

# PEARSON EDEXCEL INTERNATIONAL GCSE (9-1)

## English Literature

GETTING READY TO TEACH

Event code: 4ET1-19IFI

---

First teaching in 2016, first assessment in 2018.

---



# Aims and Objectives

During the training you will:

- Consider the structure, content and assessment of this qualification, and the support available to guide you through these changes
- Explore possible teaching and delivery strategies for the new qualification
- Explore exemplar student work to support your understanding of the new assessment grids
- Discuss appropriate coursework titles
- Learn about the new 9–1 grading scale
- Have the opportunity to network, discuss best practice, take away resources to help with your planning and delivery, and share ideas with other teachers
- Have dedicated time to put questions to your trainer.



# Session Agenda

**9.30 – 10.00** Welcome, tea and coffee

**10.00 – 12.30** (including a break)

- Introduction and specification overview
- Paper 1 key assessment features and examples of responses

**12.30 – 1.15** Lunch

**1.15 – 4.00** (including a break)

- Paper 2 key assessment features and examples of responses
- Paper 3 (coursework) key assessment features and suggested titles for coursework tasks
- Teaching and planning, support and questions



The logo features a large white circle centered on a teal background. The background is decorated with a repeating pattern of dark teal slanted bars and small dots. Inside the white circle, the text "Pearson Edexcel" is written in a dark teal, sans-serif font.

**Pearson Edexcel**

# About Pearson Edexcel

**Pearson is the world's leading learning company.** Our mission is to help people make progress in their lives through learning – because we believe that learning opens up opportunities, creating fulfilling careers and better lives.

- ❖ **Qualifications:** our qualifications and assessments help to educate millions of people worldwide.
- ❖ **Support:** we provide innovative textbooks, curriculum materials, multimedia learning tools, IT platforms, professional development.
- ❖ **Impact:** At the core of everything we do is the desire to make a measurable impact on improving people's lives through learning.

**Edexcel is part of Pearson Education and is the UK's largest awarding body.**

- ❖ **Worldwide recognition:** over 150 years of international education experience, more than 3.4 million learners in 70+ countries. Over 9 million scripts marked annually, with exceptionally reliable results.



# **International GCSE Features**



# 9-1 grading scale

## Awarding

- The grading system is changing, but our commitment to awarding grades that accurately reflect learner exam performance remains the same.
- We set new grade boundaries (minimum number of marks needed to achieve each grade) for each assessment of each qualification.

## Benefits

- Greater differentiation across levels of attainment, e.g. 2 grades where the current C grade is.
- Rewards truly outstanding achievement with the grade 9.
- Provides more information about student attainment to help progression to A Level.
- Same scale for Pearson Edexcel GCSE and International GCSE allows for clear comparison with English standards, unlike old A\* to G grading.



# 9-1 grading scale

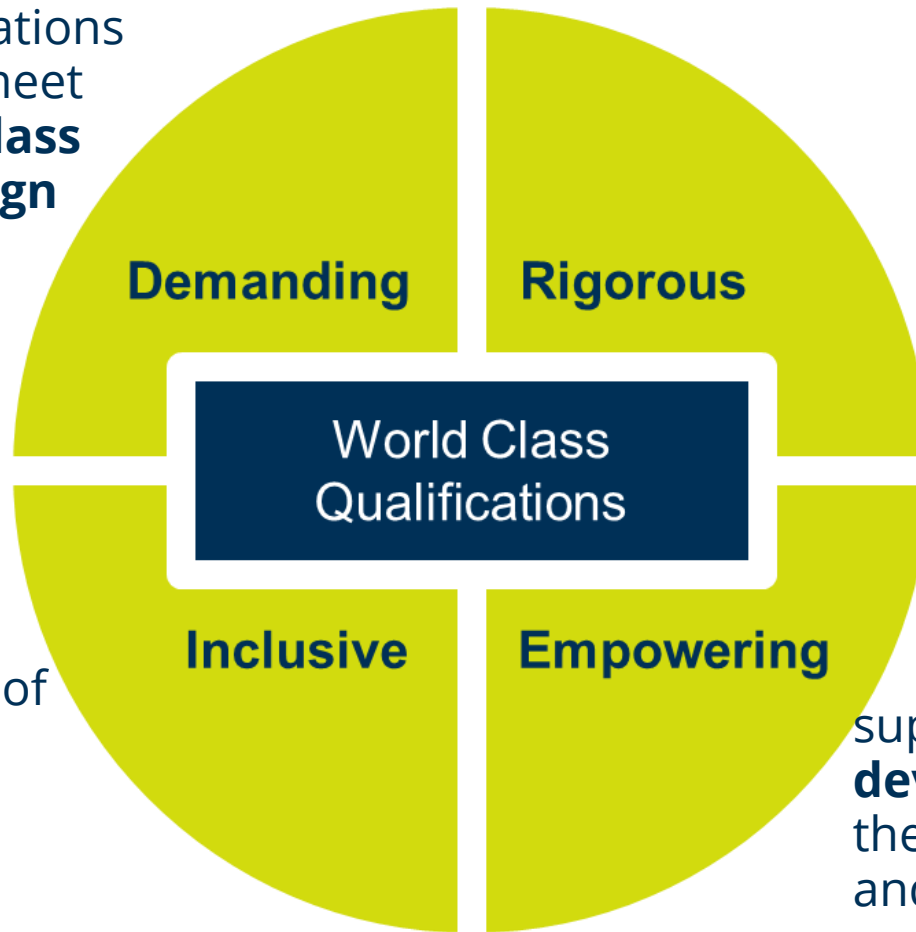
	NEW GRADING STRUCTURE	CURRENT GRADING STRUCTURE
<p>The new <b>grade 9</b> represents a new level of attainment and has been introduced to differentiate your top performing students.</p> <p>The bottom of the <b>grade 7</b> broadly aligns with the bottom of the grade A.</p>	9	A*
	8	
	7	A
<p>There's greater differentiation in the middle of the scale, with <b>three new grades 6, 5 and 4</b> rather than two grades (B and C).</p> <p>The bottom of the <b>grade 4</b> broadly aligns with the bottom of the grade C .</p>	6	B
	5	C
	4	
	3	D
<p>The bottom of the <b>grade 1</b> broadly aligns with the bottom of the grade G.</p>	2	E
	1	F
	U	G
	U	U





# World-class qualifications

All Edexcel qualifications are developed to meet Pearson's **World Class Qualification design principles**



Endorsement of educational **thought-leaders and assessment experts** from across the globe

Developed using an understanding and benchmarking of **all educational systems**

Qualifications that support young people to **develop the capabilities** they need to **progress** and prosper in their lives

# Supporting transferable skills

- Our transferable skills framework underpins the design all Pearson Edexcel international qualifications and their supporting resources across IPLS, International GCSE and International A Level.
- Ensures our assessments target the skills students' need for successful progression.
- Increasing our support where these skills **naturally** occur through the teaching, learning and assessment.
- Pearson materials and mapping will support you in identifying and developing the acquisition of these skills in students across the full curriculum.
- <https://qualifications.pearson.com/content/dam/pdf/International%20GCSE/General/Transferable-Skills-Information-Pack.pdf>  
Mapping document for International GCSE in English Literature can be found [here](#)





# **Overview of the specification**

# The International GCSE Features

- New 9-1 grading scale, with 9 the top level
- Coursework option
- Favourite anthology texts
- Fully linear structure



# Why choose Pearson Edexcel International GCSE in English Literature?

- Text types and text choices
- Engaging and diverse range of texts, poetry and prose
- Coursework and Examination options
- Clear and straightforward question papers and mark schemes
- Broad and deep development of learners' skills
- Read and respond to material from a variety of sources
- Make comparisons between texts and analyse the ways in which writers achieve their effects
- Progression to A Level



## Introduction to the Assessment

### **Paper 1 Poetry and Modern Prose**

**SECTION A – Unseen  
Poetry**

**SECTION B – Anthology**

**SECTION C – Modern  
Prose**

**Examination  
Set and marked  
externally  
2 hours  
Total Marks 90**

**60% of total**

### **Paper 2 Modern Drama and Literary Heritage texts**

**SECTION A – Modern  
Drama**

**SECTION B – Heritage  
texts**

**Examination  
Set and marked  
externally  
1 hour 30 minutes  
Total Marks 60**

**40% of total**

### **Paper 3 (Coursework option) Modern Drama and Literary Heritage Texts**

**ASSIGNMENT A –  
Modern Drama**

**ASSIGNMENT B –  
Literary Heritage**

**Teacher-devised or  
student-  
devised assignments  
Internally set and  
assessed  
Externally moderated  
Total marks 60**

**40% of total**



# Assessment Objectives (AOs)

AO	Description	% in International GCSE
AO1	Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement	30%
AO2	Analyse the language, form and structure used by a writer to create meanings and effects	40%
AO3	Explore links and connections between texts	10%
AO4	Show understanding of the relationships between texts and the contexts in which they were written	20%



# Questions will test the following Assessment Objectives (AOs)

Paper	Section	AO
1	A	AO2
1	B	AO2, AO3
1	C	AO1, AO4
2	A	AO1, AO2
2	B	AO1, AO2, AO4
3	Assignment A	AO1, AO2
3	Assignment B	AO1, AO2, AO4





# **Paper 1:**

# **Poetry and Modern**

# **Prose**



# Set Texts



# Set Texts – Paper 1

## Anthology Poems

Part 3 of the *Pearson Edexcel*

*International GCSE English Anthology*

*If*– Rudyard Kipling

*Prayer Before Birth* Louis MacNeice

*Blessing* Imtiaz Dharker (new)

*Search For My Tongue* Sujata Bhatt (new)

*Half-past Two* U A Fanthorpe

*Piano* D H Lawrence

*Hide and Seek* Vernon Scannell

*Sonnet 116* William Shakespeare

*La Belle Dame sans Merci* John Keats

*Poem at Thirty-Nine* Alice Walker

*War Photographer* Carol Ann Duffy

*The Tyger* William Blake

*My Last Duchess* Robert Browning

*Half-caste* John Agard (new)

*Do not go gentle into that good night* Dylan Thomas

*Remember* Christina Rossetti

## Modern Prose

One modern prose text from the list below

*To Kill a Mockingbird* Harper Lee

*Of Mice and Men* John Steinbeck

*The Whale Rider* Witi Ihimaera (new)

*The Joy Luck Club* Amy Tan

*Things Fall Apart* Chinua Achebe (new)

- Paper 1 is **closed book**, so there are no prescribed editions of set texts
- Paper 2 is **open book**



# New Anthology poems

## ***Blessing***

by Imtiaz Dharker

In a dry, poor country, a water pipe bursts and the people rejoice in collecting water in whatever receptacles are to hand.

## ***Search for my Tongue***

by Sujata Bhatt

The poem is about cultural identity. The poet uses English now that she lives in Britain but still thinks and dreams about her mother tongue, Gujarati.

## ***Half-caste***

by John Agard

In this poem a man protests against the demeaning manner in which his racial heritage is described.



# New Modern Prose texts

## ***The Whale Rider***

by Witi Ihimaera

The novel describes the history of a Maori tribe and tells of a young girl who will prove to be the tribe's future, and the whales, who are also a part of the tribe's past.

## ***The Joy Luck Club***

by Amy Tan

The novel deals with the experience of Chinese immigrants and the tensions between them and their children born in America.

## ***Things Fall Apart***

by Chinua Achebe

The novel is set in Nigeria in the 1890s. Achebe highlights the influences of colonialism on African cultures, including the inefficiencies of colonial local government.



# Set Texts – Papers 2 and 3

## Modern Drama - one from the list below:

- *A View from the Bridge* – Arthur Miller
- *An Inspector Calls* – J.B. Priestley
- *The Curious Incident of the Dog in the Night-time* – adapted by Simon Stephens
- *Kindertransport* – Diane Samuels
- *Death and the King's Horseman* – Wole Soyinka

## Literary Heritage – one from the list below:

- *Romeo and Juliet* – William Shakespeare
- *Macbeth* – William Shakespeare
- *The Merchant of Venice* – William Shakespeare
- *Pride and Prejudice* – Jane Austen
- *Great Expectations* – Charles Dickens
- *The Scarlet Letter* – Nathaniel Hawthorne



# Content overview: Paper 1

## Section A – Unseen Poetry

A selection of modern poetry should be studied in order to prepare for the unseen assessment.

## Section B – Anthology Poetry

Students will study **all** poems from the poetry section of: *Pearson Edexcel International English Anthology*. Students will answer **one** question on: **either** two set poems **or** the set poem and one of their own choice from the anthology.

## Section C – Modern Prose

Students will study **one** of the set texts for this paper. Students will answer **one** question on their chosen texts.

Teaching should focus on the study of **whole texts**.



# Assessment Overview Paper 1

Paper 1 assesses 60% of the total International English Literature Qualification. There are **three** sections on the paper:

## Section A: Unseen Poetry

Questions will test:

**AO2** Analyse the language, form and structure used by writers to create meanings and effects (maximum mark 20)

**Total marks for Section A = 20**

## Section B: Anthology Poetry

Questions will test:

**AO2** Analyse the language, form and structure used by writers to create meanings and effects (maximum mark 15)

**AO3** Explore links and connections between texts (maximum mark 15)

**Total marks for Section B = 30**





# Assessment Overview Paper 1 (continued)

## Section C: Modern Prose

Questions will test the following Assessment Objectives:

**AO1** Demonstrate close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (maximum mark 20)

**AO4** Show understanding of the relationships between texts and contexts in which they are written (maximum mark 20)

**Total marks for Section C = 40**

**Total marks for Paper 1 = 90**



# **Section A**

## **Unseen Poetry**

### **exemplars**



# Section A: Unseen Poetry

The poem in the June 2018 paper is *Purple Shoes* by Irene Rawnsley.

1. Explore how the writer presents strong feelings in this poem.

In your answer you should consider the poet's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

**(Total mark for Question 1 = 20 marks)**



# Comments from the Examiner

**When responding to the Unseen Poetry, Section A, candidates should try to:**

- demonstrate an understanding of the overall meaning of the poem
- focus on the question
- refer to form and structure and try to suggest why this may have been used
- give examples of language and explain their effect on the reader
- comment on all areas of the poem, not just the first few lines
- use short quotations and avoid copying large areas of the poem.



# Unseen Poetry Exemplars



## Unseen Poetry:

- Script 3 – Level 4 – 15 marks
- Script 5 – Level 5 – 20 marks
- Read both of these scripts in your pack along with the examiner commentary and discuss in groups and with your trainer.



# **Section B**

## **Anthology Poetry**

### **Exemplars**



# Section B: Anthology Poetry

2 Re-read *Search for My Tongue* and *Half-caste*.

**Compare** the ways the writers present feelings about identity in *Search for My Tongue* and *Half-caste*

You should make reference to language, form and structure.

Support your answer with examples from the poems.

**(Total for Question 2 = 30 marks)**

OR

3 Re-read *Hide and Seek*.

**Compare** how the writers present personal experiences in *Hide and Seek* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

**(Total for Question 3 = 30 marks)**



# Comments from the Examiner

**When responding to the Anthology Poetry, Section B, candidates should try to:**

- focus on the question
- refer to form and structure
- give examples of language and explain their effect on the reader
- provide a balanced response – giving each poem equal treatment
- compare meanings and examples of language and structure.
- Remember, context is not assessed in this part of the paper.





# Anthology Poetry Exemplars



## Anthology Poetry:

- Script 6 – Level 3 – 13 marks
  - Script 7 – Level 4 – 22 marks
  - Script 11 – Level 4 - 22 marks
- 
- Read through these exemplars with the mark schemes and discuss the marks in groups.



# Preparing for comparison

In the pack you will find:

- **A comparison chart** that will enable students to make notes for each poem on:
  - Meaning or purpose
  - Language
  - Imagery
  - Structure
  - Tone
- A lesson plan for a comparative essay on 'My Last Duchess' and 'Sonnet 116'



# Approaches to teaching unseen poetry and comparison of anthology poems

- Use past papers to study the types of unseen poems that are chosen.
- Use the 'how a poem is written' sheet with students.
- Introduce anthology poems as 'unseen' texts and students annotate and discuss.
- Use the comparative 'moplist' essay planning sheet with students.
- Explore different approaches to comparative essay writing
- Share exemplar responses with students.



# Comparative poetry essay - balance

- Students should provide some balance between the coverage of the two poems. Of course, some poems are longer than others, but this is taken into consideration. The coverage of the two poems need not be equally weighted, but the second poem should have substantial treatment.
- Students should explore as much of the two poems as they can within the given suggested time and should comment on specific examples of language, form and structure.
- Brief quotations should be used from both poems.



# Comparative poetry essay - structure

- The structure of responses varies from student to student and ability. Some will be able to provide a response that compares like-for-like throughout the response, while others will find this difficult and prefer to write about each poem separately and then draw comparisons at the end. Whichever method is used, the full range of marks can be awarded.
- Students must remember that although the structure of the response can vary, they must compare and write about both poems, as they will not be able to move out of level 2 if only one poem is covered.



# **Section C**

## **Modern Prose**

### **Exemplars**



# Section C: Modern Prose

4 Explore the character of Scout in *To Kill a Mockingbird*

You must consider the context of the novel in your answer

**(Total for Question 4 = 40 marks)**

5. How significant is the theme of the mockingbird in this novel?

You must consider the context of the novel in your answer

**(Total for Question 5 = 40 marks)**

6. In what ways is loneliness an important theme in *Of Mice and Men*?

You must consider the context of the novel in your answer

**(Total for Question 6 = 40 marks)**

7. 'Crooks is a cruel and aloof character'

Explore the character of Crooks in this novel

You must consider the context of the novel in your answer

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



# Comments from the Examiner

**When responding to Modern Prose, Section C, candidates should try to:**

- focus on the question
- avoid narrative retelling of the events in the novel
- provide a range of examples from their chosen text – remember that as this is a closed book examination, examples need not be quotations but examples of events or episodes within the novel
- prove to the examiner their knowledge of the text – do not assume the examiner knows everything
- comment on contextual points and try to relate these to the points being made
- avoid dealing with context separately. Do not write a page of historical background, but link all contextual points with an example from the novel and in relation to the question being answered.







# Anthology Poetry Exemplars

## **To Kill a Mockingbird:**

- Script 12 - Level 3 – 22 marks
- Script 14 - Level 3 – 20 marks

## **Of Mice and Men:**

- Script 17 – Level 3 – 17 marks
- Script 18 and Script 20 – Level 5 – 40 marks
- There are exemplars for each text in your pack. Look at the relevant scripts for your chosen text and discuss the marks and comments in your group.



# Approaches to teaching context

**This is relevant to Paper 1 – Modern Prose text (13%) & Paper 2/3  
Literary Heritage text (7%)**

**AO4: Show understanding of the relationships between texts and  
the contexts in which they were written**

- Relate all context points to the text: it is not sufficient to add a 'bolt-on' paragraph at the start of the answer.
- Place all examples firmly in the text and ensure that they relate to the question.
- It is a literary essay and not a 'History' essay.
- Look for 3 or 4 points which can be evidenced from the Modern Prose text or from the Literary Heritage text.



# **Papers 2 and 3**

## **Modern Drama and Literary Heritage Texts**



# Assessment Overview – Paper 2

Paper 2 assesses 40% of the total English Literature Qualification. There are **two** sections to this paper.

## **Section A : Modern Drama** (Total mark = 30)

Questions in this section will test the following:

**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (**maximum marks = 15**)

**AO2** Analyse language, form and structure used by a writer to create meanings and effects (**maximum marks = 15**)

## **Section B: Literary Heritage** (Total mark = 30)

**AO1 (maximum marks = 10)** and **AO2 (maximum marks = 10)**

**AO4** Show understanding of the relationships between texts and the contexts in which they were written (**maximum marks = 10**)



# Content Overview – Paper 2

## Section A – Modern Drama

Students will study **one** text from the prescribed list for this section of the paper and will answer **one** question on their chosen text.

Teaching should focus on the study of the **whole text**.

## Section B – Literary Heritage

Students will study **one** text from the prescribed list for this section of the paper and will answer **one** question on their chosen text.

Teaching should focus on the study of the **whole text**.

This paper is **open book**. Candidates will be able to take a **clean and unannotated** copy of their texts into the examination.



# Set texts – Paper 2 & Paper 3 Section A

## One Modern Drama text

*A View from the Bridge*

Arthur Miller

*An Inspector Calls*

J B Priestley

*The Curious Incident of  
the Dog in the Night-time*

Mark Haddon / Simon Stephens

*Kindertransport*

Diane Samuels

*Death and the King's Horseman*

Wole Soyinka

Paper 2 is **open book**. The list of prescribed editions can be found in the Specification.



# New texts

***The Curious Incident of the  
Dog in the Night-time***

by Mark Haddon and Simon  
Stephens

The play is about Christopher, a 'mathematician with some learning difficulties', who investigates the mysterious death of a neighbour's dog.

***Kindertransport***

by Diane Samuels

The play seeks to consider the long-term effects on the Jewish children who were 'saved' as a result of the initiative to transport them from Germany to safety in Britain.

***Death and the King's  
Horseman***

by Wole Soyinka

The play presents the clash of cultures between the English and the Yoruba during British colonial rule in Nigeria. It is based on a true incident.



# Set texts – Paper 2 & Paper 3 Section B

## One Literary Heritage text

*Romeo and Juliet*

William Shakespeare

*Macbeth*

William Shakespeare

*The Merchant of Venice*

William Shakespeare

*Pride and Prejudice*

Jane Austen

*Great Expectations*

Charles Dickens

*The Scarlet Letter*

Nathaniel Hawthorne

Paper 2 is **open book**. The list of prescribed editions can be found in the Specification.





# New texts

## **The Merchant Of Venice**

by William Shakespeare

Shylock, who is Jewish, faces prejudice from many people in society and is unrelenting in his pursuit of a debt he is owed.

## **Great Expectations**

by Charles Dickens

The story follows Pip as he moves from country apprentice to city gentleman after receiving money from an anonymous benefactor.

## **The Scarlet Letter**

by Nathaniel Hawthorne

A young woman in Puritan New England is treated as an outcast after having a child out of wedlock.



# **Paper 2**

## **2018 questions and exemplar responses**



# Comments from the Examiner

- AO1 was a strong feature of both Sections A and B with most responses demonstrating at least sound knowledge and understanding of the texts studied.
- AO2 discussion varied more across answers with some candidates limiting themselves to a peripheral approach such as identifying a technique without placing it in context or using it to respond to the question.
- In terms of AO4 on the Section B, Literary Heritage section of the paper, some candidates performed very well, integrating relevant and purposeful detail about the influence of context into their answers.
- Some candidates did not include any reference to aspects of context at all, even though it is equal as an assessment objective to both AO1 and AO2 in the specification and mark scheme.
- It is worth noting that literary context is valid as an approach e.g. with reference to tragedy, genre and literary motifs alongside social, cultural and historical context.



# Section A: Modern Drama

*A View from the Bridge: Arthur Miller*

**EITHER**

1. Alfieri: 'A lawyer means the law...'

Explore the significance of different kinds of law in the play.

You must consider language, form and structure in your answer.

**(Total for Question 1 = 30 marks)**

**OR**

2. How does Miller present the relationship between Eddie and Marco in this play?

You must consider language, form and structure in your answer.

**(Total for Question 2 = 30 marks)**



# Paper 2: Section A Modern Drama



Please examine the exemplar answers in your materials.

- There are a number of full mark, level 5 exemplars in your pack.
- Read through these exemplars with the mark scheme and discuss them in your groups.



# Paper 2: Section B Literary Heritage

## ***Romeo and Juliet*, William Shakespeare**

'Paris is a more suitable husband than Romeo for Juliet.'

How far do you agree with this statement?

You must consider language, form and structure and refer to the context of the play in your answer.

**(Total for Question 12 = 30 marks)**

## ***Great Expectations*, Charles Dickens**

How does Dickens explore the theme of death in this novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

**(Total for Question 20 = 30 marks)**



# Paper 2: Section B Literary Heritage



Please examine the exemplar answers in your materials.

- There are a number of full mark, level 5 exemplars in your pack.
- Read through these exemplars with the mark scheme and discuss them in your groups.



# **Paper 3**

## **Coursework**





# Paper 3: Modern Drama and Literary Heritage Texts (Coursework Option)

## Assessment Overview

- Paper 3 is available as an alternative to Paper 2.
- Paper 3 assesses 40% of the total English Literature Qualification.
- Students will be required to respond to teacher-devised or student-devised tasks to write **two** coursework assignments.
- These will be internally set and assessed and externally moderated by Pearson.
- Set texts for the assignments are the same as those for Paper 2, Sections A and B.
- Teaching should focus on the study of **whole texts** to encourage reading skills and to produce clear and coherent writing.
- There is no prescribed **word length** for the coursework paper. Typically each task may be up to 650 to 800 words, but there are no penalties for exceeding this guidance.



# Comments from the moderator

- It is important that the tasks set are sufficiently challenging and related to all the assessment objectives. Assignment A is assessed for AO1 and AO2. Assignment B is assessed for AO1, AO2 and AO4.
- It is important that candidates are presented with a range of topics and ideas and are encouraged to choose one that appeals, thus encouraging a sound personal engagement.
- It is important that all drama texts, for both assignments focus closely on dramaturgy and stagecraft.
- It is also important that AO4, the relationship of text to context relates fully to the question set. Substantial biographical detail on any of the writers is irrelevant and detracts from the task in hand.
- The guidance for each assignment is 600 – 1000 words. Some responses were over 2500 words long. Quantity does not always mean quality and often narrative, or historical detail detracted from the core of the response. On the other hand to cover ALL the Assessment Objectives in sufficient depth and detail responses need to be developed and sustained.



# Coursework tasks

- Essay titles may be self-generated or devised by the teacher. Students may be involved in choosing which texts to write about and the devising of the task, although there is no requirement for students in a centre to write on different texts.
- Teachers may teach one of the texts for an assignment in class, with students writing on an essay title on the studied text, or they may focus on one of a variety of titles based on the text which has been taught.
- A selection of titles will enable students to work to their strengths – for example, character, relationships or theme.
- Teaching should focus on the study of whole texts, developing students' comprehension, as well as their ability to produce clear and coherent writing using accurate Standard English.



# Coursework titles

- Make sure that the titles include such words as 'Discuss', 'Explore', 'Analyse', 'How far ...', 'To what extent...', 'In what ways...', 'How...'. This will enable students to show a close understanding of the text in a critical style whilst analysing the language, form and structure.
- It is recommended that centres focus their questions on one main area/theme/character – avoid questions where there are two themes. For example, rather than 'love and friendship', select just one area such as 'friendship'. This will provide students with more opportunity to focus on the question.
- The added consideration for the Literary Heritage assignment is the understanding of the relationship between a text and its context.

(AO4).



# Setting the Questions for Coursework

Assignments could take the following formats:

## **Assignment A**

Explore the ways in which Priestley presents women in *An Inspector Calls*.

In what ways does Miller present conflict in *A View from the Bridge*?

## **Assignment B**

'Jane Austen allows the reader to see many different forms of love in *Pride and Prejudice*'. To what extent do you agree?

How does Dickens portray city life in *Great Expectations*?



# Coursework exemplars



Have a look at the exemplars in your pack and discuss the marks awarded.



# Course planning



# Course Planning

- Take time to decide whether the examination or the coursework route is better for your students.
- After the course, devise a schedule to cover the close study of the poems in Part 3 of the Anthology.
- Decide which texts you will choose for Modern Prose, Modern Drama and Literary Heritage.
- After the course, study past papers to devise relevant practice questions and mock examinations.
- Allow sufficient time for lessons on essay planning and writing to time.
- Pay particular attention to word-based analysis, close reference and to how to include quotations.
- Work on extending technical vocabulary but encourage the avoidance of 'feature spotting'.





# Support and Resources



# Free support

**Getting Started Guide** *includes mapping of changes, content and assessment guidance, course planner and resource list*

**Editable Scheme of Work** *includes activities to support transferable skills development*

**Exam Wizard** *a free exam preparation tool containing a bank of past Edexcel exam questions*

**Results Plus** *free online service giving instant and detailed analysis of your students' exam and mock performance*

**Regional support manager** *access to a regionally based support manager for any query*

**Subject Advisor** *For any subject related query you have. Sign up to mailing list*

**Exemplar** *Marked student responses to SAMs questions*

**Additional SAMs** *An additional set of Sample Assessment Material available as a secure download [here](#)*



# Subject Features

**Reviewed and  
updated in light  
of UK GCSE  
changes**

**Dedicated  
textbooks  
available**

**Rewards  
outstanding  
academic  
achievement**

**Clear and  
straightforward  
question papers**

**Transferable Skills  
embedded**

**Twitter:  
@PearsonTeachEng**





# Resources

We offer a range of [free](#) and [paid for](#) resources **for International GCSE in English Literature**. They have been designed to support teachers to improve learner outcomes.

# Support overview for International GCSE in English Literature

Getting Started Guide & Scheme of Work	Getting Ready to Teach Events	Subject interpretation of transferable skills
Subject Advisor	Results Plus	Regional Support Manager
Curriculum Matched Publishing	Exemplar Marked Responses	Additional SAMs
Exam Wizard	Lesson Plans	Course Planner



# Pearson Publishing



- English Literature SB and ActiveBook
- Edexcel International GCSE (9-1) English Literature Student Book: print and ebook bundle
- English Literature Online Teacher Resource Pack



# Edexcel International GCSE (9-1) English Literature Student Book

This book, which includes access to the eBook, provides comprehensive coverage of the specification and is designed to supply students with the best preparation possible for the examination.

- Written by a team of highly experienced International GCSE English teachers and authors
- Chapters are mapped closely to the specification to provide comprehensive coverage and are enhanced by targeted reading and writing skill sections
- Learning is embedded with differentiated exercises and exam practice throughout, including summary sections to review learning
- Signposted transferable skills
- Maps to the Pearson Progression Scale
- Reviewed by a language specialist to ensure the book is written in a clear and accessible style for students whose first language may not be English
- Glossary of key English Literature terminology
- Free teacher support materials provided online as part of Pearson's ActiveLearn Digital Service.





- Free online results analysis tool for teachers.
- Provides a detailed breakdown of student performance in Pearson Edexcel exams.
- Identify topics and questions where the student could benefit from further learning and inform teaching strategies and approaches.
- Benchmark your school's performance against other Pearson Edexcel schools in your country.
- Not just a post-results tool: Mock exam results can also be fed into the system to produce analysis.
- Find student results analysis from their previous Pearson Edexcel school.
- ResultsPlus Direct gives your students access to their final grades and performance breakdown, wherever they are.
- Schools can sign up for free ResultsPlus account in just a few quick and easy steps:

<https://qualifications.pearson.com/en/support/Services/ResultsPlus.html>





- A free tool for teachers which helps you make quick homework assignments, topic tests and mock exams.
- Questions tagged against unit, topic and assessment objective or simply choose a whole past paper.
- Use existing mark schemes for accurate marking.
- Use examiner report for insight.
- Most recent exam content available sooner.
- Use the results to understand where students need more support, informing teaching strategies.



# Contact your dedicated Subject Advisor



Subject Advisor details

Your subject advisor is Clare Haviland

Phone: **+44 (0)20 7010 2183**

Twitter: **@PearsonTeachEng**

Sign up for monthly newsletters from Clare to stay on top of qualification updates, training, course materials and industry news.



# Other useful links

## **1. [Grade Boundaries](#)**

This page shows the minimum marks needed to achieve a certain grade for all UK and international examinations. Also refer to the examiners report which is available for download with other documents.

## **2. [Examination Results Statistics](#)**

Results statistics summarise the overall grade outcomes of candidates sitting Pearson Edexcel examinations.

## **3. [Progress to University](#)**

Here you can find information and guidance about how to progress to universities worldwide with Pearson Edexcel qualifications.

## **4. [Access to scripts](#)**

Make an informed enquiry about results (EARs) using our free access to scripts portal.





*Any questions?*

**Please fill in your  
evaluation forms**

**We value your  
feedback!**



ALWAYS LEARNING