



International GCSE Revision Considerations

Covering English Language A/B and English Literature

Welcome!

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‘I can’t revise for English’



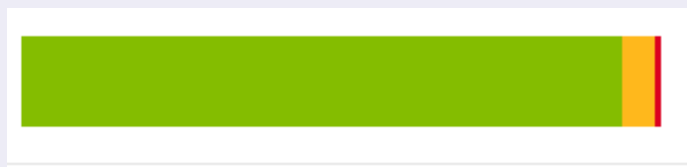
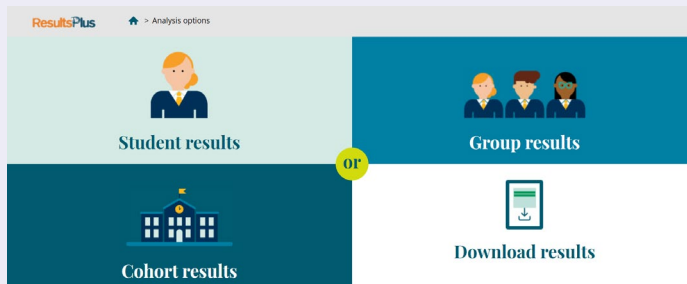


English Language A (4EA1/4XEA1) Reading Linear and Modular

With links to Language B and
Literature

AO Breakdown

In general, AO2 skills and AO3 skill create the most challenge and therefore should be the focal point for revision.



Paper 1	AO1	AO2	AO3
Q1: Select	✓	X	X
Q2: Describe	✓	X	X
Q3: Explain	✓	X	X
Q4: Language and Structure	X	✓	X
Q5: Compare ideas and perspectives	X	X	✓
Paper 2			
Q1: How does the writer present?	✓	✓	X

Quick revision tips for question 1-3

The structured nature of these questions means that the best thing to do is for students to practise this question structure as much as possible. The best approach here is repetition and comparing their responses with the work of others, the mark scheme and exemplar material.

Q1 Starter activity: Give only the lines and make students directly pick out phrases.

Students can practise this by highlighting directly from the extract.

Q2 Starter activity: Give a section of text and ask students to summarise it. Make sure it is always in their own words. Past papers work here for extracts but just accrue a lot of texts and get students practising.

Q3 Get students to pick out quotations that directly link to the question focus and then state what they imply.

Compare the points students arrive upon with the indicative content from the mark scheme.



The anthology is your best friend, use it for practice questions that test the skills that will always be assessed in Q1-3. The more students are used to this, the better.

Annotate the source text! Put a box around the lines that apply to specific questions and highlight key parts/quotations.

Examiner Top Tips

Timing is key. These are well performing questions and low tariff questions. Don't spend too much time on them at the expense of the rest of the paper.

The mark schemes are very clear for these questions. Students should be able to tick off where responses have achieved marking criteria. Let this guide them

Q1 Read the question carefully. Underline the focus if you have to. This should be two quick marks (**see example on the right**).

Q2 The most successful candidates make four clear, discrete points. An extra point does not get more marks. Setting points out separately helps the examiner and the candidate.

Q3 Best answers balance short quotation and some interpretation. The best answers made five clear, discrete points (often set out separately).

Note: quotations should support points as 'evidence of comprehension'.

The following questions are based on Text One and Text Two in the Source Booklet.

Text One: Dance Delight

1 From lines 1–4, select **two** words or phrases that describe how people reacted to Rose dancing in the park.

1 clapped

2 cheered

2 Look again at lines 17–28.

In your own words, describe Rose's experiences on the dance show.

Firstly, Rose is determined as she repeats the steps until she knows them.

Secondly, learning the steps is challenging as she is deaf. Thirdly, the journey of her dancing has been emotional and she doesn't want to leave it.

Finally, she feels proud as she has challenged stereotypes of deaf people and proven them wrong.

3 From lines 29–40, explain what we learn about Rose's time at school.

You may support your points with **brief** quotations.

~~At school, there were~~

At Rose's time at school, there were only "a few deaf students" which made it hard for her to learn. However her mum was able to make sure she had a good education by providing her a "notebook and interpreter." Rose ~~realised~~ she felt like she was an outsider to others, she doesn't realise what why she's different when she sees all the other kids who can hear. But she feels that if she could hear, then she would be a "completely different person." At Rose's school she was very fortunate because she was different to other deaf people as they had "no interpreters" and "no notebooks," whereas she did have both of them.

» Pearson

A02

Lang: Understand and analyse how writers use linguistic and structural devices to achieve their effects.

Lit: Analyse the language, form and structure used by a writer to create meanings and effects

CROSSOVER SKILL

AO2:

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

Key Terminology

When going through exemplars and mark schemes, get students to list all terminology they come across and to build up their own glossary.

Build up linked analysis

Work out the key points that are being made and then look into how a variety of features (both linguistic and structural add to this).

Revising for question 4 and for language

Question 4		
Level	Mark	AO2 Understand and analyse how writers use linguistic and structural devices to achieve their effects.

- the opening clause, 'As a child I suffered', evokes immediate sympathy from the reader; the conjunction 'but' then introduces a sense of positivity and the reader is intrigued to know how Zephaniah was able 'to turn dyslexia to my advantage'
- the use of parallel structuring and reference to respected professions in the second sentence reinforces the sense of positivity by suggesting how creative and constructive people with dyslexia can be: 'We are the architects, we are the designers'
- within the opening paragraph the move from the first-person singular of 'I suffered' to the first-person plural 'we' shows that he is not alone and that there is a wider community of people with dyslexia
- Zephaniah explains that when he was at school his 'teachers didn't know what dyslexia was'. He blames the shortcomings of the education system at that time, summed up in the list of three negative phrases 'no compassion, no understanding and no humanity', rather than the

Pre-preparing using the anthology here is key. Students can have banks of key quotations focusing on how they link to major themes and ideas in the text. This creates transferable ideas that will greatly help them in the examination.

Don't just take my word for it:

1. Cover the breadth of the text to show full understanding
2. Link linguistic analysis to structural analysis
3. Use precise and high-level terminology but always link it to effect

Revision approaches from the previous slide will embed these skills. Combine this with the study of exemplars to divine structure.

‘The most successful responses did just that; they dealt with the whole passage and made many insightful points, selecting their textual references judiciously from throughout the text. Candidates at the top end of the mark scheme skilfully interwove their discussion of language and structure and deftly selected and embedded brief, apt quotations to support points.’

“The modal verbs ‘must’, ‘should’ and ‘can’t’ reflect the speakers’ fluctuating certainty’. There was often a skilled analysis of complex features such as anaphora, sibilance, antithesis. Such candidates were also able to show, for example, how the use of anecdote was not just a way to draw the reader in and illustrate a point but formed a part of structural layering as the writer moved from this to becoming more polemical and building an argument.’

Language A and Language B skill: AO2

A (Paper 1): Q4

12 marks, seen text. AO2 only.

Annotate all eligible texts in the anthology.

1. Pick out key quotations that link to a question focus
2. Analyse key quotations (can help to pick some for students)
3. Look for linked analysis to build a detailed point
4. Make sure students have a robust knowledge of terminology.

A (Paper 2): Q1

30 marks, seen text. AO1 and AO2

Annotate all eligible texts in the anthology.

1. Pick out key quotations that link to a question focus
2. Analyse key quotations (can help to pick some for students)
3. Look for linked analysis to build a detailed point
4. Make sure students have a robust knowledge of terminology.

B: Q3 and Q6

10 marks, unseen text. AO2 only.

Present unseen texts and practise annotation.

1. Pick out key quotations that link to a question focus
2. Analyse key quotations (can help to pick some for students)
3. Look for linked analysis to build a detailed point
4. Make sure students have a robust knowledge of terminology.

CROSSOVER: Language and Literature

A linked assessment objective means a linked approach to questions.

This makes this a key skill and therefore a very useful revision exercise.

Language AO2

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

Literature AO2

Analyse the language, form and structure used by a writer to create meanings and effects.

Note: make sure students are aware of specific literary terms that apply here.

Therefore...

1. Building up a revision glossary is key (and aids with unseen element).
2. Practise annotation of key quotations (especially multi-purpose quotations). Cover a range of each text.
3. Pick out the key ideas, themes, etc. of course texts (and unseen texts). Link annotation and analysis to this.
4. Spend time discussing whole text structure.
5. Reflect on exemplars and mark scheme to find go-to structures and approaches.



AO3

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

Lit: Explore links and connections between texts

CROSSOVER SKILL

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

Overall ideas and perspectives about their experiences

Get students to work out what ideas and perspectives are expressed in texts. Create tables to show similarities and differences.

Where is this shown?

Map key quotations and think about how linguistic and structural details present a perspective or experience. Again, look for linked analysis.

English Language A, Question 5

- both texts are about someone overcoming a difficulty and achieving success. In Text One, Ayling-Ellis, who is deaf, is a tv actress and she and her partner 'became champions of the tv show Strictly Come Dancing'; in Text Two Zephaniah is a published author and is 'professor of poetry and creative writing' at Brunel University
- in both texts the person is shown to feel a strong connection to others facing similar issues: in Text One Ayling-Ellis states that 'Being part of the deaf community 'is very special'' and in Text Two Zephaniah says, "'Us dyslexic people, we've got it going on''
- both people received some family help: Ayling-Ellis' mother "really fought to make sure I had a note-taker and interpreter with me at all times" and Zephaniah's sister wrote out his early poems
- both texts show the need for, and importance of, communication
- both texts include repetition of the word 'no' to emphasise how the schools attended were deficient: in Text One Ayling-Ellis explains how most deaf students had "no interpreter, no notetaker ... no access" and in Text Two Zephaniah reveals how there was 'no compassion, no understanding and no humanity'
- in both texts a question is used to reveal the person's confusion on realising they are different. In Text One, Ayling-Ellis recalls being separated from the hearing children and wondering, "Why am I not over there?" and Zephaniah, on learning that he is dyslexic, asks his teacher, "'Do I need an operation?'"

Pre-preparing using the anthology here is key: a robust knowledge of the ideas and perspectives about experiences shown in the anthology texts will give students a head start in the exam.

NOTE: Original ideas will stand out. Students shouldn't parrot all they know but be selective.

Don't just take my word for it:

1. Plan: think of the possible comparison points and then choose wisely
2. Each paragraph should focus on a comparison
3. AO2 style analysis should be deployed but only to link to perspectives and the clear approach of your paragraph

Revision approaches from the previous slide will embed these skills. Combine this with the study of exemplars to divine structure.

‘Some candidates made a brief plan (sometimes, effectively, a Venn diagram) which often contributed to a more thoughtful, exploratory approach based on key elements of similarity or difference rather than an explanatory, chronological approach to the texts. Where points were then ticked off, it often led to a well-structured and coherent answer.’

‘At the top level, responses included astute analysis of language, structure, purpose (inspirational as well as informative) and tone and explored the subtleties of the extracts. Many thoughtfully recognised the impact that the date of diagnosis would have had in terms of self-understanding. Responses at this level often impressed by the manner in which they dealt with the nuances of the texts and shifts in perspective and tone.’

‘the most successful responses made each point a valid and appropriate comparison, with supporting references from both extracts; this led to the balance required for marks within Levels 4 and 5. The use of a comparative topic sentence at the start of each paragraph was also used effectively.’

Language A and Language B skill, Literature Variant: AO3

A (Paper 1): Q3

22 marks, seen text and unseen text.

AO3 only.

Annotate all eligible texts in the anthology.

1. Practise creating plans and discussing them with others. From those plans work out which comparisons are the best.
2. Pick out key quotations that link to your comparative statement (could give these to students and make them match them instead).
3. Analyse key quotations as well as the structure of texts in a way that links to your paragraph focus – and that can build a comparison
4. Reflect on indicative content to work out what kind of comparison points net marks.

B: Q7

15 marks, unseen texts. AO3 only.

Present unseen texts and get students to plan and annotate linked to question focus (will be given a perspective).

1. Practise creating plans and discussing them with others. From those plans work out which comparisons are the best.
2. Pick out key quotations that link to your comparative statement (could give these to students and make them match them instead).
3. Analyse key quotations as well as the structure of texts in a way that links to your paragraph focus – and that can build a comparison
4. Reflect on indicative content to work out what kind of comparison points net marks.

Literature: Paper 1, 2/3

30 marks, seen and unseen text. AO2 and AO3 (15 marks each)

Use anthology texts and unseen poems to practice comparison

1. Practise creating plans and discussing them with others. From those plans work out which comparisons are the best.
2. Pick out key quotations or aspects of form/structure that link to your comparative statement (could give these to students and make them match them instead)
3. Analyse key quotations as well as the structure of texts in a way that links to paragraph focus and has clear points of comparison. Comparisons can be technique led as long as effect is explored.
4. Reflect on indicative content to work out what kind of comparison points net marks.

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

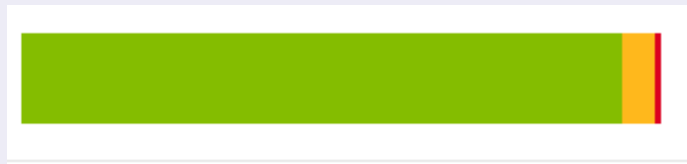
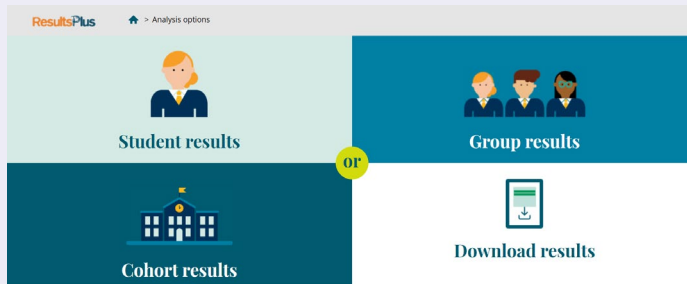
AO3 Explore links and connections between texts

» Pearson

English Language B (4EB1) Reading

AO Breakdown

In general, AO2 skills and AO3 skill create the most challenge and therefore should be the focal point for revision.



Paper 1	AO1	AO2	AO3
Q1: 1 mark	✓	X	X
Q2: 1 mark	✓	X	X
Q3: 10 marks	X	✓	X
Q4: 1 mark	✓	X	X
Q5: 2 marks	✓	X	X
Q6: 10 marks	X	✓	X
Q7: 15 marks	X	X	✓

The Remaining Questions: AO1

Q1

Identify one thing from set number of lines:

1. Starter exercise
2. Circle the lines in the extract
3. Constant reading for comprehension
4. Constant practice of this style of question

Q2

Identify one thing from set number of lines:

1. Starter exercise
2. Circle the lines in the extract
3. Constant reading for comprehension
4. Constant practice of this style of question

Q4

Identify one thing from set number of lines:

1. Starter exercise
2. Circle the lines in the extract
3. Constant reading for comprehension
4. Constant practice of this style of question

Q5

Identify one thing from set number of lines:

1. Starter exercise
2. Circle the lines in the extract
3. Constant reading for comprehension
4. Constant practice of this style of question

Candidates must ensure they read the text and the question carefully.

Occasionally candidates used material from outside of the specified lines or used the wrong text.

Does not require candidates to use their own words.

Q5: Some examiners commented that candidates were writing too much and giving too many points for this 2-mark question and perhaps spending too long on it.

» Pearson

English Language A and B: Writing

Writing Tasks

A: PAPER 1, SECTION B (TRANSACTIONAL WRITING)

EITHER

- 6** 'In our lives, there are certain people or things that inspire us.'
- Write the text for a speech on this topic to be delivered to your peers.
- Your speech may include:
- who or what may inspire you or others
 - the ways in which being inspired can benefit us
 - 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)

OR

- 7** 'Our years at school should be the happiest time of our lives.'
- Write a guide for staff at schools suggesting ways in which they can make school life a positive experience for their students.
- Your guide may include:
- what is offered in terms of subjects, activities, facilities
 - the attitudes and/or approaches that should be encouraged
 - 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 7 = 45 marks)

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.

A: PAPER 2, SECTION B (IMAGINATIVE WRITING)

EITHER

- 2** Write about a time when you, or someone you know, had a visitor.
- Your response could be real or imagined.
- Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 2 = 30 marks)

OR

- 3** Write a story with the title 'The Celebration'.
- Your response could be real or imagined.
- Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 3 = 30 marks)

OR

- 4** Look at the images provided.
- Write a story that begins 'It was quiet in town that evening ...'
- Your response could be real or imagined. You may wish to base your response on one of the images.
- Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 4 = 30 marks)

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.

B: SECTION C (WRITING)

Write approximately 400 words on one of the following:

EITHER

- 9** 'New opportunities present new challenges.' Discuss.
- (Total for Question 9 = 30 marks)**

OR

- 10** Write a story (true or imaginary) entitled 'The First Impression'.
- (Total for Question 10 = 30 marks)**

OR

- 11** Describe a beautiful place.
- (Total for Question 11 = 30 marks)**

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.

Parity of Mark Schemes: Difference in number of available marks but the same skills

A: PAPER 1, SECTION B (TRANSACTIONAL WRITING)

Level	Mark	AO4 Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.
	0	No rewardable material.
Level 1	1–5	<ul style="list-style-type: none"> Communication is at a basic level, and limited in clarity. Little awareness is shown of the purpose of the writing and the intended reader. Little awareness of form, tone and register.
Level 2	6–11	<ul style="list-style-type: none"> Communicates in a broadly appropriate way. Shows some grasp of the purpose and of the expectations/requirements of the intended reader. Straightforward use of form, tone and register.
Level 3	12–17	<ul style="list-style-type: none"> Communicates clearly. Shows a clear sense of purpose and understanding of the expectations/requirements of the intended reader. Appropriate use of form, tone and register.
Level 4	18–22	<ul style="list-style-type: none"> Communicates successfully. A secure realisation of purpose and the expectations/requirements of the intended reader. Effective use of form, tone and register.
Level 5	23–27	<ul style="list-style-type: none"> Communication is perceptive and subtle. Task is sharply focused on purpose and the expectations/requirements of the intended reader. Sophisticated use of form, tone and register.

Level	Mark	AO5 Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none"> Expresses information and ideas, with limited use of structural and grammatical features. Uses basic vocabulary, often misspelt. Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	4–7	<ul style="list-style-type: none"> Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features. Uses some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants. Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination.
Level 3	8–11	<ul style="list-style-type: none"> Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make the meaning clear. Uses a varied vocabulary and spells words containing irregular patterns correctly. Uses accurate and varied punctuation, adapting sentence structures as appropriate.
Level 4	12–15	<ul style="list-style-type: none"> Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text. Uses a wide, selective vocabulary with only occasional spelling errors. Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.
Level 5	16–18	<ul style="list-style-type: none"> Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion. Uses extensive vocabulary strategically; rare spelling errors do not detract from overall meaning. Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.

A: PAPER 2, SECTION B (IMAGINATIVE WRITING)

Level	Mark	AO4 Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none"> Communication is at a basic level, and limited in clarity. Little awareness is shown of the purpose of the writing and the intended reader. Little awareness of form, tone and register.
Level 2	4-7	<ul style="list-style-type: none"> Communicates in a broadly appropriate way. Shows some grasp of the purpose and of the expectations/requirements of the intended reader. Straightforward use of form, tone and register.
Level 3	8-11	<ul style="list-style-type: none"> Communicates clearly. A clear sense of purpose and understanding of the expectations/requirements of the intended reader is shown. Appropriate use of form, tone and register.
Level 4	12-15	<ul style="list-style-type: none"> Communicates successfully. A secure realisation of purpose and the expectations/requirements of the intended reader is shown. Effective use of form, tone and register.
Level 5	16-18	<ul style="list-style-type: none"> Communication is perceptive and subtle. Task is sharply focused on purpose and the expectations/requirements of the intended reader. Sophisticated use of form, tone and register.

Level	Mark	AO5 Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> Expresses information and ideas, with limited use of structural and grammatical features. Uses basic vocabulary, often misspelt. Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	3-4	<ul style="list-style-type: none"> Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features. Writes with some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants. Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination.
Level 3	5-7	<ul style="list-style-type: none"> Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make the meaning clear. Uses a varied vocabulary and spells words containing irregular patterns correctly. Uses accurate and varied punctuation, adapting sentence structure as appropriate.
Level 4	8-10	<ul style="list-style-type: none"> Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text. Uses a wide, selective vocabulary with only occasional spelling errors. Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.
Level 5	11-12	<ul style="list-style-type: none"> Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion. Uses extensive vocabulary strategically; rare spelling errors do not detract from overall meaning. Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.

B: SECTION C (WRITING)

Level	Mark	AO4 Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.
	0	No rewardable material.
Level 1	1-4	<ul style="list-style-type: none"> Communication is at a basic level, and limited in clarity. Little awareness is shown of the purpose of the writing and the intended reader. Little awareness of form, tone and register.
Level 2	5-8	<ul style="list-style-type: none"> Communicates in a broadly appropriate way. Shows some grasp of the purpose and of the expectations/requirements of the intended reader. Straightforward use of form, tone and register.
Level 3	9-12	<ul style="list-style-type: none"> Communicates clearly. Clear sense of purpose and understanding of the expectations/requirements of the intended reader. Appropriate use of form, tone and register.
Level 4	13-16	<ul style="list-style-type: none"> Communicates successfully. A secure realisation of purpose and the expectations/requirements of the intended reader. Effective use of form, tone and register.
Level 5	17-20	<ul style="list-style-type: none"> Communication is perceptive and subtle. Task is sharply focused on purpose and the expectations/requirements of the intended reader. Sophisticated use of form, tone and register.

Questions 9, 10 and 11		AO5 Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.
Level	Mark	
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> Expresses information and ideas, with limited use of structural and grammatical features. Uses basic vocabulary, often misspelt. Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	3-4	<ul style="list-style-type: none"> Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features. Uses some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants. Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination.
Level 3	5-6	<ul style="list-style-type: none"> Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make the meaning clear. Uses a varied vocabulary and spells words containing irregular patterns correctly. Uses accurate and varied punctuation, adapting sentence structures as appropriate.
Level 4	7-8	<ul style="list-style-type: none"> Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text. Uses a wide, selective vocabulary with only occasional spelling errors. Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.
Level 5	9-10	<ul style="list-style-type: none"> Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion. Uses extensive vocabulary strategically; rare spelling errors do not detract from overall meaning. Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.

Work with indicative content

Question Number	Indicative content
7	<p>Purpose: to write a guide – advisory and persuasive.</p> <p>Audience: staff at schools. The focus is on communicating ideas about how to make school life a positive experience for students. There should be an attempt to engage and influence the audience.</p> <p>Form: candidates may use some stylistic conventions of a guide such as heading, sub-heading or occasional use of bullet points. Candidates should not include features of layout such as pictures or columns. There should be clear organisation and structure with an introduction, development of points and a conclusion.</p> <p>Responses may:</p> <ul style="list-style-type: none">• suggest the subjects and options that a curriculum should offer• look at how different methods of learning can be accommodated• consider the school facilities and what extra-curricular activities should be available• offer advice on how positive relationships between members of the school community can be fostered and look at how mutual respect, fairness, tolerance etc should be established• write from a personal or more general point of view• include anecdotes, 'statistics' or 'expert' opinion. <p><i>The best-fit approach</i> An answer may not always satisfy every one of the assessment criteria for a particular level in order to receive a mark within that level range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The best-fit approach should be used to determine the mark which corresponds most closely to the overall quality of the response.</p>

AO4

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

AO4:

‘A few scripts used phrases that had been pre-taught and were familiar from previous series.’

‘Centres need to ensure that candidates who choose this option are well prepared in argumentative, discursive and rhetorical techniques and are able to develop and sustain their ideas effectively.’

‘Centres need to ensure candidates are aware of the techniques they can use in descriptive writing and also ensure candidates develop a varied vocabulary which they can use appropriately’

‘To achieve the highest level in AO4, writing needs to be ‘perceptive’, ‘subtle’ and ‘sophisticated’ and there should be a clear focus on the appropriate form.’

‘Centres need to ensure candidates have a secure understanding of narrative techniques and the ability to develop a coherent personal response without relying on plots from other sources.’

Language A: Paper 2 Feedback

‘Examiners noted some very successful responses, some using the Anthology texts for inspiration’



AO4 Revision:

Analyse good practice

Knowledge of form, discursive structure, audience targeting and tone will come from this.

Students should create their own lists of standards, expectations (**a successful text in xxx includes xxx, xxx**)



Use the anthology texts and your analysis of them

Obvious link to question 8 on Language B but looking at anthology texts, unpicking the best parts of them, can equip students with useful knowledge.

Be a magpie of multipurpose examples. Spend a lot of time working out **WHY** something works rather than just looking at **WHAT** works.

A bank of effective techniques

This links back to the advice for AO2. Don't just collect definitions but good examples and then sentence structures that use aspects.





AO5

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

AO5:

‘Candidates should not avoid using an ambitious vocabulary because they fear making spelling errors. They should also aim for an assured and controlled use of a range of carefully-crafted sentence structures ‘to achieve particular effects.’

‘Common errors commented on by examiners were: missing basic sentence punctuation; the use of very long, unstructured sentences; comma splicing; missing or misused apostrophes; problems with homophones; misspelling of basic vocabulary; not capitalising ‘I’ for the personal pronoun; missing capital letters at the beginning of sentences as well as random capital letters within sentences; verb tenses and other grammatical errors.’

‘Examiners did comment that there was a lack of variety in the use of punctuation.’

‘Centres need to focus on developing accurate and effective grammatical structuring and punctuation to enable candidates to express themselves clearly and access the higher mark bands.’

Language A: Paper 2 Feedback

‘Examiners noted some very successful responses, some using the Anthology texts for inspiration’



AO5 Revision:

Analyse good practice

As before but this can be used as a way of cementing correct usage. Look for how sentence structures, punctuation and more is used. Always highlight ambition and variety.



Learn sentence structures and whole text structures

Don't learn responses but do learn, or study, structures. Think of whole text forms that work, but study why they work. Have a bank of varied sentences that can take on varied content.



Create a tick list as part of planning

Planning already sets you ahead. But, if you have a list of:

- Punctuation
- Some sentence structures (parallel, fronted, embedded clause, etc.)
- High level vocabulary
- Techniques to use (basic but also things such as chiasmus, hypothora, epistrophe... Stuff that's actually quite simple but stands out as **deliberate**).

Use ideas from BOTH Text One and Text Two in the Source Booklet to answer this question.

8 You have been asked to give a talk to encourage your peers to visit new places.

You should include:

- what might be seen and experienced
- what might be enjoyable
- what challenges there might be.

Write the text of your talk.

Think carefully about the purpose of your talk and the audience for whom it is intended.

(30)

Question 8		
Level	Mark	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> • Selection and interpretation of the given bullet points is limited. • Includes a small number of points with some relevance. • Demonstrates a limited ability to locate and retrieve information and ideas.
Level 2	3-4	<ul style="list-style-type: none"> • Selection and interpretation of the given bullet points is valid, but not developed. • Gives some relevant points. • Brings in some relevant information and ideas.
Level 3	5-6	<ul style="list-style-type: none"> • Selection and interpretation of the given bullet points is appropriate and relevant to the points being made. • Offers a reasonable number of relevant points. • Shows secure appreciation of information and ideas.
Level 4	7-8	<ul style="list-style-type: none"> • Selection and interpretation of the given bullet points is appropriate, detailed and fully supports the points being made. • Offers a good number of relevant points. • Makes well-focused comments about information and ideas.
Level 5	9-10	<ul style="list-style-type: none"> • Selection and interpretation of the given bullet points is apt and is persuasive in clarifying the points being made. • Offers a wide range of relevant points. • Presents well-focused comments with perceptive references to information and ideas.

Question 8		
Level	Mark	AO4 Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> • Communication is at a basic level, and limited in clarity. • Little awareness is shown of the purpose of the writing and the intended reader. • Little awareness of form, tone and register.
Level 2	3-4	<ul style="list-style-type: none"> • Communicates in a broadly appropriate way. • Shows some grasp of the purpose and of the expectations/requirements of the intended reader. • Straightforward use of form, tone and register.
Level 3	5-7	<ul style="list-style-type: none"> • Communicates clearly. • Clear sense of purpose and understanding of the expectations/requirements of the intended reader. • Appropriate use of form, tone and register.
Level 4	8-10	<ul style="list-style-type: none"> • Communicates successfully. • A secure realisation of purpose and the expectations/requirements of the intended reader. • Effective use of form, tone and register.
Level 5	11-12	<ul style="list-style-type: none"> • Communication is perceptive and subtle. • Task is sharply focused on purpose and the expectations/requirements of the intended reader. • Sophisticated use of form, tone and register.

Question 8		
Level	Mark	AO5 Write clearly, using a range of vocabulary and sentence structures, with accurate spelling, paragraphing, grammar and punctuation.
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> • Expresses information and ideas, with limited use of structural and grammatical features. • Uses basic vocabulary, often misspelt. • Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	3-4	<ul style="list-style-type: none"> • Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features. • Uses some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants. • Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination.
Level 3	5-6	<ul style="list-style-type: none"> • Develops and manages appropriate information and ideas using structural and grammatical features deliberately with accurate paragraphing • Uses a varied and selective vocabulary, including words with irregular patterns, with occasional spelling errors • Uses a range of accurate and varied punctuation for clarity, adapting sentence structures for effect.
Level 4	7-8	<ul style="list-style-type: none"> • Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion. • Uses extensive vocabulary strategically; rare spelling errors do not detract from overall meaning. • Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.



AO1

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

AO1:

- ‘Most candidates referred to the three bullet points and managed to cover a reasonable number of points.’
- ‘The first and second bullet points were often covered in the most detail with some candidates omitting references to the third bullet point’
- ‘More successful candidates were able to refer perceptively to information and ideas whilst maintaining the required tone and register. These responses were more balanced and offered a good range of points on all three bullet points.’
- ‘[successful candidates] used ideas from the texts, presenting them perceptively without specifically referencing or rephrasing them.’

- **Effective planning:**
 - Prioritise ideas based on planning to make sure you cover what you need to cover
 - Have revised successful, persuasive, convincing and effective texts (so you can emulate)
 - Practise reinterpreting texts and writing on a linked topic
 - Explore the effective ways that texts present ideas (look at structural points you can use as templates)



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English Literature

Course Overview

Component 1

Component 1: Poetry and Modern Prose	Paper code 4ET1/01*
Externally assessed <ul style="list-style-type: none">• Written examination: 2 hours• Availability: June and November• 90 marks	60% of the total International GCSE
Content overview <ul style="list-style-type: none">• The poetry collection from Part 3 of the <i>Pearson Edexcel International GCSE English Anthology</i>.• One modern prose text from the list of set texts in this specification.• Develop skills to analyse unseen poetry.• Develop skills to analyse how language, form, structure and contextual factors can be used to create meanings and effects.• Develop skills to maintain a critical style and informed personal response.• Develop comparison skills.	
Assessment overview <p>Section A – Unseen Poetry: one 20-mark essay question exploring the meaning and effects created in an unseen poem. The poem will be reproduced in the question paper. This section assesses AO2.</p> <p>Section B – Anthology Poetry: one 30-mark essay question from a choice of two, comparing two poems from Part 3 of the <i>Pearson Edexcel International GCSE English Anthology</i>. This section assesses AO2 and AO3.</p> <p>Section C – Modern Prose: one 40-mark essay question from a choice of two on each of the set texts. This section assesses AO1 and AO4.</p> <p>Closed book examination: texts are not allowed in the examination. However, learners will be provided with the anthology poems in the examination.</p> <p>This component is available as a paper-based or onscreen assessment.</p>	

Course Overview

Component 2

Component 2: Modern Drama and Literary Heritage Texts	Paper code 4ET1/02*
Externally assessed <ul style="list-style-type: none">• Written examination: 1 hour 30 minutes• Availability: June and November• 60 marks	40% of the total International GCSE
Content overview <ul style="list-style-type: none">• One modern drama text from the list of set texts in this specification.• One literary heritage text from the list of set texts in this specification.**• Develop skills to analyse how language, form, structure and contextual factors can be used to create meaning and effect.• Develop skills to maintain a critical style and informed personal response.	
Assessment overview <p>Section A – Modern Drama: one 30-mark essay question from a choice of two on each of the set texts.</p> <p>This section assesses AO1 and AO2.</p> <p>Section B – Literary Heritage Texts: one 30-mark essay question from a choice of two on each of the set texts.</p> <p>This section assesses AO1, AO2 and AO4.</p> <p>Open book examination: prescribed editions of set texts are allowed in the examination and must be completely unmarked, learners or centres must purchase a prescribed edition of each of their set texts at the start of the course.</p> <p>This component is available as a paper-based or onscreen assessment.</p>	

Assessment Objective Breakdown

		% in International GCSE
A01	Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement.	30
A02	Analyse the language, form and structure used by a writer to create meanings and effects.	40
A03	Explore links and connections between texts.	10
A04	Show understanding of the relationships between texts and the contexts in which they were written.	20

Component and question number	Assessment objective				Total
	A01	A02	A03	A04	
Component 1: Poetry and Modern Prose					
Question 1		20			20
Questions 2 and 3		15	15		30
Questions 4 to 17	20			20	40
Component 2: Modern Drama and Literary Heritage Texts/ Component 3: Coursework					
Questions 1 to 10	15	15			30
Questions 11 to 22	10	10		10	30
Total raw marks for this qualification	45	60	15	30	150
Total % assessment objectives for this qualification	30	40	10	20	100

Assessment Objective Breakdown

Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> The response is simple and the identification of language, form and structure used by the writer is minimal. Limited use of relevant examples to support the response.
Level 2	5–8	<ul style="list-style-type: none"> The response may be largely descriptive, with some comment on the language, form and structure used by the writer. Some use of relevant examples to support the response.
Level 3	9–12	<ul style="list-style-type: none"> The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. Use of clearly relevant examples to support the response.
Level 4	13–16	<ul style="list-style-type: none"> The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. Use of fully relevant examples to support the response.
Level 5	17–20	<ul style="list-style-type: none"> The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. Discriminating use of relevant examples to support the response.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)

Level	Mark	AO1 Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement. (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (20 marks)

(AO4)

- Slim is fortunate to be a more permanent ranch worker. During the time of the Great Depression, work was scarce. The itinerant farm labourers desperately sought work and travelled large distances. They had very few rights and very little pay
- on the whole, the social hierarchy on the ranch is reflective of American society of the time; however, Slim holds more respect than Curley, the boss's son
- Slim demonstrates less discrimination than others on the ranch. At the time, prejudice was prevalent. Slim is a strong moral character, almost like a 'conscience' to other characters
- Steinbeck deliberately presents Slim as a thoughtful and sensitive man in order to challenge the stereotypical perception of ranch hands.

Effective Revision Strategies

'The Big Idea(s)'

This can be more high-level.

However, literary texts often deal with a central theme or a centralized idea that things can link back to for developed analysis.

Analyse and annotate the why

- What is being done
- How is it being done
- **WHY** is it being done

Focus your analysis into a writer's potential intent but **BE TENTATIVE**.

Mind-maps that can start from several points

Link quotes to characters to themes to motifs to symbols to structure.

Choose different ones as a starting point and make connections across all these features.

Linked analysis is what will help students out:

See how multi-purpose a quotation can be; see how annotation changes if the question changes (or thematic focus changes).

Alternate interpretation challenge: this could also suggest...

A Literary Guide to a Text

- Key Themes
- Key Symbols
- Motifs
- Key Characters
- Key Quotations
- Whole Text Structure

This should be done in addition to having annotated texts.

Remember that it is about being selective with this information, working out how it can connect and be used in different circumstances.

Annotate QUESTIONS and write out plans

The best answers are discriminating.

Explode an exam question to work out exactly what it's asking of you (link to each appropriate Assessment Objective).

Write out plans for loads of questions that have:

1. **A Thesis**
2. **Potential Paragraphs**
3. **The key analysis and evidence you would include in each paragraph**

Working with Mark schemes

Unseen Poetry

The writer's choice of language:

- the onomatopoeic 'gong' at the beginning contrasts with the lonely, quiet lane towards the end of the poem
- 'Bangles' is repeated with the adjective 'crystal', suggesting they are valuable or beautiful in the light
- the hawker's situation is listed: 'There is nothing to hurry', 'there is no road', 'no place', 'no time'. This is appealing to the child but perhaps not to the hawker himself
- the repeated 'I wish I were' emphasises childhood innocence

The writer's use of form and structure:

- the title, *Vocation*, is not used within the poem; however, the child's calling to school, by the 'gong', could contrast with the vocation or calling of the different types of jobs done by the hawker, gardener and watchman
- the poem is written in first-person narrative. The single stanza is in free verse, almost in a stream of consciousness, as the continuous participles relate to each activity that happens throughout the course of the day: 'crying', 'digging', 'walking', 'chasing'
- the poem refers to specific times in a day: 'ten in the morning', 'four in the afternoon', 'Just as it gets dark in the evening'. The time references focus on the hawker, gardener and watchman
- use of caesura provides pauses in the narrative, thus creating a realistic narrative voice: 'There is nothing to hurry him on, there is no road he must / take, no place he must go to, no time when he must come home'.

Poetry Comparison

Blessing

(AO2) Responses may include:

- an exciting experience for the community is seen in the poem when a municipal water pipe bursts in an area that has little water because of drought. The water supply is seen as a godly gift. The event, which would normally be a problem, brings wonderment and relief to the community
- the poem opens with a powerful simile emphasising the experiences and discomfort of everyday life in severe heat when 'The skin cracks like a pod' and 'There never is enough water'. A vivid picture is then created of the dramatic and euphoric reactions of the crowds, especially the children, when the water pipe bursts
- the writer contrasts the imaginary picture of a longed-for drip of water, 'the small splash', with the 'blessing' of a torrent of water that 'crashes to the ground' from the burst pipe

(AO3) Responses may include:

- the poems explore different experiences. *Blessing* explores the happy experience of the gift of water, whereas *War Photographer* considers that of the photographer whilst in his darkroom and his reflective and sombre memories of the horrific experiences of people in war-torn countries
- they both use religious imagery. *Blessing* refers to the 'blessing' of the gift of water, 'a kindly god' and 'a congregation'; *War Photographer* compares the darkroom to 'a church' and the photographer to a priest preparing a Mass

Literary Heritage

(AO1)

- acts of cruelty, such as the murder of the Macduff family, are central to the events in the play. Ultimately, by the end, order is restored when Malcolm takes the throne, bringing an end to Macbeth's cruel, tyrannical rule
- the Witches show their cruel intent before the first meeting with Macbeth. They meet on the heath and discuss the savage punishment they will inflict on the sailor as revenge on his wife who refused to give one of them chestnuts: 'drain him dry as hay'. The Witches' prophecies also give Macbeth a reason to go on to commit cruel acts, including planting the seed in Macbeth's mind to murder Duncan

(AO2)

- Language: Malcolm persuades Macduff to help him cure Scotland of Macbeth's disease. He uses a metaphor: 'Let's make us medicines of our great revenge'
- Language/Form: when Ross is told that an owl has attacked and killed a falcon, this mirrors the unnatural act of Macbeth's killing of King Duncan through the use of pathetic fallacy: 'A falcon tow'ring in her pride of place / Was by a mousing owl hawked at and killed'. A falcon is typically regarded as a royal bird
- Language/Form/Structure: as in Greek tragedy, the murder of Duncan takes place off-stage, which frames it as one too gruesome to be staged. The dialogue between Macbeth and Lady Macbeth alludes to the brutality of the murder: 'gash'd stabs look'd like a breach in nature'

Data Driven Insights:

There is a large variance in the data but this links to overall trends when looking at average performance.

It is worth noting that revision can really aid here.

Areas of challenge:

- Unseen Poetry

In the Middle:

- Poetry Comparison

Strength:

- Modern Prose
 - Modern Drama
 - Literary Heritage
-

Poetry and Unseen Poetry

Candidates that did well in the Poetry sections:

- thought about the deeper meaning of the poem(s)
- explored language, form and structure skilfully
- analysed language, form and structure together, rather than in separate paragraphs.

Unseen

Be led by **OVERALL MEANING**. This is a skill to be practiced in revision.

- Revise poetic form and recurring features but always focus on **EFFECT**
- Students should always be looking for what do things **REPRESENT**. Look for symbolism.
- Look for **trends** and **patterns**. My big advice is always finding details that can go together. Also, look for trends and patterns being **subverted**.
- Look for things you can make more than one comment about.

Comparison

Go back to AO3 advice earlier.

- Comprehensive revision of the anthology.
 - Meaning focused, thematic focused, symbolism focus
 - REPRESENTATION
- Revise comparisons to find all the ways texts can link. Difference is also key.
- Practice analysis that links details together (how can language link to structure and also form)
- Focus closely on the specific thing the question is asking: **PLAN**

General Tips

- How can I add to this?
 - Do revision exercises where you add more links or interpretation of meaning
- **Poetic technique glossaries**
- Plan out practice essays and annotate previous questions
 - Plan out more paragraphs than you could write and then pick
- Write and rewrite one perfect paragraph and then analyse your own work to explain why it's effective

Novels and Drama

Key Moments and Patterns

You can't keep a whole text of this length in your head so it's about prioritising the representational and the symbolic.

Guide students towards a range of key moments and make them map them to themes and questions. Always keep the focus.

Even better, get students to find moments they think are key, symbolic moments and justify why they are so – and how they link to a range of other aspects.
Consider emotional response.

Form specific analysis and terminology

Glossaries continue to be your friend. A way to stand out, though, is to write about the text as an example of its form.

Revise and learn specific theatre terminology but also novel terminology.

Consider the impact on reader and audience link analysis to this.

What's the big idea?

Revision should always link back to the key meanings in a text. And this can be very simple. To Kill a Mockingbird is about several things but the core is **prejudice**.

This is racial prejudice but even the coming of age elements, and aspects about gender, link to this.

Students should practise linking analysis of methods, structure, theme, etc. back to tentative ideas about intent to make conclusion. Keep asking students **why** something may be doing done.

AO4: Context with Purpose

Don't revise context in isolation. Learn contextual details and then use it to add to existing revision materials on key quotations, key themes, intent, effect on reader/audience. Can also learn formal characteristics of the period and therefore link nicely to AO2.

Going above and beyond for the high achieving candidates:

'There were even some responses that referenced Go Set a Watchman in relation to both Atticus and Jem, using this in an insightful manner to support their answer.'

Consider intro to A Level concepts to stretch and challenge:

Literary theory! Marxism, psychoanalytical, feminist critique. If students can handle these then you can make them research and present on how literary lenses and frameworks illuminate texts.

A challenge with English is that AOs aren't truly discrete. A great essay will intertwine these focal points and use them to support each other.

Too often **context is tokenistic**. The purpose of context is to **support an argument** and to add to analysis, it is not to give trivia.

Therefore, when teaching and revision context, always be focused on how it adds to meaning and the wider skills you have to deploy (**themes, intent, key craft choices**).



Use past mark schemes

Go through previous series and look at the indicative content in order to find what examiners have (historically) looked for when marking for AO4.

(AO4)

- Koro is head of the currently male-dominated Maori society. He is guardian of Maori customs, language and beliefs, and is a part of a wider movement to support Maori heritage and land rites. Koro comes to understand that salvation can be embodied in female form and that he must disregard assumptions about male superiority and power
- the role of powerful females such as Kahu and Nanny Flowers, and how they survive in a misogynistic society, which dictates that a male should be a leader of the tribe, is explored
- Kahutia Te Rangi, or Paikea, is a Polynesian god and, in Maori mythology, the founder of the Ngati Porou tribe in Whangara. Other references to Maori traditions, language and culture feature throughout the novel, such as the tradition of burying the birth cord. Nanny's involvement with this demonstrates her determination and power
- the whale herd is faced with the devastating effects of nuclear testing. Greenpeace headed protests in 1986 following nuclear testing carried out by the French at Moruroa, and to highlight the effects of the Chernobyl nuclear disaster.

(AO4)

- Amy Tan was inspired to write *The Joy Luck Club* after listening to her own mother's stories about her life in China. The novel is set in San Francisco in the 1980s and the stories span a range of decades from the 1920s. Jing-mei's story often mirrors Amy Tan's own experiences
- An-mei Tsu's mother's story mirrors that of Amy Tan's grandmother, who was made a concubine and took her own life by consuming rice and opium
- like many of her background and generation, Waverly is torn between American and Chinese cultures. Waverly, Rich and Lindo plan a trip to China, after mother and daughter have a heart-to-heart discussion, and Waverly realises that her mother loves her and wants the best for her
- during and after the Second World War, immigration restrictions were eased as the United States allied with China against Japanese expansionism. The mothers' Chinese cultural traditions and beliefs often bring embarrassment to their American daughters.



General Advice

MULTI-PURPOSE LINKED MATERIALS

Create revision resources students can always build on and create links with.

KNOW THE SUBJECT

Students building up their own knowledge bank of subject specific terminology. As long as they are always focusing on **effect** then this wider knowledge will always give them more to look for and address. An examiner wants to see your knowledge of the subject.

ESSAY PRACTICE IS ALWAYS THE BEST

Re-write and perfect paragraphs, what else can you add? Also, pick apart exemplars to work out why they are successful (or unsuccessful), think about how they could be added to.

Planning is part of this. Plan out essays that have a clear **argument**.

OBVIOUS BUT OFTEN FORGOTTEN ADVICE:

Write about poetry like it is poetry.

Write about drama like it is drama.

Write about a novel like it is a novel.

Make sure students know differentiating features and forms within these text types. The form matters and adds to meaning.

Support for writing about drama as drama on GCSE and International GCSE English Literature

Some key questions to ask about the drama you're studying

- Plot structure: Chronological or non-chronological order? 3 or 5 acts? Resolution or cliff-hanger?
- Layered central conflict: What happens to the main character (protagonist)? Who or what do they come into conflict with? How do they deal with this? Do they succeed?
- Multi-layered, self-conflicted characters: What other characters (or adversaries) are introduced? How do they interact/ conflict with the protagonist? Are they a dramatic foil for the protagonist? If so, who wins? Do they have inner problems/conflicts of their own? If so, do these affect the action / success of the protagonist?
- Disguise / deceit: Are the characters reliable or do they deceive others and the audience? Does the playwright use the theme of appearance versus reality to create dramatic tension in the plot? Does the playwright use dramatic irony so that the audience knows more about the characters' motives and feelings than the protagonist? Do we trust the protagonist or is the audience manipulated?
- Unexpected Complications/ outcomes: Does the play end as we expect or is there a turn in events? In a 5 act play this usually happens in Act 4 so that either the conflicts are resolved or left unresolved in Act 5. Does any character change or go through an epiphany which allows the problems to be resolved? Are there any reunions or revelations which allow reconciliation?

Writing about drama as drama guide

[Edexcel International GCSE English Literature | Pearson qualifications](#)

A final revision/exam tip across all qualifications: Edit and Revise

Improve Existing Work

Have candidates work with pre-existing examples to make them better.

Edit for Impact

Give directed time for editing with full access to mark schemes, texts, wider resources (or without). A piece isn't complete; it is just left.

Get candidates used to going back and using checklists of things they know the examiner is looking for.

Proof-Reading as a Habit

Examiner reports frequently mention small errors disrupting meaning. Marking is applied positively but small errors obscure what is actually meant.



Questions.

[Our qualifications | Pearson qualifications](#)

(Specification, Past Papers, Teaching and Learning Materials, Past Training Content)

Results Plus

Exam Wizard

Published Resources