presentations</li> <li>• The Spoken Language Endorsement is <b>optional</b>. If a student completes the endorsement, it will appear on their certificate as a separately reported grade</li> </ul>	

# English Language (Modular) (4XEA1)

## Getting Started Guide



### Content Overview

The Modular specification, 4XEA1, will have some different questions to the Linear paper and some questions that will be common. Papers are designed in this way to maintain comparability between the Linear and Modular routes whilst ensuring there is a defined proportion of difference between the two papers.

**Unit 1** has two sections, Reading and Writing.

#### Section A: Reading

The Reading section will ask students to read and respond to one non-fiction text from the *Pearson Edexcel International GCSE English Anthology* and one non-fiction unseen text.

#### Section B: Writing

The Writing section will ask students to produce a piece of transactional writing, for example a review, a letter, a speech. There will be two tasks to choose from.

**Unit 2** has two sections, Reading and Writing.

#### Section A: Reading

The Reading section will ask students to read and respond to one prose OR poetry text from the *Pearson Edexcel International GCSE English Anthology*.

#### Section B: Writing

The Writing section will ask students to produce a piece of imaginative writing from a choice of three tasks.

# English Language (Modular) (4XEA1)

## Getting Started Guide



### Assessment Objectives and Codes

Assessment Objective		Unit 1: 4WEA1/01	Unit 2: 4WEA2/01
AO1	Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Assessed in Questions 1, 2 and 3	Assessed in Question 1
AO2	Understand and analyse how writers use linguistic and structural devices to achieve their effects.	Assessed in Question 4	Assessed in Question 1
AO3	Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed.	Assessed in Question 5	Not assessed in this unit
AO4	Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.	Assessed in EITHER Question 6 or 7	Assessed in EITHER Question 2, 3 or 4
AO5	Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.	Assessed in EITHER Question 6 or 7	Assessed in EITHER Question 2, 3 or 4



## Text guidance

### Notes on the non-fiction texts from Part One of the *Pearson Edexcel International GCSE English Anthology*

*For each of the texts we have provided information on context and content. It is useful for students to have a broad understanding of the context of a text in order to understand its content. Students will not be assessed on context.*

From *The Danger of a Single Story* by Chimamanda Ngozi Adichie

**Context and content:** Chimamanda Ngozi Adichie is a Nigerian writer whose novels are inspired by Nigerian history. In this very powerful speech, delivered in Oxford in 2009, she warns that we risk serious cultural misunderstandings if we are aware of only a “single story” for each person and country and forget that everyone’s lives and identities are composed of many overlapping stories. She uses her personal experiences to warn, guide and advise us all.

**Themes:** Themes include: dangers of stereotyping; cultural identity; narrow-mindedness; ill-informed judgement; the power of stories.

**Structure:** The speech takes us chronologically through key times in the writer’s life. It starts with Adichie’s recollections of her early reading of western stories and how they influenced her own youthful writing. She then recalls her introduction to African literature and how she realised there was no “single story of what books are”. There is a narrative and reflective approach as we are taken through Adichie’s experiences in Nigeria, when she went to America as a student, where she faced her room mate’s stereotypical expectations of her, and then as a visitor to Mexico, where she herself was guilty of stereotyping. There is effective use of short, one-sentence paragraphing to emphasise key points, including her final polemical point. There are patterning and repetition in sentence and final structures.

**Language:** Key features include: generally very straightforward vocabulary choices, look for examples of listing, repetition, use of singular and plural personal pronouns.

# English Language (Modular) (4XEA1)

## Getting Started Guide



From *A Passage to Africa* by George Alagiah

**Context and content:** George Alagiah was a television reporter who was born in Sri Lanka and moved to Britain at a young age. In this powerful and emotional article, he gives a brutally honest account of the famine in Somalia in the 1990s and the suffering of the people that he encountered there.

**Themes:** Themes include: poverty, starvation and suffering; the contrast between the lives of the starving Somalians and the readers at home; hopelessness; helplessness; guilt; loss of dignity; the role of the observer/journalist; desensitisation to suffering.

**Structure:** There is a one-sentence introductory paragraph and then the writer zooms in on the tales of individuals. Several paragraphs begin with “There was...” and then there is a one-sentence fragment paragraph “And then there was the face I will never forget” - the focus is on the old man whom Alagiah addresses directly and humbly in the final paragraph.

**Language:** Key features include: use of powerful adjectives (look at opening sentence); sensory imagery (smell); rhetorical questions; repetition (rotting); imagery of journalists as predators – all combine to create pathos, pity and shock in the reader.

From *The Explorer’s Daughter* by Kari Herbert

**Context and content:** Kari Herbert is a British travel writer, photographer and television presenter who, as a small child, lived among the Inughuit people in the harsh environment of the Arctic. In 2002 she revisited the area, staying near Thule, a remote settlement in the snowy wastes of north Greenland. In this text she writes about her experience of watching a hunt for the narwhal, a toothed whale, and how she is torn between respect for the bravery of the hunters, and an understanding of the people’s need for food, and admiration and awe for the narwhals.

**Themes:** Themes include: the ethics of hunting; respect for the natural world; hardships of life in the Arctic; the relationship between the hunter and the hunted.

**Structure:** The text begins as a narrative recount, drawing the reader into the story but ends with a consideration of the ethical issues of hunting. The viewpoint changes from that of the observers to that of the narwhals themselves, thus building tension. The final sentence with its use of a very strong qualifier, “absolute necessity” gives the writer’s final thoughts.

**Language:** Key features include: there is a balance of language to engage, excite and inform; there are examples of technical vocabulary but also powerful and emotive words and some poetic imagery, often visual, with use of similes.

# English Language (Modular) (4XEA1)

## Getting Started Guide



### **"Explorers or boys messing about?"** by Steven Morris

**Context and content:** Steven Morris is a reporter for the broadsheet newspaper the Guardian and in this extract from an article published in 2003, he gives an account of two hapless “explorers”. It is clear in the derisive and indignant tone adopted that he feels that not only were they foolhardy but careless of the risks and costs involved in saving them.

**Themes:** Themes include: social responsibility; nature of courage; consequences of reckless behaviour.

**Structure:** Like many newspaper articles, this is made up of a number of very short paragraphs. The first paragraph makes reference to a previous unsuccessful expedition but then the article quickly provides the 5 Ws (who, what, when, where, why) of the event. Some background information about the two men is then provided and, towards the end of the article, quotations from their spokesperson and some unimpressed experts are included.

**Language:** Key features include: the language used is simple and straightforward but carefully selected to convey the writer’s opinion. The title with its alternative term of “boys” for the two men and the dismissal of their expedition as “boys messing about” sets the tone; other words are chosen to show disapproval, e.g. “farce” or doubt about the men’s “claimed” qualifications. There are also words such as “threatened” and “tragedy” that serve to show the serious implications of what was attempted.

### From **127 Hours- Between a Rock and a Hard Place** by Aron Ralston

**Context and content:** Aron Ralston is an American outdoorsman. Whilst hiking through a canyon in Colorado in 2003, his arm (which he eventually amputated with a blunt pocket knife) became trapped under a boulder. His experiences were made into the film ‘127 Hours’. In this account he describes the build up to the accident and the horrifying moments following it.

**Themes:** Themes include: survival; danger; pain; fear; determination.

**Structure:** The extract takes the reader straight into the action of the canyon hike; the first four paragraphs explain, in a matter-of-fact manner, the techniques employed in manoeuvring through narrow passages with reference to the author’s current location, with a moment of tension as a chockstone “teeters” under his weight. In paragraph 5, as the boulder falls, the drama builds rapidly and the final three paragraphs describe the horror of the accident. Each of these paragraphs ends with a very short emphatic statement. There is repeated use of ellipsis, short sentences and listing.

**Language:** Key features include: initially the language is informative and a number of technical terms are employed. The language changes with the accident to become more emotive with references to fear, hope, disbelief and anxiety, and violent verbs such as “smashes” and “crushes”. There is repeated use of alliteration and references to time.

# English Language (Modular) (4XEA1)

## Getting Started Guide



### **"Young and Dyslexic"** by Benjamin Zephaniah

**Context and content:** Benjamin Zephaniah was a British-Jamaican author who has written novels and plays but is probably best known for his poetry. In this article published in the Guardian Online in October 2015 he gives an account of how he got into trouble in school, in part because of his dyslexia, but how he later learned to read and write and became a successful author. The piece is informative but also offers advice to others who may be dyslexic. The tone varies between calm, defiant, confident and reassuring.

**Themes:** Themes include: overcoming obstacles in life; respect; the education system; building confidence.

**Structure:** Zephaniah starts with a negative statement but then turns it round into a positive, which sums up the piece as a whole. He then describes his struggles at school and how his dyslexia, a condition not recognised at the time, caused problems and there is use of direct speech to convey this forcibly. He moves on chronologically to talk of his time at borstal and then to learning to read and write at 21, when he discovered the nature of his difficulties. In relating his own experiences of living with dyslexia, he then talks of the upside and addresses dyslexic people directly, stressing how their issues with reading and writing can lead to enhanced creativity. The piece ends with a rhetorical question that leaves the non-dyslexic reader thinking.

**Language:** Key features include: the piece begins with a strong verb ("suffered") to describe how Zephaniah felt as a child and there are negative and positive adjectives listed in the first paragraph that reflect different teachers' attitudes. There is extensive use of the singular personal pronoun "I" but at times there is use of "we" and "us" to show connection with the readers. Language is generally formal but there is use of colloquialisms such as "kids" and "don't be heavy on yourself".

### From ***A Game of Polo with a Headless Goat*** by Emma Levine

**Context and content:** Emma Levine is a British writer and photographer who also describes herself as "an adventurer specialising in sporting culture, from South Asian cricket to an obsession with traditional Asian sports". In this extract, she gives a gently humorous account of a donkey race in Pakistan.

**Themes:** Themes include: the seriousness with which sport can be viewed; cultural traditions.

**Structure:** The text is essentially chronological in that we enter before the race and follow it through to its conclusion. It begins with immediacy as the writer is already driving off to film the race without any preamble. The slow pace of the opening is contrasted later with the speed of the donkeys. There is use of ellipsis to indicate the editing of parts of the race from the account and excitement builds as the speed increases further towards the end of the race. An abrupt short sentence, following a complex sentence, indicates the end of the race. The text comes full circle and ends with humour. Structurally the text entwines three races: the donkey race; the race to get the pictures taken and the spectators who race.

# English Language (Modular) (4XEA1)

## Getting Started Guide



**Language:** Key features include: hyperbole is used to emphasise the waiting time, “eternity”; there is use of repetition to build anticipation, “Coming, coming” and a complex sentence further builds tension. There is use of language relating to sight and sound.

From *Beyond the Sky and Earth* by Jamie Zeppa

**Context and content:** Jamie Zeppa is a Canadian writer and college professor. In 1999 she published this memoir of her experiences working as a lecturer in English in Bhutan, a Buddhist country in South Asia bordered by China and India. The title of the book is derived from an expression of thankfulness in the Bhutanese language, which means “I am thankful to you beyond the earth and sky”.

**Themes:** Themes include: exploring different cultures and places, new beginnings, change.

**Structure:** This personal travel narrative begins with a description of the country’s landscape and switches between the past tense, as the journey from Canada is recalled, and the present tense as Zeppa takes the reader into the immediacy of her first night and day in Thimpu. There are pithy character sketches of two fellow Canadian teachers, a detailed description of the city and a discussion of the qualities of the Bhutanese people. The final two paragraphs move back into the past tense as we are provided with a brief history of Bhutan. The text ends with Zeppa’s statement of “admiration” for the country.

**Language:** Key features include: there is much factual, informative language that is enlivened by lively description, full of repetition, listing, carefully-chosen adjectives and verbs that evoke a sense of place. The traditional names of Bhutan and its districts are poetic and suggestive of the beauty to be found there.

From *H is for Hawk* by Helen MacDonal

**Context and content:** Helen MacDonal is an English writer and naturalist. Her book *H is for Hawk*, which was published in 2014 and won several awards, is a memoir that describes the year she spent training a goshawk (Mabel) following the sudden death of her father. It shows how this experience with the hawk helped her to cope with her overwhelming grief. The extract deals with her first meeting with Mabel.

**Themes:** Themes include: anticipation, hope, fear, desperation and panic, the wildness of nature, respect.

**Structure:** The piece covers just a few minutes of time. It starts quite calmly but tension builds with the use of very short sentences as the first hawk is released. Within the text two long paragraphs are used to describe each of the hawks as they are released and there is a great deal of listing as first impressions are swiftly made. The shock realisation that the first hawk is the wrong one is signalled by four short sentences set apart in a brief paragraph, followed by the single-word exclamation “Oh”. The horror at the appearance of the second hawk with the panicked repetition of “This isn’t my hawk” links to the opening paragraph. The piece ends on a note of high suspense as she pleads in desperation to swap hawks and the reader, along with the author awaits the decision. (She is allowed to have the first hawk!)

# English Language (Modular) (4XEA1)

## Getting Started Guide



**Language:** Key features include: the language is dense, rich, precise and poetic with reference to sight, sound, touch and many examples of alliteration, assonance, similes and metaphors. Look for contrast between the actions of the hawk and the man and contrast between the two birds and reference to Greek tragedy at the end.

From *Chinese Cinderella* by Adeline Yen Mah

**Context and content:** Adeline Yen Mah is a Chinese-American author and physician. She grew up in Tianjin, Shanghai and Hong Kong. Her mother died shortly after her birth and so she was considered bad luck. The sub-title of this autobiography is 'The Secret Story of an Unwanted Daughter' and the book tells of the harsh treatment she received from her father and stepmother. In this extract she receives some rare praise from her father but she clearly shows a difficult relationship.

**Themes:** Themes include: parent/child relationship, parental control, ambition, education, role of women.

**Structure:** The form is a straightforward first person narrative. At the start the author is distracted by thoughts that she will be made to leave school; the pace picks up with direct speech as Adeline, to her fear and surprise, is summoned home. There is tension as she anticipates the meeting with her father and relief as he is in a good mood. The newspaper article telling of her success is printed in full. The text ends with the exchange between Adeline and her father, which clearly demonstrates their relative positions of power and submission and ends with her agreeing to study what he has chosen for her.

**Language:** Key features include: consider use of rhetorical questions, repetition. Look for words that convey her nervous anticipation. Her father uses a number of words that indicate commands. There are a number of examples of alliteration, similes and the hyperbole of "the Holy of Holies" to describe her father's room. Language generally is not complex (this version of her autobiography was adapted from the original for a younger audience).

# English Language (Modular) (4XEA1)

## Getting Started Guide



### Notes on the poetry and prose texts from Part Two of the *Pearson Edexcel International GCSE English Anthology*

#### **"Disabled"** by Wilfred Owen (1893-1918)

**Context and content:** Owen fought in the First World War and wrote a number of poems in which he describes the horrors and suffering of war. This is a poignant poem, written in 1917, in which a young man reflects on his current situation of living in a hospital for wounded soldiers and compares his bleak existence now to his life before the war when he was strong, active and popular.

**Themes:** Themes include: naïveté of youth; loss and regret; rejection and abandonment; despair; cruelty and destruction of war; contrast between the fantasy and harsh reality of being a soldier.

**Structure:** Seven stanzas of irregular length. There is no strict rhyme scheme but examples of words rhyme within two or three lines of each other and within the stanza. Owen links the narrative from verse to verse by overlapping rhyme patterns into new stanzas, for example 'grey' and 'day' in stanza one rhyme with 'gay' in the second verse. The poem moves from a description of the young man sitting alone at the hospital to his past, carefree life to the horror of the injury on the battlefield and then back to the past. Towards the end we are taken back to the hospital and the final two haunting rhetorical questions that leave the reader, as well as the young man, contemplating his future.

**Language:** Key features include: references to time, contrast between the pleasures of his past life, the horrors of his injuries and his lonely situation now; words conveying sound: alliteration; repetition; similes; colour contrasts – "grey" of his suit, "purple" of his blood; powerful verbs especially those describing the injuries; young man known only as "he" – anonymous but also stands for every wounded soldier; change from past to future and present tenses.

#### **"Out, Out"** by Robert Frost (1874-1963)

**Context and content:** Robert Frost was one of the major American poets of the 20th century. His poetry is based mainly on the life and scenery of rural New England. The setting of this poem, which was written in 1916, is a farm and, although the scenery around the farm is beautiful, life is too hard for it to be enjoyed fully by the family, even by the young son, who has to work all day cutting up wood with a buzz-saw. The tragedy of the accident was based on a real-life event that Frost read about in a newspaper and in this poem it is presented with a mix of compassion and pragmatism.

**Themes:** Themes include: hardship of rural working life; family tragedy; brevity/fragility of life.

**Structure:** The poem consists of a single stanza. It is written in 'blank verse', with five stresses to a line (iambic pentameter) and a lack of formal rhyme scheme. This form is one which suits the conversational tone. The poem can be seen as realistic, shocking and dramatic. The title is a quotation from near the end of Shakespeare's play, *Macbeth*. Macbeth has just learned of the death of his wife and reflects on the brevity and futility of life: 'Out, out, brief candle!' With his reference to this, Frost creates drama and sympathy for the waste of a young life. The poem opens immediately with the tool that will kill the boy presented in a sinister way and then takes us through the course of the accident and its aftermath.

# English Language (Modular) (4XEA1)

## Getting Started Guide



**Language:** Key features include: simple and everyday vocabulary; use of direct speech; sound; smell; alliteration; onomatopoeia; repetition; imagery (personification etc.).

**"An Unknown Girl"** by Moniza Alvi (1954- )

**Context and content:** Moniza Alvi was born in Pakistan but moved to England at a young age. In this poem, the narrator, who could be Alvi herself, describes the experience of having a henna tattoo of a peacock drawn on her hand by a young girl in a bazaar in India. Throughout, there is a tone of longing, yearning and warmth.

**Themes:** Themes include: quest for cultural identity; contrast between Eastern and Western cultures; sense of belonging; relationship with the familiar and the unknown.

**Structure:** The poem is written in free verse with short lines, possibly creating a fast rhythm that reflects the busy pace of the bazaar. There is a change from present tense to future tense at the end of the poem. The poem takes us straight in to the bazaar and what is happening; the poet moves on to describe the scene and the event in greater detail and then reflects on culture, identity and the long-lasting effect of her trip, returning in the last two lines to the girl and the bazaar.

**Language:** Key features include: use of colour and light; references to the senses; use of similes; metaphors and personification; assonance; repetition; lexis that suggests the Indian context.

**"The Bright Lights of Sarajevo"** by Tony Harrison (1937- )

**Context and content:** Tony Harrison is a leading British poet and playwright. This poem is one that he wrote for the Guardian newspaper during the Bosnian war, which was fought between the Serbs and Croats who lived there. In this poem he describes how young people continue to meet in the dark and court despite the conflict that has raged around them.

**Themes:** Themes include: the strength and urgency of love; the deprivations and destruction caused by war.

**Structure:** The poem is written in one long stanza made up of linked clauses that form rhyming couplets, which provide a steady rhythm that, due to the enjambment, seems to almost reflect the natural pattern of speech. The description at the start of the bread shop queue is revisited in a shocking manner later on when reference to how such a queue was once attacked and massacred is made. Contrasts are made between the beauty of the natural world (the sky) and the man-made destruction below.

**Language:** Key features include: uncomplicated expression with little in the way of figurative language, which seems to emphasise the everyday nature of the horror; lexis relating to darkness and light; alliteration.

# English Language (Modular) (4XEA1)

## Getting Started Guide



### *"Still I Rise"* by Maya Angelou (1928-2014)

**Context and content:** Maya Angelou was an African-American female poet. In this poem, first published in 1978, she presents us with a strong black female narrator willing to speak up for herself, for other living black people, and even for her black ancestors. She directly addresses those responsible for the oppression and mistreatment suffered by black people, both in the present and in the past, and refuses to be bowed down by it. The tone is confident, forceful, optimistic and even humorous at times.

**Themes:** Themes include: hope and determination in the face of oppression; affirmation of human spirit; endurance; pride; strength.

**Structure:** The poem is made up of seven stanzas of four lines with a regular abcb rhyme scheme that changes very dramatically at the end to a 15-line crescendo, with four rhyming couplets interspersed with the repetition of the two-word line "I rise" seven times. In each verse the poet declares that she will not be downtrodden, despite whatever is thrown at her.

**Language:** Key features include: plenty of imagery-similes and metaphors; repetition; repeated use of personal pronouns; rhetorical questions; colloquial vocabulary; contrast between words suggesting confidence and pride and those suggesting control, hatred and subjugation.

### *"The Story of an Hour"* by Kate Chopin (1850-1904)

**Context and content:** Kate Chopin was an American writer and the focus for much of her work was marriage, women, and independence. This story, written in 1894, tells of Louise Mallard, who is informed that her husband has been killed in a train accident. She appears to be grief-stricken at first but then begins to think with excitement of the freedom that she could now enjoy. However, shortly afterwards her husband returns home – he was not involved in the railway disaster after all – and the shock and loss of her anticipated future kill her, as she has a weak heart. Ironically, other characters in the story believe she has died from joy.

**Themes:** Themes include: the oppression that can take place within a marriage; independence and freedom (symbolised by the open window she gazes through).

**Structure:** The story covers just one hour of Louise's life and is made up of a number of short paragraphs that reflect the hectic thoughts of Louise's last hour; her husband's unexpected return and her shocking and sudden death provide a sharp twist at the end.

**Language:** Key features include: the writing style is almost poetic; repetition is used to highlight important points (e.g. the words "open" and "free"); alliteration; internal rhyme.

# English Language (Modular) (4XEA1)

## Getting Started Guide



### **"The Necklace"** by Guy de Maupassant (1850-1893)

**Context and content:** Guy de Maupassant was a French author and the story was first published in 1884. It tells of a young woman, Mathilde Loisel, who is dissatisfied with her life and longs to be part of the wealthier elite in society. Invited to a ball, she borrows a diamond necklace from her rich friend but loses it. She and her husband replace it but then suffer 10 years of poverty as they try to raise the money to repay the loans they took out to purchase it. At the end, she discovers that, ironically, the necklace, which she believed to be so valuable, was actually not made of real diamonds but of paste and was worth very little.

**Themes:** Themes include: social class; aspiration and ambition; dissatisfaction and jealousy; vanity; how appearances can be deceptive.

**Structure:** The overall structure is one of contrasts and stages in life: early life; married life before the reception; the reception; loss of the necklace and its aftermath; life of poverty for 10 years; final meeting at the end of story. There is an omniscient narrator, with a particular focus on Mathilde Loisel, so we see the irony of how at the start she feels her life is hard and beneath what she deserves but by the end she is in a far worse situation.

**Language:** Key features include: words associated with rich and poor; money and social class; negatives and negative feelings.

### **"Significant Cigarettes"** (from *The Road Home*) by Rose Tremain (1943-)

**Context and content:** Rose Tremain is a British author who has written many novels on a range of topics and this extract 'The Road Home' presents a compassionate account of the experiences of a migrant, Lev, who comes to England from Eastern Europe in search of work to support his mother and young daughter. In this text Lev has set off from his home and is on the early part of his journey in the coach where he talks to fellow-passenger, Lydia, about their reasons for heading to England and reflects back on his wife, who has recently died, his young daughter and his parents.

**Themes:** Themes include: homesickness, fortitude, love and loss, hope, ambition, anticipation and expectation, loneliness.

**Structure:** The text is written in the third person but we see everything from Lev's perspective as it takes us through the course of his first day travelling. It begins with descriptions: of the landscape Lev is leaving, then Lev and Lydia and their initial exchange about his cigarette. Lev then reflects on the oddness of travelling so closely with a stranger and considers the journey. He reminisces about his father and his wife and the style then moves from description and reflection to a conversation with Lydia where we get to know more about each character through their own words. As night falls, we return to Lev alone again and restless, trying to distract himself from his need for a cigarette. He examines a £20 note that he has; he thinks the image on the back is of a banker and does not know that Sir Edward Elgar was a very famous composer. He thinks the man must have had a lucky life and in the final upbeat words of the text he declares that the English should share their luck with him.

# English Language (Modular) (4XEA1)

## Getting Started Guide



**Language:** Key features include: straightforward language but with use of listing, alliteration and repetition; when Lev speaks his English phrases to Lydia we see the limitations he has, which suggest he may face problems ahead; the significance of the references to food, drink, cigarettes; political references- “Capitalism”, “Hitler and Stalin” as Lev compares his experiences with those he imagines English people have had; words with positive or negative connotations.

### ***"Whistle and I'll Come to You"*** (from *The Woman in Black*) by Susan Hill (1942- )

**Context and content:** Susan Hill is an English author of many works of fiction and non-fiction. Her novel, “The Woman In Black” was published in 1983 and the stage adaptation has been running for over 25 years in the West End of London. It is a ghost story using suspense and atmosphere to create its impact. In this text, the narrator, a retired solicitor Arthur Kipps, is recalling his experiences as a young man when he was summoned to the isolated house of a recently-dead woman to sort out her papers. Whilst there, he endures an increasingly terrifying sequence of unexplained noises, chilling events and appearances by the ‘Woman in Black’.

**Themes:** Themes include: the supernatural; fear; reality v fantasy; the mystery of the unknown.

**Structure:** The style is that of a traditional Gothic novel. Hill listed what she considered some of the essential ingredients. “Atmosphere. A ghost, human, not monstrous. Haunted places, especially a house. Weather – mists, a thin, moaning wind. The hour, particularly that disturbing time, dusk.” At the start of the text the wild weather is described and contrasted with memories of being snug in bed as a child. A single, complex sentence paragraph introduces the eerie cry of a child and racks up the tension. In the only three words of direct speech (though they are thoughts) Arthur addresses the ghost. The rest of the extract shows Arthur’s struggles to explain rationally what is happening but towards the end he is plunged into darkness. Short sentences and rhetorical questions also serve to build up the spooky atmosphere.

**Language:** Key features include: many verbs relating to sound; references to light and dark; similes; words describing negative emotions and repetition.

### ***"Night"*** by Alice Munro (1931- )

**Context and content:** Alice Munro is a Canadian short story writer. This story was first published in 2012 and is one of four that Munro has called “the closest things I have to say about my own life”. “Night” presents an account of Munro’s insomnia as a child when she lived on her family’s farm in Ontario. Sleeping on a bunk above her younger sister she becomes frightened of the thought that it would be quite easy to strangle her in the night and so takes to wandering outside at night where she comes across her father.

**Themes:** Themes include: family relationships; the past; dark, haunting thoughts of the psyche; freedom and responsibility; parenting; how attitudes have changed since the past.

# English Language (Modular) (4XEA1)

## Getting Started Guide



**Structure and style:** First person narrative. The extract takes us from the author's account of her appendicitis and operation, her return home and sleepless nights tormented by what she could do to her sister with a series of short paragraphs highlighting her fear. Then there is the account of her night-time wanderings and the exchange (shown in direct speech) with her father who, although their relationship was clearly not always smooth and easy, reassures her. Only now does she wonder why he himself was up at night dressed in his better work clothes.

**Language:** Key features include: a clear, uncluttered prose style; detailed description of the world at night-time; words with negative connotations.



## Assessment guidance

Paper 1 for the Linear specification (4EA1) and Unit 1 of the Modular specification (4XEA1) will have some different questions that will be set and some questions that will be common (and the same approach will be taken for Paper 2 and Unit 2).

Both the Linear and Modular routes are designed in this way to maintain comparability whilst ensuring there is a defined proportion of difference between the two routes.

Each Modular unit will have some different question sets compared to the Linear paper; these different questions will comprise 50% of the total marks for each Modular paper.

The Modular specification, 4XEA1, will have some different questions to the Linear paper and some questions that will be common.

### Unit 1

#### Section A: Reading

The Reading section will ask three short-answer questions and two essay questions.

The focus of this section is on reading, understanding and comparing contemporary non-fiction texts and there will be ramped short and extended-response questions.

The first text will be a previously unseen extract of between 650-900 words on which there will be three questions worth between 2-5 marks each covering:

#### **AO1: Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.**

Students will be directed to specific parts of the text for each question and should read the questions carefully as they may be required to find particular words or phrases, answer in their own words only or be advised to support their points with brief quotations.

The second text will be from Part 1 of the *Pearson Edexcel International Pearson GCSE English Anthology*, which students will have studied as part of their course. One question, worth 12 marks, will cover:

#### **AO2: Understand and analyse how writers use linguistic and structural devices to achieve their effects.**

Students will be required to show their understanding of the whole extract in an answer that should support points with close textual references, including brief quotations.

The final question in Section A will assess:

# English Language (Modular) (4XEA1)

## Getting Started Guide



**AO3: Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed.**

This question will be worth 22 marks and students will need to make comparisons between the two texts, commenting on elements such as subject matter, themes, language choices, narrative voice and perspective, tone and structure. Points should be supported by close textual references, including brief quotations.

As preparation for this Unit in addition to studying Part 1 of the *Pearson Edexcel International GCSE English Anthology*, students should read a variety of high-quality, challenging contemporary non-fiction and literary non-fiction by a range of authors, including those of different nationalities. They should be able to read substantial pieces of writing, including whole and extended texts that make significant demands in terms of content, structure and the quality of the language. Throughout the qualification, students should develop the skills of interpretation, analysis and evaluation.

Text types studied should include a range of non-fiction forms such as journalism (for example articles and reviews), speeches, journals and reference book extracts. Text types should also include literary non-fiction such as selections from autobiographies, letters, obituaries and travel writing. These lists are not exhaustive.

### Section B: Writing

The Writing section will ask students to produce and proofread a piece of transactional writing which will have different forms and potential audiences, if specified.

The focus of this section is transactional, for example a letter, speech or article, which is structured in an appropriate form, with a clear sense of audience and uses a range of vocabulary, spelling and punctuation. There will be a choice of two tasks, each worth 45 marks.

Students should use what they have learned about different text types in their reading to feed into their transactional writing. They should be introduced to, and given the opportunity to practise, a range of non-fiction writing techniques, plus planning and proofreading skills.

The task will be marked using both writing Assessment Objectives:

**AO4: Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences. (27 marks)**

**AO5: Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation. (18 marks)**

# English Language (Modular) (4XEA1)

## Getting Started Guide



### Unit 2

#### Section A: Reading

The Reading section will ask students to produce one essay on one of the poetry or prose texts from the **Pearson Edexcel International GCSE English Anthology**.

The focus of this section is reading and understanding a range of fiction texts. Students will need to have studied and be familiar with all the texts in Part 2 of the **Pearson Edexcel International GCSE English Anthology**. There will be a single essay question, worth 30 marks, based on one of the Part two **Pearson Edexcel International GCSE English Anthology** texts and covering the following Assessment Objectives:

**AO1: Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.** (12 marks)

**AO2: Understand and analyse how writers use linguistic and structural devices to achieve their effects.** (18 marks)

There will be three bullet points that students should use as guidance as to what to include in their answer. In order to achieve marks for AO2, close textual references, including brief quotations, should be included to support points.

#### Section B: Writing

The Writing section will ask students to produce and proofread a piece of imaginative writing.

The focus of this section is on imaginative writing that is well structured, with a clear sense of audience and a range of vocabulary, spelling and punctuation.

There will be a choice of three tasks, each worth 30 marks, which students are free to approach in whichever way they choose, i.e. narrative, description or monologue. One of the tasks will be accompanied by images, one of which the student could choose to use as stimulus for their writing.

Students should use what they have learned about the writer's craft in their reading of fiction to inspire and influence their own imaginative writing. They should develop a range of creative writing techniques, plus planning and proofreading skills. The mark scheme clearly states that "there should be clear organisation and structure with an introduction, development of points and a conclusion."

As with the transactional writing on Unit 1, both AO4 (18 marks) and AO5 (12 marks) will be assessed.

# English Language (Modular) (4XEA1)

## Getting Started Guide



### **AO6 Speaking and listening skills:**

- Demonstrate presentation skills in a formal setting
- Listen and respond appropriately to spoken language, including to questions and feedback to presentations
- Use spoken Standard English effectively in speeches and presentations.

This is an optional Unit of the course but speaking and listening are very important skills, and students can be assessed and their achievements in spoken language recorded on their certificates as a separate grade (pass, merit or distinction), if they complete the endorsement.

In order to be assessed, students must demonstrate their presentation skills in a formal setting, listen and respond to questions and feedback, and use spoken English effectively. The student could give a talk on a subject of their own choice or take part in a formal debate.

The assessment will be carried out by the centre and a selection of student work will be recorded and submitted to Pearson for moderation.



## Understanding assessment – Assessment Objectives support and planning

### **AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.**

This Assessment Objective is assessed in Unit 1 Questions 1-3 (11 marks), Unit 2 Question 1 (12 marks)/ Unit 3 Assignment 1 (12 marks) and counts for 15% of the total number of marks. What is important to remember is that close language analysis is not required.

#### *Sample Unit 1 Question 2*

Look again at lines 11-24.

In your own words, explain what the writer's thoughts and feelings are before the swim.

(4)

Here it is important that the response is written in the student's own words. A total of four marks are awarded for demonstrating understanding of an aspect of the text and the mark scheme below clearly shows that the student should make four different points.

Accept any reasonable interpretation of the writer's thoughts and feelings before he embarks on the swim, in own words, up to a maximum of **four** marks, for example:

- nervous
- apprehensive (feels like his young son does before speaking at assembly)
- unprepared
- feels it is all happening very quickly
- intimidated/impressed by professionalism of other swimmers
- inexperienced
- wants to get it over with ("Macbeth" reference)
- determined

If the answer simply included quotations such as: "I do quite a lot of laughing rather too loudly." then no marks could be awarded as there is no interpretation or understanding shown.

### **Activities**

#### **Activity 1**

The first question on Unit 1, which assesses AO1, asks for straightforward selection and retrieval of relevant words/phrases from the unseen text. Any text, including those in the **Pearson Edexcel International GCSE English Anthology**, can be used quite easily for practice activities for AO1, for example look at paragraph 2 from "The Danger of a Single Story" by Chimamanda Ngozi Adichie:

# English Language (Modular) (4XEA1)

## Getting Started Guide



*I was also an early writer, and when I began to write, at about the age of seven, stories in pencil with crayon illustrations that my poor mother was obligated to read, I wrote exactly the kinds of stories I was reading: all my characters were white and blue-eyed, they played in the snow, they ate apples, and they talked a lot about the weather, how lovely it was that the sun had come out.*

Question: Pick out two words or phrases that describe the characters Adichie wrote about as a child.

Answer- any two of the following:

- white
- blue-eyed
- played in the snow
- ate apples
- talked a lot about the weather.

Students can devise their own questions on texts using this approach, working individually or in pairs, and then swapping questions with others in the class.

### Activity 2

If a question is asking for an answer in the student's own words but supported by brief quotations, such as Question 3 on Unit 1, then an exercise like the one below could help in getting them used to this approach.

Read the following paragraph, taken from an article by Greg Child about mountaineer Alison Hargreaves.

<https://rmvl.home.xs4all.nl/en/alison.html>

This describes the thought processes Alison Hargreaves may have worked through when deciding whether or not to attempt the ascent to the summit. Use evidence from this paragraph to show the positive reasons to make the ascent and the negative points she may also have considered.

# English Language (Modular) (4XEA1)

## Getting Started Guide



Positive elements – reasons to make the ascent	Negative elements – reasons not to make the ascent

### Activity 3

AO1 is also assessed in Unit 2 Question 1 where it is worth 12 marks out of the 30 available, and the first two bullet points of each level descriptor of the mark scheme indicate what is required for this Assessment Objective.

Before moving on to look closely at the language of the **Pearson Edexcel International GCSE English Anthology** prose and poetry section (Part 2), students could approach the texts (perhaps as “unseen”) and, individually or in pairs, consider features such as style, structure, viewpoint, selection of detail, presentation of fact/opinion, character, theme, viewpoint, tone/mood. Different aspects of the text could be given to each pair to then report back on.

# English Language (Modular) (4XEA1)

## Getting Started Guide



### AO2 Understand and analyse how writers use linguistic and structural devices to achieve their effects.

This Assessment Objective is assessed in Unit 1 Question 4 (12 marks) and Unit 2 Question 1 (18 marks)/Unit 3 Assignment 1 (18 marks) and counts for 20% of the total marks.

#### Sample Unit 1 Question 4

Remind yourself of the extract from *Between a Rock and a Hard Place* (Text Two in the Source Booklet).

- 4 How does the writer, Aron Ralston, use language and structure in **Text Two** to create suspense and tension?

You should support your answer with close reference to the extract, including **brief** quotations.

(12)

Here it is important to notice that the student is directed to write about the entire extract and to use close references to the text, including quotations. These should be kept brief (just a few words) so that understanding can be demonstrated effectively through analysis and commentary.

The indicative content of the mark scheme below shows that there are a good number of points that students could make and examiners will reward any valid, original points students make that do not appear on the list, which is not prescriptive.

# English Language (Modular) (4XEA1)

## Getting Started Guide



Question Number	Indicative content
4	<p>Reward responses that explain how the writer uses language and structure to create suspense and tension.</p> <p>Responses may include the following points:</p> <ul style="list-style-type: none"> <li>■ the text starts with the suggestion of security that he has done this before: ‘another drop-off’</li> <li>■ the use of measurement creates tension as it shows the expanse the writer is climbing in: ‘eleven or twelve feet high, a foot higher and of a different geometry than the overhang I descended ten minutes ago’</li> <li>■ the use of the adjective ‘claustrophobic’ creates a feeling of pressure and anxiety</li> <li>■ large space and small space are contrasted, which creates a feeling of being closed in, for example ‘here the slot narrows’, ‘narrow passages like this one’</li> <li>■ the phrase ‘It supports me but teeters slightly’ foreshadows that something ominous is going to happen</li> <li>■ references to time show the speed of events and create suspense: ‘The next three seconds play out at a tenth of their normal speed’</li> <li>■ use of emotive language conveys the writer’s feelings and physical pain: ‘the rock slides another foot down the wall with my arm in tow, tearing the skin off the lateral side of my forearm’, ‘I’m frantic, and I cry out ... My desperate brain...’</li> <li>■ religious language is used to express extreme emotion: ‘Good God, my hand’</li> <li>■ use of punctuation shows tension as time slows down his reactions: ‘In slow motion: the rock smashes... My disbelief paralyses me temporarily as I stare at the sight of my arm vanishing into an implausibly small gap’</li> <li>■ the extract starts with confidence that Ralston knows what he is doing (the second paragraph shows words like ‘controlling’, ‘solid’), but in the fifth paragraph he ends with a sentence beginning with ‘My only hope’, showing the building of suspense</li> <li>■ the use of short sentences emphasises the stressful situation and the physical pain: ‘Then silence’, ‘Nothing.’</li> <li>■ lists are used to show how much action is happening: ‘the rock smashes my left hand against the south wall; my eyes register the collision, and I yank my left arm back as the rock ricochets;... at the wrist, palm in, thumb up, fingers extended’</li> <li>■ the use of the analogy where the ‘adrenaline-stoked mom lifts an overturned car to free her baby’ shows the link to his desperate situation</li> <li>■ alliteration creates emphasis on tension and reaction, for example ‘grimace and growl’, ‘full flood’</li> <li>■ there is an uncertain conclusion to the text, leaving the reader wondering what will happen next: ‘Come on...move!’ Nothing.’</li> </ul>

The marking grid, used to decide what mark should be awarded to a response has five progressive levels.

Both bullet points within each level descriptor relate to AO2. The first bullet point refers to the level of understanding and analysis and the second to the quality and use of the supporting textual references.

Progress is indicated through the adjectives used and the increased level of commentary required, which have been highlighted within each level of achievement.

# English Language (Modular) (4XEA1)

## Getting Started Guide



Level	Mark	AO2: Understand and analyse how writers use linguistic and structural devices to achieve their effects.
	0	<ul style="list-style-type: none"> <li>No rewardable material</li> </ul>
Level 1	1-2	<ul style="list-style-type: none"> <li>basic identification and little understanding of the language and/or structure used by writers to achieve effects</li> <li>the use of references is limited</li> </ul>
Level 2	3-4	<ul style="list-style-type: none"> <li>some understanding of and comment on language and structure and how these are used by writers to achieve effects, including use of vocabulary</li> <li>the selection of references is valid, but not developed</li> </ul>
Level 3	5-7	<ul style="list-style-type: none"> <li>clear understanding and explanation of language and structure and how these are used by writers to achieve effects, including use of vocabulary and sentence structure</li> <li>the selection of references is appropriate and relevant to the points being made</li> </ul>
Level 4	8-10	<ul style="list-style-type: none"> <li>thorough understanding and exploration of language and structure and how these are used to achieve effects, including use of vocabulary, sentence structures and other language features</li> <li>the selection of references is detailed, appropriate and fully supports the points being made</li> </ul>
Level 5	11-12	<ul style="list-style-type: none"> <li>perceptive understanding and analysis of language and structure and how these are used by writers to achieve effects, including use of vocabulary, sentence structure and other language features</li> <li>the selection of references is discriminating and clarifies the points being made.</li> </ul>

### Activities

As preparation for answering AO2 questions, it is important to encourage a focus on the structure (needed to achieve beyond Level 1) of a text as well as the language employed by the author.

Structure can refer to the overall way in which ideas are developed throughout the piece, how it has been constructed, cohesive devices etc. and can also refer to sentence structure.

#### Activity 1

The following text and questions can be used as an example of how to approach AO2 questions.

Anita Roddick: Trading With Principles

*Speech to the International Forum On Globalisation's Tech-In – Seattle, Washington –*

*November 27, 1999*

<http://gos.sbc.edu/r/roddick.html/http> or [www.cfdw.org.uk/uploads/Roddick%20Speech.pdf](http://www.cfdw.org.uk/uploads/Roddick%20Speech.pdf)

- Reread the first sentence: what impact might Anita Roddick have hoped this would have on the audience?
- Reread the rest of the first paragraph: why might she have chosen to continue with these ideas?
- What do you notice about the start of the paragraphs? Why might Anita Roddick have chosen this approach?

Look at the ending of the speech from “By putting our money...”: why do you think she might have ended with these ideas? What do you notice about the structure, length and layout of the sentences?

# English Language (Modular) (4XEA1)

## Getting Started Guide



### Activity 2

- Look at the language in Anita Roddick’s speech. Pick out examples of powerful abstract nouns.
- Look at how pronouns have been used and what the effect is.
- Where are technical terms used? What impact does this have?
- Are there any lexical fields that you notice? What is the effect?
- How many times are the words “community” or “communities” used? Why?

### Activity 3

Using all the notes that you have made, answer the following question:

How does the writer use language and structure to convey her views? You should support your answer with close reference to the text, including brief quotations.

This three- stage approach could also be used with any of the **Pearson Edexcel International GCSE English Anthology** texts as preparation for the assessment of this Assessment Objective on both papers. On Unit 2, the third and fourth bullet points in each level descriptor for Question 2 relate to AO2.

### **AO3 Explore links and connections between writers’ ideas and perspectives, as well as how these are conveyed.**

This Assessment Objective is worth 22 marks (15%) of the total marks available and is assessed in Question 5 on Unit 1. Students will be required to compare the unseen and **Pearson Edexcel International GCSE English Anthology** texts and will need to be prepared to write about ideas, perspectives, theme, language and structure.

#### *Sample Unit 1 Question 5*

Compare how the writers present their ideas and perspectives about their experiences. Support your answer with detailed examples from **both** texts.

(22)

# English Language (Modular) (4XEA1)

## Getting Started Guide



Question Number	Indicative content
5	<p>Reward responses that compare how the writers present their ideas about their experiences.</p> <p>Responses may include the following points:</p> <ul style="list-style-type: none"> <li>■ both texts describe a dangerous experience but Text 2 describes things going wrong whereas all goes well in Text 1</li> <li>■ both texts are written in the first person but Text 1 includes the different perspective of the Ice Swimmers</li> <li>■ both texts are written by someone who has chosen to venture into a potentially dangerous situation</li> <li>■ Text 1 is written by someone who is a novice whereas Text 2 is written by someone with experience</li> <li>■ both texts use some emotive language but this is more developed and extensive in Text 2, with its focus on pain and fear</li> <li>■ Text 1 uses a lexicon of military language to describe the experience and there is a brief reference to <i>Macbeth</i>: ‘twere well it were done quickly’. Text 2 uses a recurrent metaphor of fire to describe the pain</li> <li>■ Text 1 includes some instances of humour and has a light-hearted tone whereas Text 2 is much more serious</li> <li>■ Text 1 has some positive elements but Text 2 does not</li> <li>■ in Text 2 there is a sense of isolation whereas in Text 1 the writer is not alone; Text 1 uses first and second person pronouns whereas Text 2 uses first person</li> <li>■ Text 2 begins <i>in media res</i> but Text 1 gradually introduces the situation</li> <li>■ Text 1 reaches a safe conclusion whereas Text 2 leaves the reader unsure as to what may happen</li> <li>■ Text 1 has a calmer tone; Text 2 has a calm tone in the opening but builds up a sense of panic</li> <li>■ both texts use punctuation for effect</li> <li>■ Text 1 gives some explanation of why people choose to place themselves in a potentially dangerous situation</li> <li>■ both texts give some description of the landscape</li> <li>■ in Text 1 the writer says he is not as prepared as the more experienced Ice Swimmers, whereas the writer in Text 2 is more prepared: Ralston checks the route before starting down</li> <li>■ both focus on time: Text 1 ‘happens in a blur’ and talks about the safe time to be in the water and Ralston talks of how time seems to change as the accident happens: ‘Time dilates, as if I’m dreaming’</li> <li>■ both texts have some element of measurement to emphasise danger – Text 1 in the temperature and Text 2 in the distance and expanse of space.</li> </ul>

As with Question 4, the indicative content in the mark scheme has a number of points of contrast and comparison that students might make but this is not prescriptive and examiners will reward any other valid points.

Again, as with Question 4, there is a mark scheme with five levels of progress. Key discriminators have been highlighted.

# English Language (Modular) (4XEA1)

## Getting Started Guide



Level	Mark	AO3: Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed.
	0	<ul style="list-style-type: none"> <li>No rewardable material</li> </ul>
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>The response does <b>not compare</b> the texts</li> <li><b>Description</b> of writers' ideas and perspectives, including theme, language and/or structure</li> <li>The use of references is <b>limited</b></li> </ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"> <li>The response <b>considers obvious comparisons</b> between the texts</li> <li><b>Comment</b> on writers' ideas and perspectives, including theme, language and/or structure</li> <li>The selection of references is <b>valid</b>, but not developed</li> </ul> <p><b>NB: candidates who have considered only ONE text may still achieve a mark up to the top of Level 2</b></p>
<b>Level 3</b>	9-13	<ul style="list-style-type: none"> <li>The response <b>considers a range of comparisons</b> between the texts</li> <li><b>Explanation</b> of writers' ideas and perspectives, including theme, language and/or structure</li> <li>The selection of references is <b>appropriate and relevant</b> to the points being made</li> </ul>
<b>Level 4</b>	14-18	<ul style="list-style-type: none"> <li>The response <b>considers a wide range of comparisons</b> between the texts</li> <li><b>Exploration</b> of writers' ideas and perspectives, including theme, language and/or structure are used across the texts</li> <li>References are <b>balanced across both texts and fully support the points being made</b></li> </ul>
<b>Level 5</b>	19-22	<ul style="list-style-type: none"> <li>The response <b>considers a varied and comprehensive range of comparisons</b> between the texts</li> <li><b>Analysis</b> of writers' ideas and perspectives, including theme, language and/or structure are used across the texts</li> <li>References are balanced across both texts; <b>they are discriminating and</b> fully support the points being made.</li> </ul>

### Activities

As preparation there should be plenty of opportunity to look at a range of contemporary non-fiction texts and drawing out similarities and differences, for example Malala's speech could be compared with another speech or letter looking at a difficult situation or trying to persuade/influence people.

### Activity 1

Students could work in pairs to complete the following table:

	Text 1	Text 2
<b>Main ideas</b>		
<b>Purpose</b>		
<b>Audience</b>		
<b>Theme</b>		
<b>Perspective</b>		

# English Language (Modular) (4XEA1)

## Getting Started Guide



### Activity 2

This could be done individually or in pairs with students given different aspects of a text to explore and report back on.

1. Highlight the opening sentences of each text. How do the writers introduce their topic?
2. Look at the topic sentence of each paragraph in both texts. How do the writers develop their ideas and lead into new points?
3. Look for examples of different sentence structures- what is their effect?
4. Highlight what you consider to be particularly significant words/phrases. Why might the author have used these?
5. Look for any examples of repetition, rhetorical questions, lists of three or other rhetorical devices and consider their impact.
6. How have the authors concluded their pieces?
7. Are there any other important features of language or structure that you noted? What are they and why might they have been used?

### Activity 3

Using what they have learned about the texts from filling in the table and answering the questions, students could write a response comparing how the two writers present their ideas, remembering to support their points with textual references.

N.B. similarities and differences can be signalled with words and phrases such as *similarly, in the same way or however, on the other hand, whereas, although, etc.*

**AO4: Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.**

**AO5: Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.**

These two writing Assessment Objectives are assessed in Unit 1 Section B and Unit Section B. AO4, which essentially covers the content and overall effectiveness of the writing, counts for 45 marks (30%) in total (Unit 1 27 marks and Unit 2 18 marks) and AO5, which assesses accuracy and crafting skills, counts for 30 marks (20%) in total (Unit 1 18 marks and Unit 2 12 marks).

Students are advised to use what they have learned about the writer's craft in their study of the Edexcel International GCSE English Anthology texts to inform their own writing and should be given plenty of opportunities to practise their transactional and imaginative writing skills.

# English Language (Modular) (4XEA1)

## Getting Started Guide



### Sample Unit 1 Question 6

6 'There is no point in travelling when you can see everything and learn about places on television and the internet.'

Write an article for a magazine giving your views on this statement. Your article may include:

- the advantages and disadvantages of travel
- the advantages and disadvantages of learning about places on television and the internet
- any other points you wish to make.

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

(Total for Question 6 = 45 marks)

The mark scheme's indicative content shows that students should carefully consider purpose, audience and form in the Unit 1 task. It is important that time is not wasted on unnecessary elements of presentation, however – columns, pictures etc. in the case of an article.

**Purpose:** to write a magazine article – informative and persuasive.

**Audience:** magazine readers. Students may choose which magazine they are writing for and some may adopt a more informal style. The focus is on communicating ideas about real versus virtual travel. This may involve a range of approaches.

**Form:** students may use some stylistic conventions of an article, such as heading, sub- heading or occasional use of bullet points. Students do not have to include features of layout like columns or pictures. There should be clear organisation and structure with an introduction, development of points and a conclusion.

**Responses may:**

- comment on the various advantages of travel, such as: broadens the mind; makes people aware of other cultures, landscapes, climates; to maintain family ties; may increase independence, understanding, tolerance; some countries rely on money brought in by tourism
- explain disadvantages of travel, such as: cost; pollution; increase in carbon footprint; disturbance to/destruction of natural habitats; discomfort; language difficulties
- comment on the advantages of learning about different places on television and the internet, such as: can watch in comfort; can learn about remote places that would not be possible to visit; causes no environmental damage; can develop an extensive knowledge; instant access; cheap
- explain the disadvantages of virtual travel, such as: lack of personal experience and ability to make own judgements; dull and unadventurous; no real sense of the wider world.

### The best-fit approach

An answer may not always satisfy every one of the assessment criteria for a particular band in order to receive a mark within that band range, since on individual criteria the answer may meet the descriptor for a higher or lower

# English Language (Modular) (4XEA1)

## Getting Started Guide



mark range. The best-fit approach should be used to determine the mark which corresponds most closely to the overall quality of the response.

Examiners are always looking to reward originality and reminded that a student's ideas about a topic may be very different to their own; the points in the indicative content are merely suggestions of what students might include. The marking grids for each Assessment Objective contain five levels and key words that highlight the progress expected between levels have been highlighted and underlined.

<b>AO4</b>		
<b>AO4: Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.</b>		
<b>Level</b>	<b>Mark</b>	<b>Descriptor</b>
	0	No rewardable material
<b>Level 1</b>	1-5	<ul style="list-style-type: none"> <li>■ communication is at a <b>basic level</b>, and <b>limited</b> in clarity</li> <li>■ <b>little awareness</b> is shown of the purpose of the writing and the intended reader</li> <li>■ <b>little awareness</b> of form, tone and register</li> </ul>
<b>Level 2</b>	6-11	<ul style="list-style-type: none"> <li>■ communicates in a <b>broadly appropriate</b> way</li> <li>■ shows <b>some grasp</b> of the purpose and of the expectations/requirements of the intended reader</li> <li>■ <b>straightforward</b> use of form, tone and register</li> </ul>
<b>Level 3</b>	12-17	<ul style="list-style-type: none"> <li>■ communicates <b>clearly</b></li> <li>■ <b>generally clear</b> sense purpose and understanding of the expectations/requirements of the intended reader is shown</li> <li>■ <b>Appropriate</b> use of form, tone and register</li> </ul>
<b>Level 4</b>	18-22	<ul style="list-style-type: none"> <li>■ communicates <b>successfully</b></li> <li>■ a <b>secure</b> realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown</li> <li>■ <b>effective</b> use of form, tone and register</li> </ul>
<b>Level 5</b>	23-27	<ul style="list-style-type: none"> <li>■ communication is <b>perceptive and subtle</b></li> <li>■ task is <b>sharply focused</b> on purpose and the expectations/requirements of the intended reader</li> <li>■ <b>sophisticated</b> control of text structure, <b>skilfully sustained</b> paragraphing as appropriate and/or <b>assured</b> application of a range of cohesive devices</li> </ul>

In each level, the first bullet point relates to overall communication, the second to purpose and audience and the third to structure.

The marking grid for AO5 also has five levels with three bullet points within each: the first relating to cohesive features, the second to vocabulary and spelling and the third to punctuation and sentence structure. Again, key words indicating progression have been highlighted.

# English Language (Modular) (4XEA1)

## Getting Started Guide



<b>A05</b>	<b>A05:</b> Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.	
<b>Level</b>	<b>Mark</b>	<b>Descriptor</b>
	<b>0</b>	<b>No rewardable material</b>
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>expresses information and ideas, with <b>limited</b> use of structural and grammatical features</li> <li>uses <b>basic</b> vocabulary, often misspelled</li> <li>uses <b>punctuation</b> with <b>basic</b> control, creating <b>undeveloped</b>, often repetitive, sentence structures</li> </ul>
<b>Level 2</b>	4-7	<ul style="list-style-type: none"> <li>expresses and <b>orders</b> information and ideas; <b>uses paragraphs</b> and a range of structural and grammatical features</li> <li>writes with <b>some</b> correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants</li> <li>uses punctuation with <b>some control</b>, creating a <b>range</b> of sentence structures, including coordination and subordination.</li> </ul>
<b>Level 3</b>	8-11	<ul style="list-style-type: none"> <li><b>develops and connects</b> appropriate information and ideas; structural and grammatical features and paragraphing make the meaning clear</li> <li>uses a <b>varied vocabulary</b> and <b>spells words containing irregular patterns correctly</b></li> <li>uses <b>accurate</b> and <b>varied</b> punctuation, <b>adapting</b> sentence structure as appropriate</li> </ul>
<b>Level 4</b>	12-15	<ul style="list-style-type: none"> <li><b>manages information and ideas</b>, with structural and grammatical features used cohesively and deliberately across the text</li> <li>uses a <b>wide, selective vocabulary</b> with only occasional spelling errors</li> <li>positions a range of punctuation for clarity, managing sentence structures for deliberate effect</li> </ul>
<b>Level 5</b>	16-18	<ul style="list-style-type: none"> <li><b>manipulates complex ideas</b>, utilising a range of structural and grammatical features to support coherence and cohesion</li> <li>uses <b>extensive vocabulary</b> strategically; <b>rare spelling errors</b> do not detract from overall meaning</li> <li><b>punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.</b></li> </ul>

The level descriptors for the imaginative task on Unit 2 are exactly the same, although the marks available within each level are different. For Unit 2 there is greater scope for students to choose their own approach. Below is part of the indicative content for sample Unit 2 Question 2.

**Purpose:** to write a real or imagined piece about a time a person had an unexpected experience. This may involve a range of approaches, including: description, anecdote, speech, narrative, literary techniques.

**Audience:** the writing is for a general readership. Students can choose to write for an adult audience or an audience of young people.

**Form:** the response may be narrative, descriptive or a monologue.

There should be clear organisation and structure with an introduction, development of points and a conclusion. Some students may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. Students may introduce some literary elements.

# English Language (Modular) (4XEA1)

## Getting Started Guide



### Activity 1

Write a description of a strange or frightening place you visited when you were very young. Write in the first person and the present tense to suggest you are experiencing it as the reader reads it.

Focus could be on the use of adjectives and adverbs.

### Activity 2

You have been asked to give a short speech at a school assembly in which you argue the importance of something that really matters to you. Write your speech.

#### Designing your text

Before you start writing, you need to think about the design of your text and the choices you can make.

1. Choose your focus.

What will you write about? What is your intention? What impact do you want to have on the reader or listener?

2. Gather your ideas and sequence them.

3. Decide on audience and purpose. Who is your target reader or listener, i.e. your audience? What is your speech aiming to achieve?

4. Think about vocabulary. How could your vocabulary choices help to achieve the impact you want?

5. Review your design.

How will the reader or listener (i.e. your audience) respond to your ideas?

6. This task could also be combined with a spoken language assessment.

### Activity 3

Write a story with the title 'The Painting'.

#### Designing your text

Before you start writing, you need to think about the design of your text and the choices you can make.

- What will you write about? Who is your audience? What impact do you want your writing to have on them?
- Note down all the different ideas you could include in your writing and sequence them.
- Consider your vocabulary.

Think about the impact you want your writing to have on the reader. How could your vocabulary choices help to achieve it? Note down a range of vocabulary you might want to use.

- Review your design.

# English Language (Modular) (4XEA1)

## Getting Started Guide



Put yourself in your reader's shoes. How do you want them to respond to your ideas? Are the decisions you have made going to help to achieve that response?

During writing, you need to consider choice of tense (past/present), viewpoint (first/third person) and register (formal/informal).



## Delivery of the qualification – transferable skills

### The need for transferable skills

In recent years, higher education institutions and employers have consistently flagged the need for learners to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as ‘the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning.’[1]

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the National Research Council’s (NRC) framework [2] as the most evidence-based and robust skills framework, and have used this as a basis for our adapted skills framework.

The framework includes cognitive, intrapersonal skills and interpersonal skills.

The NRC framework is included alongside literacy and numeracy skills.

The skills have been interpreted for this specification to ensure they are appropriate for the subject. All of the skills listed are evident or accessible in the teaching, learning and / or assessment of the qualification. Some skills are directly assessed. Pearson materials will support you in identifying these skills and developing these skills in learners.

A full subject interpretation of each skill, with mapping to show opportunities for learner development is given on the subject pages of our website: [qualifications.pearson.com](https://www.pearson.com/qualifications)



# English Language (Modular) (4XEA1)

## Getting Started Guide



## Planning

We have provided a course planner and an editable scheme of work to support you in delivering this qualification.

### Why transferable skills?

Ensuring that International GCSE qualifications will help improve student outcomes through the acquisition of transferable skills, as well as subject content and skills, is a key aim for Pearson.

In recent years, higher education institutions and employers have consistently flagged the need for students to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

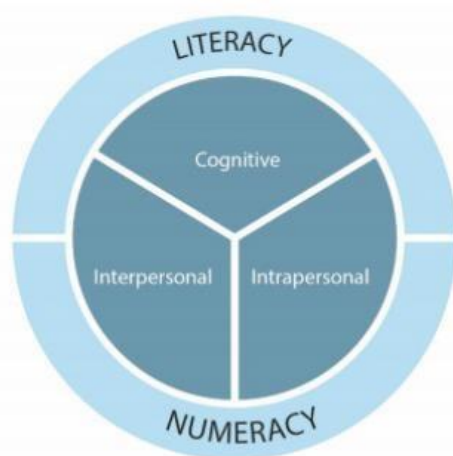
Through our teaching materials and support offered we want to:

1. increase awareness of transferable skills that are already being assessed (for both students and teachers)
2. indicate where, for teachers, there are opportunities to teach additional skills that won't be formally assessed, but that would be of benefit to students.

### What are transferable skills?

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as 'the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning.' [1]

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the National Research Council's (NRC) framework [2] as the most evidence-based and robust skills framework, and have used this as a basis for our adapted skills framework. The framework includes cognitive, intrapersonal skills and interpersonal skills.



[1] (OECD (2012), Better Skills, Better Jobs, Better Lives (2012):<http://skills.oecd.org/documents/OECDskillsStrategyFINALENG.pdf>)

[2] Koenig, J. A. (2011) Assessing 21st Century Skills: Summary of a Workshop, National Research Council)

# English Language (Modular) (4XEA1)

## Getting Started Guide



### **What can I do if I want to see improved student outcomes through the development of transferable skills?**

For each of our International GCSE subjects we will provide a subject-specific interpretation of each of the identified skills and a comprehensive mapping as to how these elements can be developed and where they link to assessment.

The skills have been interpreted for this qualification to ensure they are appropriate for the subject. All the skills identified are evident or accessible in the teaching, learning and/ or assessment of the qualification. Some skills are directly assessed. Pearson materials will support you in identifying these skills and developing these skills in students.

Our editable scheme of work indicates, for each lesson, which skills could be acquired either through explicit assessment or through teaching and delivery.

Please refer to the Teaching and Learning section of the qualification web page for Pearson materials to support you.

Find the Editable Scheme of Work on the qualification page:

<https://qualifications.pearson.com/en/qualifications/edexcel-international-gcses/english-language-a-2023-Modular.coursematerials.html#%2FfilterQuery=category:Pearson-UK:Category%2FTeaching-and-learning-materials>

# English Language A modular (code) 2-year course planner



## International GCSE (modular)

This section contains a 2-year course planner for the **International GCSE English Language A (modular)** qualification, which has 120 Guided Learning Hours (GLH). It follows the specification in topic order to cover each of the units. The numbers in brackets in the 'Paper/Topic' column refer to numbers of lessons, assuming a 60-minute lesson.

The course planner summarises what can be covered in each term to enable completion of the content and preparation for assessment at the end of each year. It assumes that each year is split into 3 terms.

This is a suggested course planner with suggested timings. Teachers can adapt it to suit their contexts.

Year	Term	Paper/Topic	Notes	GLH
1	1	<p><b>Paper 1</b></p> <p><b>Reading skills – AO1 and AO2</b></p> <p><b>Reading non-fiction (1-8)</b></p> <ul style="list-style-type: none"> <li>Use wide range of non-fiction extracts to develop confidence in approaching unfamiliar material.</li> <li>Introduce key terminology via extracts and develop repertoire of terms to use when analysing language and structure.</li> </ul> <p><b>Reading skills – AO1 and AO2</b></p> <p><b>Anthology Non-fiction Texts (9-23)</b></p> <ul style="list-style-type: none"> <li>Introduce the 10 <i>Pearson Edexcel International GCSE English Anthology</i> non-fiction texts.</li> <li>Develop analytical terminology for AO2.</li> <li>Develop exam technique exploring Anthology non-fiction texts, covering all aspects of language and structure.</li> </ul> <p><b>Internal examination (24-25)</b></p> <ul style="list-style-type: none"> <li>Introduce exam paper 1 format with reference to Section A, questions 1-4.</li> <li>Timed exercises to develop exam confidence</li> </ul>	It is possible to make links between language analysis across International GCSE English Language A and GCSE English Literature.	25

Year	Term	Paper/Topic	Notes	GLH
1	2	<p><b>Paper 1</b></p> <p><b>Reading skills – AO3</b></p> <p><b>Comparing texts: unseen and anthology non-fiction texts (1-8)</b></p> <ul style="list-style-type: none"> <li>• Introduce ‘writer’s perspective’ as a key term.</li> <li>• Introduce comparison as a specific skill and begin with audience and form, then perspective, then build up to aspects of language and structure.</li> <li>• Develop comparison skills, using appropriate terminology.</li> <li>• Use short paragraphs, then longer extracts to build confidence.</li> </ul> <p><b>Internal examination (9-10)</b></p> <ul style="list-style-type: none"> <li>• Introduce Paper 1 Section A, question 5.</li> <li>• Timed exercises to develop exam confidence</li> </ul> <p><b>Writing skills – AO4 and AO5</b></p> <p><b>Transactional writing (11-23)</b></p> <p>Develop confidence/skills in:</p> <ul style="list-style-type: none"> <li>• form, audience and purpose</li> <li>• organisation – connectives and paragraphing</li> <li>• generation of ideas from a variety of stimuli</li> <li>• use of variety of rhetorical devices.</li> </ul> <p>Introduce AO5 and explain the importance of vocabulary, spelling, punctuation and grammar</p> <p>Use reading material themes as stimuli for short-writing activities to build confidence in:</p> <ul style="list-style-type: none"> <li>• development of ideas</li> <li>• use of rhetorical devices</li> <li>• variety of sentence structures</li> <li>• variety of punctuation</li> <li>• use of advanced vocabulary – encourage ‘mining’ of reading material.</li> </ul>		25





# International GCSE (modular)

Year	Term	Paper/Topic	Notes	GLH
1	2	<b>Internal examination (24-25)</b> <ul style="list-style-type: none"><li>• Introduce Paper 1, Section B.</li><li>• Timed exercises to develop exam confidence</li></ul>		25
1	3	<b>Revision: Paper 1</b> <b>Focus on timings and exam paper</b> <ul style="list-style-type: none"><li>• Work on timed questions/papers</li><li>• Develop awareness of the demands of each question-type</li><li>• Reflect on marked assessments and improve responses</li><li>• Improve their understanding of what constitutes a high-quality response</li><li>• Develop their checking and proofreading skills</li></ul> <b>Knowledge gaps</b> <ul style="list-style-type: none"><li>• Complete 'Pupil Learning Checklists' (PLCs) with students to establish gaps in knowledge</li><li>• Address gaps in knowledge through targeted, personalised lessons</li></ul> <b>Critical Writing skills</b> <ul style="list-style-type: none"><li>• Develop proofreading skills</li><li>• Reference to text and use of quotations and key words</li><li>• Reference to question</li><li>• Analytical paragraph structure</li></ul> <b>Transactional Writing skills</b> <ul style="list-style-type: none"><li>• Develop awareness of the writing process: plan, write, check</li><li>• Develop strategies for gathering and structuring relevant ideas</li><li>• Review and revise use of rhetorical and language devices</li></ul>		20



Year	Term	Paper/Topic	Notes	GLH
2	1	<p><b>Paper 2</b> <b>Reading Skills AO1 and AO2</b> <b>Anthology Part 2, 10 poetry and prose texts (1-23)</b></p> <ul style="list-style-type: none"><li>• Introduce the 10 <i>Pearson Edexcel International GCSE English Anthology, Part 2</i> poetry and prose texts.</li><li>• Develop analytical terminology for AO2.</li><li>• Develop exam technique for approaching poetry and prose texts to cover all aspects of language, form and structure.</li></ul> <p><b>Internal examination (24-25)</b></p> <ul style="list-style-type: none"><li>• Introduce Paper 2, Section A.</li><li>• Timed exercises to develop exam confidence</li></ul>	<p>You may wish to begin work on the 10 Anthology Part 2 poetry and prose texts in Year 1, Term 3, after students have sat the Paper 1 exam.</p>	25
2	2	<p><b>Paper 2</b> <b>Writing Skills –AO4 and AO5</b> <b>Imaginative writing (1-23)</b></p> <p>Develop confidence/skills in:</p> <ul style="list-style-type: none"><li>• form, audience and purpose</li><li>• organisation – connectives and paragraphing</li><li>• generation of ideas from a variety of stimuli</li><li>• use of variety of language devices.</li></ul> <p>Re-iterate the importance of vocabulary, spelling, punctuation and grammar (AO5).</p> <p>Use reading material themes as stimuli for short-writing activities to build confidence in:</p> <ul style="list-style-type: none"><li>• development of ideas</li><li>• use of language devices</li><li>• variety of sentence structures</li><li>• variety of punctuation</li><li>• use of advanced vocabulary – encourage ‘mining’ of reading material.</li></ul> <p><b>Internal examination (24-25)</b></p> <ul style="list-style-type: none"><li>• Introduce Paper 2, Section B.</li><li>• Timed exercises to develop exam confidence</li></ul>	<p>It is possible to focus initially on the transactional writing skills developed in Year 1 and then explore how students can use them to build their imaginative writing skills.</p>	25



# International GCSE (modular)

Year	Term	Paper/Topic	Notes	GLH
2	3	<p><b>Revision: Paper 2</b></p> <p><b>Focus on timings and exam paper</b></p> <ul style="list-style-type: none"><li>• Work on timed questions/papers</li><li>• Reflect on marked assessments and improve responses</li><li>• Improve their understanding of what constitutes a high quality response</li><li>• Develop their checking and proofreading skills</li></ul> <p><b>Knowledge gaps</b></p> <ul style="list-style-type: none"><li>• Complete 'Pupil Learning Checklists' (PLCs) with students to establish gaps in knowledge</li><li>• Address gaps in knowledge through targeted, personalised lessons</li></ul> <p><b>Critical Writing skills</b></p> <ul style="list-style-type: none"><li>• Develop proofreading skills</li><li>• Reference to text and use of quotations and key words</li><li>• Reference to question</li><li>• Analytical paragraph structure</li></ul> <p><b>Imaginative Writing skills</b></p> <ul style="list-style-type: none"><li>• Develop awareness of the writing process: plan, write, check</li><li>• Develop strategies for gathering and structuring relevant ideas</li><li>• Review and revise use of language devices</li></ul>		20

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