

edexcel 
advancing learning. changing lives

GCSE English Literature 2010 Course Code 9NEA08

A PEARSON COMPANY





GCSE English Literature 2010

Course Objective

Implementing the new specification

Aims

- Develop an understanding of the structure of the new specification
- Gain insight into the potential learning and teaching strategies applicable to the new specification
- Understand the assessment implications of the new specification
- Introduce Edexcel's support and resources for the new GCSE





GCSE English Literature: overview of Specification and Assessment

Unit 1 50%

- Reading response to one Literary Heritage text and one Different Cultures text

- Examination

January and June

Unit 2 25%

- Reading response to poetry: two texts (unseen & anthology)

- Examination

January and June

Unit 3 25%

- Response to own choice of one Shakespeare and one contemporary drama text

- Controlled Assessment
January and June



GCSE English Literature: Unit 1

Understanding Prose

- Overlaps with English Language and English
- Maximises resources, planning and teaching
- The same Different Cultures prose text can be used for two separate examinations (Eng Lit/Eng Lang)
- *Results Plus* will provide valuable feedback on multi-part questions
- Free support materials on teachit.co.uk





GCSE English Literature: Unit 1

Understanding Prose

- 50% of the overall award
- One examination - 1 hour and 45 minutes
- Open text examination
- January and June series (first available June 2011)
- Foundation Tier - C-G grades available
- Higher Tier - A*-D grades available (E awarded)
- Predictable question stems for each tier
 - a) Four-part question **based on an extract** from the Literary Heritage text
 - b) Essay question for Different Cultures text





GCSE English Literature: Unit 1

Understanding Prose

SECTION A

LITERARY HERITAGE TEXTS (one text to be studied)

- Pride and Prejudice - Jane Austen
- Great Expectations - Charles Dickens
- The Hound of the Baskervilles - Sir Arthur Conan Doyle
- Animal Farm - George Orwell
- Dr Jekyll and Mr Hyde - Robert Louis Stevenson
- Felicia's Journey - William Trevor

Suggested editions of texts are in Appendix 5 of Specification





GCSE English Literature: Unit 1

Understanding Prose

Section A: Literary Heritage

Foundation

- Four part response
- (a) Key Events connected to the extract - 10 marks
- (b) Theme in the extract - 10 marks
- (c) Character in the extract - 8 marks
- (d) Theme or character outside the extract - 12 marks

Higher

- Four part response
- (a) Character in the extract - 8 marks
- (b) Language in the extract - 10 marks
- (c) Theme in the extract - 10 marks
- (d) Theme outside the extract - 12 marks

Total time allocated 1 hour and 45 minutes





Foundation Tier - Animal Farm

Answer all parts of the question that follow as fully as possible.

- (a) Outline the key events **following** the extract **up to** the end of Chapter 8 when the Fifth Commandment, about drinking alcohol, has been altered. (10)
- (b) Explain how the writer presents fear in the extract.
Use examples of the writer's language to support your answer. (10)
- (c) From the extract, what do you learn about the character of Napoleon?
Use evidence from the extract to support your answer. (8)
- (d) Explain how Napoleon is presented in **one other** part of the novel.
Use examples of the writer's language to support your answer. (12)



Foundation Tier - Animal Farm

Extract taken from Chapter 5.

By the time he had finished speaking, there was no doubt as to which way the vote would go. But just at this moment Napoleon stood up and, casting a peculiar side-long look at Snowball, uttered a high-pitched whimper of a kind no one had ever heard him utter before.

At this there was a terrible baying sound outside, and nine enormous dogs wearing brass-studded collars came bounding into the barn. They dashed straight for Snowball, who only sprang from his place just in time to escape their snapping jaws. In a moment he was out of the door and they were after him. Too amazed and frightened to speak, all the animals crowded through the door to watch the chase. Snowball was racing across the long pasture that led to the road. He was running as only a pig can run, but the dogs were close on his heels. Suddenly he slipped and it seemed certain that they had him. Then he was up again, running faster than ever, then the dogs were gaining on him again. One of them all but closed his jaws on Snowball's tail, but Snowball whisked it free just in time. Then he put on an extra spurt and, with a few inches to spare, slipped through a hole in the hedge and was seen no more.

Silent and terrified, the animals crept back into the barn. In a moment the dogs came bounding back. At first no one had been able to imagine where these creatures came from, but the problem was soon solved: they were the puppies whom Napoleon had taken away from their mothers and reared privately. Though not yet full-grown, they were huge dogs, and as fierce-looking as wolves. They kept close to Napoleon. It was noticed that they wagged their tails to him in the same way as the other dogs had been used to do to Mr. Jones.

Napoleon, with the dogs following him, now mounted on to the raised portion of the floor where Major had previously stood to deliver his speech.





Foundation Tier - Animal Farm

(a) Outline the key events following the extract up to the end of Chapter 8 when the Fifth Commandment, about drinking alcohol, has been altered. (10)

Napoleon decides that the animals must work hard to build the windmill. The pigs sell their stuff to the humans and then move into the farmhouse. There is a change to the Fourth Commandment.

The animals are hungry because they are fed less food than before. The hens rebel because their eggs are being sold. There are rumours about Snowball saying he is an enemy. Animals start admitting guilt and are executed. 'Beasts of England' song is replaced.

The Sixth Commandment is changed. The animals rebuild the windmill. Napoleon sells timber. The animals are working harder and eating less than they did under the old boss Jones. There is a fight called the battle of the windmill and the humans blow up a building.





Foundation Tier - Animal Farm

A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations

BAND 5

- Selection of appropriate key events is **sound**
- Chronology of key events is fully accurate

**Candidates are not required to list all of the key events.
All valid key events will be rewarded.**





Foundation Tier - Animal Farm

(b) Explain how the writer presents fear in the extract.

Use examples of the writer's language to support your answer. (10)

Fear is shown when Napoleon frightens all the animals with the way he speaks so that they don't argue back or have any opinion. The animals just stand there 'silent and terrified' because they feel they aren't allowed to say anything or there will be trouble.

Napoleon has big dogs that are frightening and have 'brass-studded collars'. The dogs are used to stop anyone from standing up to the pigs. The other animals are just too 'frightened to speak'. The dogs are described as having 'snapping jaws' which makes me imagine how much they could hurt the animals if they wanted.

Napoleon is frightening also because he stands on the platform making sure everyone knows he is in charge. He stands where Major used to stand but Major is now dead.





Foundation Tier - Animal Farm

AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.

BAND 5

- **Sound** reference to how the writer achieves effects.
- **Clear** understanding of linguistic, grammatical, structural and presentational features of language.
- Examples are **sound** and mostly relevant.





Foundation Tier - Animal Farm

(c) From the extract, what do you learn about the character of Napoleon?

Use evidence from the extract to support your answer.

(8)

Napoleon had planned all along to get rid of Snowball because he gave his nine dogs a signal and the dogs immediately jumped up 'dashed' and 'sprang' to attack Snowball. Napoleon shows he is in charge, he took the pups from their mother and turned them into his own guard dogs.

Napoleon is terrifying and has the animals now scared to say anything. He has made sure that the animals know what will happen if they don't do what he wants them to do.





Foundation Tier - Animal Farm

A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations

BAND 3

- Generally sound or **sound** understanding of the character.
- Uses relevant examples from the text to demonstrate knowledge about the character.
- Selection of textual detail evident and appropriate.





Foundation Tier - Animal Farm

(d) Explain how Napoleon is presented in one other part of the novel.

Use examples of the writer's language to support your answer. (12)

Before the extract, Napoleon is treated as second in command to Snowball and he doesn't like this. Even though the pigs work together, Napoleon is always falling out with Snowball, the animals notice when he disagrees with Snowball's plans for the windmill. Napoleon deliberately avoids the meetings about the windmill and at one point urinates on the plans to build it.

Napoleon is secretly jealous of Snowball because the animals listen to Snowball more than they do to him; the animals take more notice of what Snowball says because of his 'brilliant speeches'. Napoleon is more successful with the sheep, he spends time with them, like he did with the puppies, and gets them to do what he wants, they bleat 'four legs good two legs bad' in the middle of Snowball's meetings at 'crucial moments'.





Foundation Tier - Animal Farm

A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations

A02: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.

BAND 5

- Consistently uses relevant examples from the text to demonstrate knowledge about theme/character.
- **Clear** understanding of linguistic, grammatical, structural and presentational features of language.
- **Sound** selection of textual detail to support interpretation





Higher Tier - Animal Farm

Answer all parts of the question that follow as fully as possible.

- (a) Explain how the writer presents the character of Napoleon in the extract.

Use evidence from the extract to support your answer. (8)

- (b) Comment on the effect of the language used to create an impression of the dogs in the extract.

Use examples of the writer's language to support your answer. (10)

- (c) Explore the importance of the setting in the extract.

Use evidence from the extract to support your answer. (10)

- (d) Explore the importance of setting in **one other** part of the novel.

Use examples of the writer's language to support your answer. (12)





Higher Tier - Animal Farm

- (a) Explain how the writer presents the character of Napoleon in the extract.
Use evidence from the extract to support your answer. (8)

It is obvious that Napoleon premeditates his actions. The nine ferocious dogs are waiting for his signal to attack Snowball. Napoleon cleverly took the pups from their mother and turned them into his own guard dogs.

Napoleon is intelligent; by attacking Snowball so ferociously he makes sure that the animals get the message of what will happen if his decisions are opposed; he has created his own army, fierce and terrifying.

Napoleon shows he is in charge, he stands where Major once stood to deliver his speech and leaves the animals in no doubt of whom is the new leader on the farm. Napoleon is clearly as dishonest as Jones he shows no guilt about what he has done to Snowball.



Higher Tier - Animal Farm

AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations

BAND 3

- **Perceptive** understanding of the character.
- Uses a variety of discriminating examples from the text to demonstrate knowledge about the character.
- Selection of textual detail consistently appropriate and discriminating.





Higher Tier - Animal Farm

(b) Comment on the effect of the language used to show an impression of the dogs in the extract.

Use examples of the writer's language to support your answer. (10)

The first impression of the dogs is shown through the phrase a 'terrible baying sound' and this straight away makes the reader feel frightened and confused, wondering what is happening and why it is happening.

The use of verbs and onomatopoeia like 'dashed', 'snapping' and 'slipped' create suspense for the reader who is doubtful Snowball will escape alive. There are also there are two effective similes, for example, the comparison used to describe the dogs, 'as fierce-looking as wolves' adds to their descriptions of 'huge' and that they are wearing 'brass-studded collars', creating terrifying pictures in the reader's mind.

When the reader reads they were 'puppies', before Napoleon took them away, the contrast in pictures in the reader's mind from cute to terrifying shows me what Napoleon is capable of.





Higher Tier - Animal Farm

AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.

BAND 5

- Convincing reference to use of text by writer to achieve effect.
- **Perceptive** understanding of linguistic, grammatical, structural and presentational features of language.
- **Perceptive** use of relevant examples.





Higher Tier - Animal Farm

(c) Explore the significance of power in the extract.

Use evidence from the extract to support your answer. (10)

At the start of the extract, Snowball is in command and has outwitted Napoleon, probably with one of his brilliant speeches, ‘...there was no doubt as to which way the vote would go’.

Napoleon’s whistle is powerful; Napoleon is armed with a pack of ferocious ‘wolves’ who rise, clearly because of a planned attack to remove Snowball as leader, so that he may take control and have power over the animals and the farm.

Napoleon’s power is increased as he stands on the platform, as leader of Animal Farm, ‘where Major had previously stood’. The unquestioning obedience of the ‘fierce’ dogs demonstrates how aggression can lead to power.





Higher Tier - Animal Farm

A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations

BAND 5

- Convincing reference to context supported by sustained relevant textual reference.
- Explanation of significance of theme in the extract shows **perceptive** understanding.





Higher Tier - Animal Farm

(d) Explore the significance of power in one other part of the novel.

Use examples of the writer's language to support your answer. (12)

Power is significant at the start of the novel because Animal Farm seems to be a story about triumph over cruel humans and about the unity of animals against man, so that life is fair and harmonious.

At the start of the novel Jones, the owner of the farm, is often drunk, he is a 'hard master', cruel and lazy. The animals don't trust him and because of this they place their trust in a pig called Old Major and his dream.

Old Major's words to the other animals are powerful and make the animals feel that there is an alternative to living a life under Jones, they feel 'wildest excitement' when he speaks. It is only after Old Major dies that power is passed to the three most powerful pigs, Napoleon, Snowball and Squealer who begin to meet secretly in order to plan a revolt against Jones' power.





Higher Tier - Animal Farm

A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations

A02: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.

BAND 5

- **Perceptive** use of relevant examples from the text to demonstrate knowledge about theme/character.
- **Perceptive** understanding of linguistic, grammatical, structural and presentational features of language.
- Convincing selection of textual detail to support interpretation





GCSE English Literature: Unit 1

Understanding Prose

SECTION B

Different Cultures and Traditions (one text to be studied)

- Anita and Me - Meera Syal
- Of Mice and Men - John Steinbeck
- Balzac and the Little Chinese Seamstress - Dai Sijie
- To Kill a Mockingbird - Harper Lee
- Rani and Sukh - Bali Rai
- Heroes - Robert Cormier
- Riding the Black Cockatoo - John Danalis

Suggested editions of texts are in Appendix 5 of Specification





Unit 1 Understanding Prose

Section B: Different Cultures and Traditions

Foundation

- Choice of one essay question from two - 40 marks
- Students will be given three bullets that they **MUST** address
- Bullet one will focus on AO1(responses); bullets two and three will focus on AO4 (context)

Higher

- Choice of one essay question from two - 40 marks
- Reference to context **MUST** be addressed in the response

Total time allocated 1 hour and 45 minutes





Foundation Tier - To Kill a Mockingbird

Explain how the Tom Robinson trial affects people in Maycomb County

In your answer you **must** consider:

- events linked with the Tom Robinson trial
- racial prejudice in Maycomb County
- the attitudes of people in Maycomb County following the verdict.

You may include other ideas of your own

(40)





Foundation Tier - To Kill a Mockingbird (extract from a student's answer) - BAND 5

In the novel, Tom Robinson represents the black race in Maycomb's society. He is a victim of racism and is characterized by what the people of Maycomb say about him. After being accused of rape, most of the people see him as an evil beast. However, Tom Robinson should not be found guilty of raping Mayella Ewell. Although Tom is a black man, he is judged in the trial by the colour of his skin, no one cares if he is innocent, only that he is found guilty, he is black, so he MUST be guilty.

Atticus provides clear evidence that Mayella and her father Bob are lying about Tom, he asks the court to 'do your duty. In the name of God, believe Tom Robinson'. First, Tom is honest and a good man, no doctor was called to the scene, Mayella was upset easily and was proven a liar, Tom has no use of his left arm. The evidence supporting Tom clearly shows his innocence.



Foundation Tier - To Kill a Mockingbird

A01: 'critical and imaginative responses to the novel supported by textual reference'
(16 marks)

A04: 'show appreciation of the social, cultural or historical context '
(24 marks)

BAND 5:

- Candidate makes **sound** responses to text supported by relevant textual reference.
- Selection and evaluation of textual detail show **sound** understanding of theme/ideas.





Higher Tier - Of Mice and Men

Explore the significance of loneliness in the novel.

You **must** consider the context of the novel in your answer.

Use evidence to support your answer (40)





Higher Tier - Of Mice and Men (extract from a student's answer) BAND 3

The novel is set in Soledad, Spanish for loneliness. Many people were lonely because of the great depression. The great depression meant many people lost their jobs and committed suicide because they couldn't cope. The value of the dollar fell which led to the wall street crash where many people lost their fortunes. John Steinbeck was living at this time and spent his school holidays working at a ranch which he enjoyed.

Steinbeck incorporated many of his personal views into this novel; this is why violence, racism, segregation and loneliness are important themes in the novel, a true reflection of the society it was based on. Loneliness is presented by Steinbeck through most of the characters in the novel; their lives are hard, they work long hours for little money, knowing they could be 'canned' at any point. The men's lives were lonely and insecure...



Higher Tier - Of Mice and Men

A01: 'critical and imaginative responses to the novel supported by textual reference' (16 marks)

A04: 'show appreciation of the social, cultural or historical context' (24 marks)

BAND 3:

- Candidate makes **sustained** responses to text supported by relevant textual reference.
- Selection and evaluation of textual detail show **thorough** understanding of theme/ideas.





Unit 2: Understanding Poetry

Foundation Tier

Section A: Unseen Poem

- Response to one question - 20 marks
- Students will be given three bullets that they **MUST** address

Section B: Anthology Poems

The question is in two parts.

Part A is common - 15 marks

Part B has two choices - 15 marks

Higher Tier

Section A: Unseen Poem

- Response to one question - 20 marks

Section B: Anthology Poems

The question is in two parts.

Part A is common - 15 marks

Part B has two choices - 15 marks

Examination time: 1 hour 45 minutes





Unit 2: Understanding Poetry - the unseen poem

- Questions focus on:
 - style, language, structure and form
 - writers' ideas, themes and settings
- Features to be taught could include:
 - voice
 - imagery
 - language choice
 - rhyme and rhythm
 - tone and mood
 - form and structure





Unit 2: Understanding Poetry - the unseen poem

Foundation Tier

Explain how Brian Patten feels about the snow and its effect on the street where he lives.

Write about:

- what happens in the poem
- how the writer has organised the poem
- how the writer uses language to show his feelings.

Use evidence from the poem to support your answer.





Unit 2: Understanding Poetry - the unseen poem

(Extract from student response)

The poet is describing how he has been awake all night and goes downstairs and opens the door to see the snow. His mother is upstairs so he may be looking after her or it may be a childhood memory. He uses 'I' a lot in the poem and starts a lot of lines with 'I' so it is all about his feelings. The snow made him feel alive, it is beautiful and white and is contrasted with the grubby street. The poem is full of happy words like 'purenness, brand-new, peaceful, beautiful' which tell you that the poet likes the feeling the snow gives him. There are no lines ending in rhymes in the poem and this makes it sound like he is talking to you using ordinary language. He uses a clever rhyme trillion million which makes him sound like a child as that's the kind of words kids use.



Unit 2: Understanding Poetry - the unseen poem

Foundation Tier

BAND 5

- **Sound** understanding of the poem's content/ideas
- **Sound** explanation of how the writer uses language, structure and form to present the poem's content/ideas.
- **Sound relevant** textual reference to support response.





Unit 2: Understanding Poetry - the unseen poem

Higher Tier

Explore how Seamus Heaney presents his experiences of blackberry-picking.

Use evidence from the poem to support your answer.

(Extract from student response)

There is heaviness and ripeness in the words used to describe blackberry-picking and also the effect on the person doing the blackberry-picking. The simile 'sweet like thickened wine' has the effect on the reader of sweetness and heaviness using the vowel sounds and the 't' and 'k' sounds . One really effective image is 'on top big dark blobs burned like a plate of eyes' that turns the blackberries into something that is alive





Unit 2: Understanding Poetry - the unseen poem

Higher Tier

BAND 5

- **Perceptive** understanding of the poem's content/ideas
- **Perceptive** explanation of how the writer uses language, structure and form to present the poem's content/ideas.
- **Convincing** relevant textual reference to support response.





Unit 2: Understanding Poetry - The Anthology poems

- The 4 collections of 15 poems are:
Relationships
Clashes and Collisions
Somewhere, Anywhere
Taking a Stand
- A clean copy of the Anthology may be taken into the examination. This will be supplied by Edexcel.





Unit 2: Understanding Poetry - The Anthology poems

Foundation Tier

2a) Describe the writer's thoughts and feelings about remembered love in 'Song for Last Year's Wife'.

Use evidence from the poem to support your answer. **(15)**

Answer EITHER 2(b)(i) OR 2(b)(ii)

2(b) (i) Explain how the writer of 'Kissing' presents different ideas about love from those given in 'Song for Last Year's Wife'.

Use evidence from the poems to support your answer

You may include material you used to answer 2 (a). **(15)**

2(b) (ii) Explain how the writer of **one** poem of your choice from the 'Relationships' collection presents different ideas about relationships from those in 'Song for Last Year's Wife'.

Use evidence from the poems to support your answer.

You may include material you used to answer 2 (a).



Unit 2: Understanding Poetry - The Anthology poems

Higher Tier

2 (a) Explore how the writer conveys his attitudes towards remembered love in 'Song of Last Year's Wife'.

Use evidence from the poem to support your answer. (15)

Answer EITHER 2(b)(i) OR 2(b)(ii)

2 (b)(i) Compare how the writers explore different ideas about love in 'Kissing' and 'Song for Last Year's Wife'.

Use evidence from the poems to support your answer.

You may include material you used to answer 2 (a) (15)

2 (b)(ii) Compare how the writers of 'Song for Last Year's Wife' and one poem of your choice from the 'Relationships' collection reflect on loving relationships.

Use evidence from the poems to support your answer.

You may include material you used to answer 2 (a)



FREE printed Edexcel Anthology with FREE printed Teacher Guide

Teacher Guide features:

- ‘Pick up and go’ colour visual lesson plans provide suggested activities for every poem, with Access and Extend activities to support differentiation
- all lesson plans also provided in editable Word format on the CD-ROM teaching resource
- schemes of work for each collection
- glossary helps students to access the language of each poem
- scheme of work and guidance for the unseen poem.





Digital Anthology

Poetry Anthology Teacher Guide Results Plus Find Resources Settings Help

Relationships

Clashes and Collisions

04/01/07

The telephone shatters the night's dark glass.
I'm suddenly awake in the new year air
And in the moment it takes a life to pass
From waking to sleeping I feel you there.

5 My brother's voice that sounds like mine
Gives me the news I already knew.
Outside a milk float clinks and shines
And a lit plane drones in the night's dark blue.

And I feel the tears slap my torn face:
10 The light clicks on, I rub my eyes.
I'm trapped inside that empty space
You float in when your mother dies.

Feeling that the story ends just here.
The stream dried up, the smashed glass clear.

Ian McMillan

Half-caste

Excuse me
standing on one leg
I'm half-caste

5 Explain yusef
wha yu mean
when you say half-caste
yu mean when picasso
mix red an green
is a half-caste canvas/
10 explain yusef
wha yu mean
when yu say half-caste
yu mean when light an shadow
mix in de sly
15 is a half-caste weather/
well in dat case
england weather
nearly always half-caste
in fact some o dem cloud
20 half-caste till dem overcast
so spiteful dem dont want de sun pass
ah rassa/
explain yusef
wha yu mean
25 when you say half-caste
yu mean tchaikovsky
sit down at dah piano
an mix a black key
wid a white key
30 is a half-caste symphony/

Explain yusef
wha yu mean
Ah listening to yu wid de keen
half of mih ear
25 Ah lookin at yu wid de keen
half of mih eye
and when I'm introduced to yu
I'm sure you'll understand
why I offer yu half-a-hand
40 an when I sleep at night
I close half-a-eye
consequently when I dream
I dream half-a-dream
an when moon begin to glow
45 I half-caste human being
cast half-a-shadow
but yu must come back tomorrow
wid de whole of yu eye
an de whole of yu ear
50 an de whole of yu mind

an I will tell yu
de other half
of my story

John Agard

18 20

My Resources Page Resources Contents 18/19 of 80



Sample lesson plan from the Teacher Guide

Lesson 2: Half-caste

Learning Objectives
To understand how Agard has used linguistic and grammatical features to influence the reader.

Resources required
Edexcel Poetry Anthology page 26
Video B2.1: John Agard reading 'Half-caste'
Worksheet B2.1
Image B2.1
Image B2.2
Mark Scheme 1

1 Before reading: whole class work

- Explain that the title, 'half-caste', is a derogatory term for a person of mixed race.
- Ask students what they understand by the word 'accent'. Produce a class definition.
- Ask students if think they have an accent. What sort? Ask students to think of five words they pronounce with an accent and write them down phonetically (e.g. bumgen, carstle, bootiful).
- Discuss whether people are judged by their accent. Do students initially think differently about people if they have a Dorset, London or Birmingham accent, for example, or use words or expressions which aren't standard English?

2 First reading: whole class work

- Watch the video of Agard reading 'Half-caste', available on the ActiveTeach CD-ROM. Ask students to think about what ideas the poet is expressing, e.g. the idea of half, while watching the video.
- Discuss what accent students notice. Draw their attention to the emphasis on vowel sounds (e.g. 'Excuuuse me'). Establish that this is an Afro-Caribbean accent.
- Ask students to turn to the poem on page 26 of the anthology and read the poem to the class. Look at how Agard's accent is conveyed in the text, e.g. 'yu', 'yuself' (you, yourself).



Video B2.1 – Agard reading 'Half-caste'

3 Looking at language: pair work

- Allocate sections of the poem (about five lines) to pairs of students and ask them to rewrite their section in standard English prose, including punctuation.
- Take feedback. Ask students how changing the spelling and/or punctuation affects the sound/reading of the poem. Does it change what Agard is saying? Does it affect our view of Agard? Why has Agard chosen not to use standard English?

Access

Recap on the features of standard English. Model how to rewrite one or two lines of the poem in standard English prose. Ask pairs to complete worksheet B2.1.



Worksheet B2.1

4 Exploring ideas: individual work

Ask students to identify all the images about halves in the poem. You could give them the first to start off with (see suggested answers). Ask students to sketch a quick representation of three of the images of halves.

5 Exploring ideas: whole class work

- Ensure students know who Tchaikovsky and Picasso were and clarify the meanings of any still unfamiliar words. Hand out Glossary B2 if required.
- Display Image B2.1 and ask students to describe their impressions.

Display Image C2.2 and ask students what they think of this image and emphasise the fact that it includes the first within it – two fragments making a beautiful whole.



Image B2.1

- Display Image B2.2 and ask students what they think of this image and emphasise the fact that it includes the first within it – two fragments making a beautiful whole.



Image B2.2

- Discuss the idea that first impressions are not always correct and things are not always as they seem: masterpieces and things of beauty are often made up of two 'halves'. Also, if part of a picture is missing, the whole is not understood.
- Lead into a discussion of the overall meaning of the poem. Remind students of the meaning of the title and ask them to decide whether Agard approves of the term 'half-caste'. Why did they decide this? What is Agard's message at the end of the poem?

6 Independent writing

- Model writing one PEE point to begin to explain the reasons Agard gives for 'half-caste' not being an acceptable term.
- Ask students to write their own paragraph. Suggested opening: 'In this poem John Agard suggests that "half-caste" is an unacceptable term. He uses...'

Extend

Ask students to use ideas from the discussion and their own work so far to write three to four paragraphs answering the question: 'How does Agard use language and form to put forward his point of view?' They could include use of phonetic spelling to create accent, non-standard punctuation as a rejection of rules, and inclusion of Western cultural icons to illustrate the benefits of 'mixture'.

7 Peer assessment

Ask students to swap work with a partner and write a comment on each other's work. Distribute the mark scheme criteria on Mark Scheme 1 to help them.

8 Further work

Ask students to write a version of the other half of my story' using the last three lines of the poem as inspiration.

Glossary

half-caste – a word which used to be used to describe people of mixed racial origins but is now widely regarded as offensive

Picasso – Spanish painter (1881–1973) who pioneered Cubism, putting elements together in unexpected ways to produce beautiful results

canvas – strong coarse cloth to paint on

overcast – covered with cloud

ah rass – mild West Indian expletive

Tchaikovsky – a Russian composer (1840–93); works include *Swan Lake*, *The Nutcracker*, *1812 Overture*

symphony – long piece of music for an orchestra, often including a piano

keen – eager; most receptive

consequently – as a result

Suggested answers

4 The images about halves are:

half-caste canvas; half-caste weather; half-caste symphony; half of mih ear; half of mih eye; half-a-hand; half-a-eye; half-a-dream; half-caste human being; half-a-shadow.



Unit 3: Shakespeare and Contemporary Drama

Task 1: Shakespeare

One task chosen from:

1. Characterisation
2. Performance
3. Theme
4. Relationships

30 marks

Task 2: Contemporary Drama

One task chosen from:

1. Characterisation
2. Stagecraft
3. Theme
4. Relationships

20 marks





Unit 3: Shakespeare and Contemporary Drama

Controlled Assessment

- Controlled Assessment is similar to coursework, but:
- the tasks are completed under much more closely defined conditions for **task setting**, **task taking** and **task marking**





Making Controlled Assessment Work

- **Task setting** is high control.
This means that Edexcel set a selection of tasks for centres to choose from.
- **Task Taking**
 - **Research & Planning** is limited control. Students can complete research and preparation outside of the classroom.
 - **Analysis and Evaluation** is high control. The tasks must be completed in a time set by Edexcel completion under controlled conditions.
- **Task Marking** is medium control. This means that you mark the Controlled Assessment task using the assessment criteria provided by Edexcel.





Controlled Assessment Guidance

New CA procedures

- Preparation - selecting the texts and tasks
- Timings - deciding when to complete these tasks
- Supervision - Task completed under teacher supervision
- Marking - teachers mark the work once using the Assessment Criteria published in the specification

Unchanged procedures

- Moderation
- Submitting the marks - online
- Submitting the sample - must include a range of marks including highest and lowest scoring candidates





Unit 3 - Shakespeare task - Theme

One approach to **Romeo & Juliet**

1. Choose one of the main themes e.g. families, love, tragedy or violence
2. Choose key scenes that feature this theme e.g. Act 1 scene 1 and Act 2 scene 2 for love
3. Choose an adaptation which features these scenes e.g. Zeffirelli or Lurhmann
4. Students read the play text and watch/read the adaptation in order to compare how the theme is treated in the two versions

Your delegate pack has more details for Romeo & Juliet, Macbeth and Much Ado about Nothing





Unit 3 - Contemporary Drama - Characterisation

One approach to **A View from the Bridge**

1. Choose one of the main characters e.g. Eddie, Catherine, Alfieri, Beatrice, Roldolpho or Marco
2. Choose 3 key scenes involving your chosen character
3. From the character's words and actions in these scenes, show what the audience learns about the development/progress of the character during the course of the play.





Unit 3 - Contemporary Drama - Stagecraft

You can also use modern television drama

See your pack more details and information about how to approach this using Jimmy McGovern's *The Street* as an example

Contemporary Drama - The Street.wmv





We offer you full support so you can be confident teaching the new GCSEs





FREE Poetry resources

edexcel
advancing learning, changing lives

Edexcel GCSE
Poetry Anthology
GCSE English and
English Literature

A PEARSON COMPANY

Active Teach

Edexcel GCSE
Poetry Anthology
GCSE English and
English Literature

edexcel
advancing learning, changing lives

A PEARSON COMPANY

edexcel
advancing learning, changing lives

Edexcel GCSE
Poetry Anthology
GCSE English and
English Literature
Teacher Guide

edexcel
advancing learning, changing lives

CD-ROM inside

A PEARSON COMPANY



Our own resources for the new GCSE specifications

- An exact match to the new specifications
- Written by an expert author team of experienced teachers and senior examiners including consultant Geoff Barton.
- Grade-banded resources to support **every** student.
- ResultsPlus activities and advice to help improve grades.





7 Understanding presentation

This lesson will help you to...

- understand what presentational features and devices a writer can use
- understand the impact of presentation on the reader

When writers produce texts they think very carefully about the way that they are presented. Writers use presentational devices to change the way the text looks. The first step when writing about presentation is to identify the choices the writer has made.

Activity 1

1 Look at the toolbar below. Identify why a writer would use each of the different tools.



Activity 2

- 1 Look at the home page from the Hollyoaks website. List the different presentational devices the writer has used in this text.
- 2 Discuss why you think some of these devices may have been used.



You also need to be able to explore the effect that presentational devices can have on a reader. Look at the three different ways the word "bang" is presented below.

BANG! **bang!** **BANG!**

- The use of capital letters for the word on the left makes it seem loud. Capital letters are often used for shouting in presentation, so this raises the volume.
- The use of a larger font for the middle word makes it seem loud too, but also makes the word really stand out within the text. It might mean that this is a title or heading.
- The use of graffiti writing makes the word on the right seem like the tag of a gang or a phrase that teenagers might use.

Activity 3

1 Change how each of the following words and phrases are presented by using presentational devices, such as font size, font style, bold text, underlining, colour and borders. For each word, draw your design and explain the impact your presentational choices would have on a reader.

Help	See you tomorrow	I love you
Do it now	Come over here	I want to go home

- 2 a) Using a range of presentational devices, design the word 'Help' to show how it could be presented in:
 - a charity leaflet appealing for money
 - the home page of a magazine website.
- b) Explain the different presentational choices you made. Think about how they help to achieve the purpose of each text and appeal to different audiences.

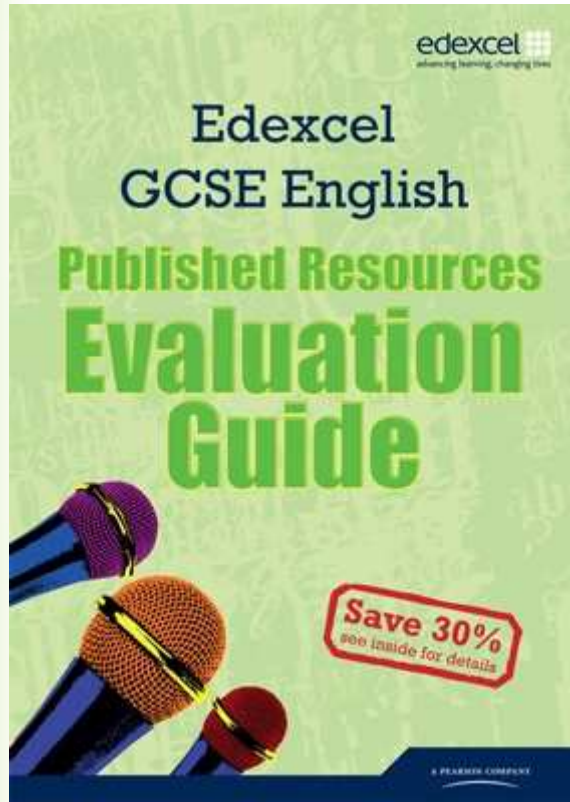
ResultsPlus
Watch out!

A lot of students fell into the trap of describing lots of different presentational devices without explaining their effect. Remember that for each presentational device you select and identify you must comment on how it has been used.

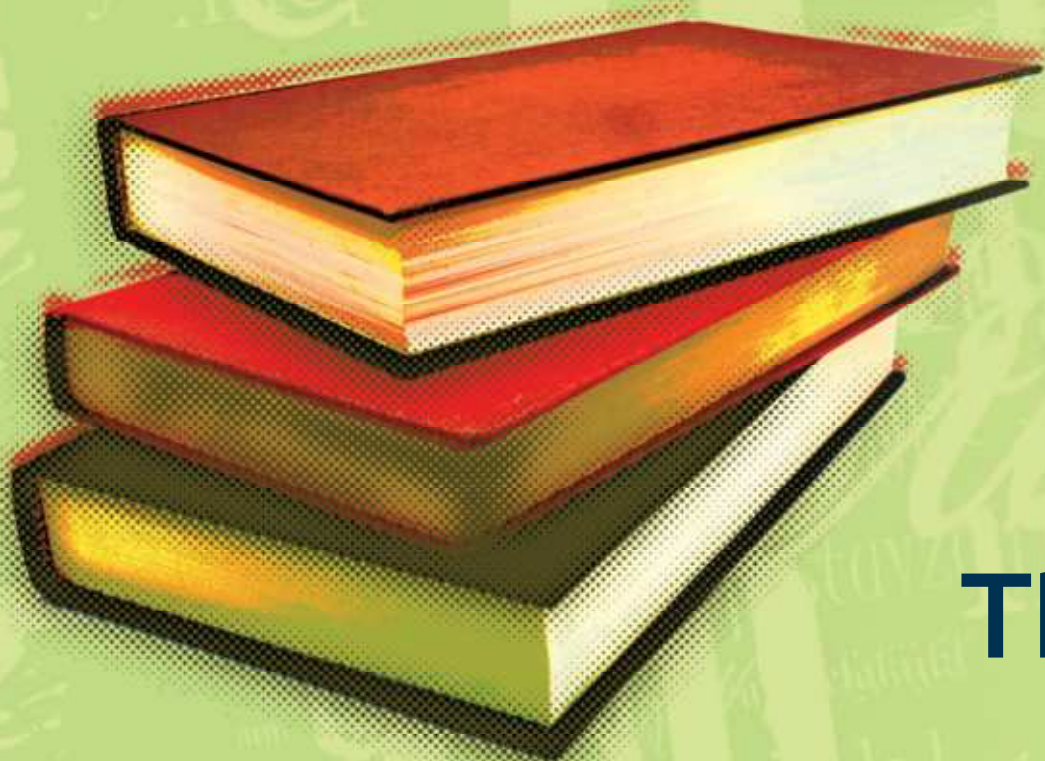




Evaluation Guide



- Straightforward guide to our suite of resources
- Sample pages from the student and teacher resources
- Details of how to save 30%



edexcel 
advancing learning. changing lives

Thank you

A PEARSON COMPANY

