

GCSE

WJEC Eduqas GCSE in ENGLISH LANGUAGE

ACCREDITED BY OFQUAL

GUIDANCE FOR TEACHING

Teaching from 2015

INTRODUCTION

The WJEC Eduqas GCSE English language qualification, accredited by Ofqual for first teaching from September 2015, is available to:

- all schools and colleges in England
- schools and colleges in independent regions such as Northern Ireland, Isle of Man and the Channel Islands
- independent schools in Wales.

It will be awarded for the first time in summer 2017, using grades 9 to 1.

Our GCSE English Language specification has three components. It is designed to allow learners to engage with a wide range of texts and develop critical skills in reading, writing and spoken language.

The specification builds on the tradition and reputation WJEC has established for clear, reliable assessment supported by straightforward, accessible guidance and administration. We have a proven track record of successfully setting 'unseen' material for analysis in external assessment and relevant and engaging writing tasks.

Key features include:

- Opportunities for flexible teaching approaches
- Straightforward wording of questions
- Accessibility of materials
- Analysis of 'unseen' material
- Focused assessment of specific language skills
- Opportunities for producing extended writing
- High-quality examination and resource materials

The full set of requirements is outlined in the specification which can be accessed on the Eduqas website.

In addition to this guide support is provided in the following ways:

- Specimen assessment materials
- Face-to-face CPD events
- Examiners' reports on each question paper
- Free access to past question papers and mark schemes via the secure website
- Direct access to the subject officer
- Free online resources
- Exam Results Analysis
- Online Examination Review

AIMS OF THE TEACHERS' GUIDE

The principal aim of the Teacher's Guide is to offer support to teachers in delivery of the new WJEC Eduqas GCSE in English Language specification and offer guidance as to the requirements of the qualification and the assessment process.

The guide is **not intended as a comprehensive reference**, but as support for professional teachers to develop stimulating and exciting courses tailored to the needs and skills of their own students in their particular institutions.

The guide offers assistance to teachers with regards to possible classroom activities and links to digital resources (both our own, freely available, digital materials and external sources) that will be of use and provide ideas for immersive and engaging lessons.

The guide will concentrate on those areas of the WJEC GCSE English Language Specification where guidance has been requested most.

ASSESSMENT: KEY EXAMINATION COMMAND WORDS (1 OF 2)

ASSESSMENT OBJECTIVES AND THEIR RELATED COMMAND WORDS

Assessment Objective	Description	Key words/phrases e.g.	Example questions
AO1	<p>Identify and interpret explicit and implicit information and ideas</p> <p>Select and synthesise evidence from different texts.</p>	<p>Identify</p> <p>List</p> <p>Select</p> <p>Summarise</p> <p>Synthesise</p>	<p>List five reasons why Obed Ramotswe went to South Africa.</p> <p>What does the writer mean by 'Time is money' in Line 2?</p> <p>According to these two writers, why should Americans change their attitudes to leftover food?</p>
AO2	<p>Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views</p>	<p>Explain</p> <p>How does the writer...?</p> <p>Analyse</p> <p>What impressions...?</p>	<p>How does the writer make these lines tense and dramatic?</p> <p>What impressions do you get of the work in the mines from these lines?</p>
AO3	<p>Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts</p>	<p>Compare</p> <p>Identify similarities and differences</p>	<p>Both these texts are about waste. Compare the following:</p> <ul style="list-style-type: none"> • The writers' attitudes to waste • How they get their arguments across
AO4	<p>Evaluate texts critically and support this with appropriate textual references</p>	<p>To what extent do you agree?</p> <p>Evaluate</p> <p>How effective is?</p> <p>What do you think and feel?</p>	<p>'In the last twenty lines or so of this passage, the writer encourages the reader to feel sympathy for Obed.' To what extent do you agree with this view?</p> <p>What do you think and feel about Lydia M. Child's views about running a household?</p>

ASSESSMENT: KEY EXAMINATION COMMAND WORDS (1 OF 2)

ASSESSMENT OBJECTIVES AND THEIR RELATED COMMAND WORDS

Assessment Objective	Description	Key words/phrases e.g.	Example questions
AO5	<p>Communicate clearly, effectively, and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences</p> <p>Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts</p>	<p>Communicate</p> <p>Select</p> <p>Adapt</p> <p>Organise</p>	<p>A proposal has been made to hold a motorcycle race on the roads in your area. You have decided to write an article for your community magazine to share your views on this proposal. You could write in favour or against this proposal.</p> <p>Write a lively article for the magazine giving your views</p>
AO6	Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.	<p>Range</p> <p>Clarity</p> <p>Purpose</p> <p>Accurate</p>	<p>Creative Prose Writing</p> <ul style="list-style-type: none"> Choose one of the following titles for your writing: Making a Difference The Choice Write about a time when you were at a children's party Write a story which begins: I didn't know if I had the courage to do this...

POSSIBLE LONG TERM COURSE PLANS

We present these course plans to help teachers in their planning. However, we must stress that there are many other ways of organising the specification content, and these suggestions should not be seen as prescriptive.

Teachers will wish to consider the needs and abilities of their students when planning GCSE courses.

We hope that the following suggestions prove a useful starting point for planning the course structure.

PLAN 1 : YEAR 10		
TERM	ENGLISH LANGUAGE	ENGLISH LITERATURE
Autumn 1	Component 1 <i>Reading/Writing Prose</i> AO1, AO2, AO4, AO5, AO6	Component 2, Section A <i>Post 1914 Prose/Drama Text</i> AO1, AO2, AO4
Autumn 2	Component 1 <i>Reading/Writing Prose</i> AO1, AO2, AO4, AO5, AO6	Component 2, Section A <i>Post 1914 Prose/Drama Text (continued)</i> AO1, AO2, AO4
Spring 1	Component 2 <i>Reading/Writing Non-fiction</i> AO1, AO2, AO3, AO4, AO5, AO6	Component 1, Section A <i>Shakespeare</i> AO1, AO2, AO4
Spring 2	Component 2 <i>Reading/Writing Non-fiction</i> AO1, AO2, AO3, AO4, AO5, AO6	Component 1, Section A <i>Shakespeare</i> AO1, AO2, AO4
Summer 1	Component 1 <i>Reading/Writing Prose</i> AO1, AO2, AO4, AO5, AO6	Component 1, Section B <i>Poetry Anthology</i> Component 2, Section C <i>Unseen Poetry</i> AO1, AO2, AO3
Summer 2	Component 2 <i>Reading/Writing Non-fiction</i> AO1, AO2, AO3, AO4, AO5, AO6	Component 1, Section B <i>Poetry Anthology</i> Component 2, Section C <i>Unseen Poetry</i> AO1, AO2, AO3

AO = Assessment Objective

POSSIBLE LONG TERM COURSE PLANS

PLAN 1 : YEAR 11		
TERM	ENGLISH LANGUAGE	ENGLISH LITERATURE
Autumn 1	Component 1 <i>Reading/Writing Prose</i> AO1, AO2, AO4	Component 2, Section B <i>19th Century Prose</i> AO1, AO2, AO3
Autumn 2	Component 2 <i>Reading/Writing Non-fiction</i> AO1, AO2, AO3, AO4, AO5, AO6 Component 3 <i>Spoken Language Presentation</i> AO7, AO8, AO9	Component 2, Section B <i>19th Century Prose</i> AO1, AO2, AO3
Spring 1	Revision	Revision
Spring 2	Revision	Revision
Summer 1	Revision	Revision
Summer 2	Examinations	Examinations

AO = Assessment Objective

POSSIBLE LONG TERM COURSE PLANS

PLAN 2 : YEAR 10		
TERM	ENGLISH LANGUAGE	ENGLISH LITERATURE
Autumn 1	Component 1, Section A <i>Reading 20th Century Prose Extract</i> 3 weeks, 20%	Component 1, Section A <i>Introduction to Shakespeare</i> Plot, dramatic structure, presentation of characters and themes and key language features in chosen play. 4 weeks, 20%
Autumn 2		Component 2, Section A <i>Post 1914 Prose/Drama</i> 7 weeks, 20%
Spring 1	Component 1, Section B <i>Prose Writing: Creative</i> 3 weeks, 20%	Component 1, Section B <i>Poetry Anthology</i> Teaching the poems in thematic clusters, linked to Component 2, Section C, looking at skills required for unseen poetry comparison. 3 weeks, 20%
Spring 2	Component 2, Section B <i>Transactional/Persuasive Writing</i> 3 weeks, 30%	Component 1, Section B <i>Poetry Anthology</i> Teaching the poems in thematic clusters, linked to Component 2, Section C, looking at skills required for unseen poetry comparison. 3 weeks, 20%
Summer 1		Component 1, Section A <i>Shakespeare</i> 6 weeks, 20%
Summer 2	Revision <i>Reading and Writing Skills</i> 6 weeks	Revision <i>Post 1914 set text</i> <i>Poetry Anthology and unseen poetry comparison skills</i> 6 weeks

POSSIBLE LONG TERM COURSE PLANS

PLAN 2 : YEAR 11		
TERM	ENGLISH LANGUAGE	ENGLISH LITERATURE
Autumn 1	Component 2, Section A <i>Reading 19th and 20th Century Non-fiction</i> 6 weeks, 30%	
Autumn 2	Component 3 <i>Spoken Language Presentation</i> 1 week	Component 2, Section B <i>19th Century Prose</i> 7 weeks, 20%
Spring 1		Component 2, Section B <i>19th Century Prose (continued)</i> Component 1, Section A <i>Re-visiting Shakespeare</i> 6 weeks, 20% each
Spring 2	Revision <i>Component 1 and 2 as required</i> Approximately 6 weeks	
Summer 1		Revision <i>Component 1 and 2 as required</i> Approximately 6 weeks
Summer 2	Examinations	Examinations

POSSIBLE LONG TERM COURSE PLANS

PLAN 3: ENGLISH LANGUAGE IN ONE YEAR	
TERM	
Autumn 1	<p>Component 1 Reading and Analysing 20th Century Prose</p> <ul style="list-style-type: none"> • Use 20th century literary extracts to introduce key skills such as: • <i>Exploring explicit and implicit meaning</i> • <i>Selecting apt evidence/information and relevant subject terminology</i> • <i>Commenting, explaining and analysing the craft of the writer</i> • <i>Making evaluative judgements on texts</i> <p>AO1, AO2, AO4</p>
Autumn 2	<p>Component 1 Writing Prose</p> <p>Look at the features of prose writing such as:</p> <ul style="list-style-type: none"> • <i>Openings/endings</i> • <i>Plot and characterisation</i> • <i>Developing tension/pace</i> • <i>Appropriate narrative devices</i> <p>Include opportunities for developing accurate grammar, spelling and punctuation</p> <p>AO5, AO6</p>
Spring 1	<p>Component 2 Reading and Analysing 19th and 21st Century Non-Fiction</p> <p>Use extracts/texts from 19th and 21st century non-fiction writing to develop key skills such as:</p> <ul style="list-style-type: none"> • <i>Exploring explicit and implicit meaning</i> • <i>Selecting apt evidence/information and relevant subject terminology</i> • <i>Commenting, explaining and analysing the craft of the writer</i> • <i>Making evaluative judgements on texts</i> • <i>Selecting and synthesising information from two texts</i> • <i>Comparison of content/ideas and how these are conveyed</i> <p>AO1, AO2, AO3, AO4</p> <p>Component 3 Spoken Language Study</p> <p>Preparation for, and completion of, individual presentation</p>

AO = Assessment Objective

POSSIBLE LONG TERM COURSE PLANS

PLAN 3: ENGLISH LANGUAGE IN ONE YEAR	
TERM	
Spring 2	<p>Component 2 Writing Non-Fiction</p> <p>Look at the features of transactional/persuasive writing such as:</p> <ul style="list-style-type: none"> • <i>Purpose, audience, format and tone</i> • <i>Apt use of vocabulary and techniques to develop point of view/argument etc.</i> • <i>Organisation and structure of non-fiction writing</i> <p>Practise writing for real-life contexts in, for example, letters, articles, reviews, speeches, reports</p> <p>Include opportunities for developing accurate grammar, spelling and punctuation</p> <p>AO5, AO6</p>
Summer 1	<p>Component 1</p> <p><i>Reading/Writing Prose Revision</i></p> <p>AO1, AO2, AO4, AO5, AO6</p> <p>Component 2</p> <p><i>Reading/Writing Non-fiction Revision</i></p> <p>AO1, AO2, AO3, AO4, AO5, AO6</p>
Summer 2	Examinations

KEY ASPECTS OF THE SPECIFICATION FROM 2015

COMPONENT 1: 20TH CENTURY LITERATURE READING AND CREATIVE PROSE WRITING

AREA OF STUDY	DESCRIPTION
<u>Analysis of Writers' Techniques</u>	Guidelines for approaching the ways in which writers use language to create certain effects, with example activities, responses and examiners' comments.
<u>Evaluating Texts</u>	Factors to consider and guidelines for teaching how to evaluate texts, with example activities.
<u>Prose Writing</u>	Guidelines for prose writing, with example activities.

COMPONENT 2: 19TH AND 21ST CENTURY NON-FICTION READING AND TRANSACTIONAL/PERSUASIVE WRITING

AREA OF STUDY	DESCRIPTION
<u>Understanding Synthesis</u>	Guidelines for approaching synthesis, with example materials and activities.
<u>Argument and Persuasion</u>	Factors to consider and guidelines for teaching the analysis of writers' techniques, with example materials and activities.
<u>Comparison</u>	Guidelines for approaching the comparison of texts, with example materials and activities.
<u>Evaluating Texts</u>	Factors to consider and guidelines for teaching how to evaluate texts, with example materials and activities related to evaluation type questions.
<u>Writing Non-fiction – Technical Accuracy</u>	Factors to consider and guidelines for teaching how to write for a range of audiences, in real-life contexts, and the importance of correct grammar, spelling and punctuation, with a sample question item and letter proofreading activity.

COMPONENT: 1

EXAM LEVEL: GCSE

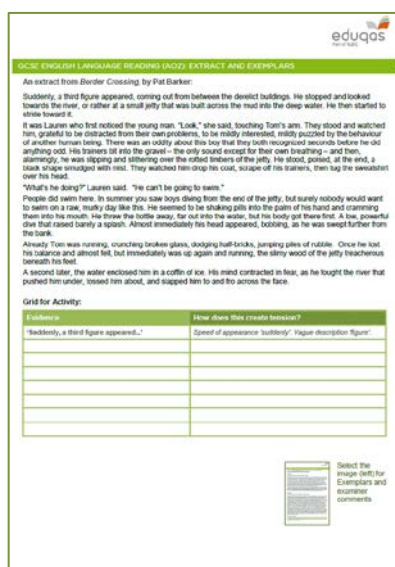
AREA OF STUDY

Reading: Analysing Writers' Techniques (AO2)

Key Points:

- Learners should be given opportunities to read and analyse extracts from 20th century literature as part of their preparation for this area of study
- As part of the reading assessment, learners will be asked to consider how writers use language to create certain effects, e.g. to create tension
- Learners should comment on, explain and analyse how writers use language, using **relevant** subject terminology to support their views
- Learners should track through the section of text carefully and aim for a range of points
- Remind learners to focus on the question **throughout** their answer

INSPIRATION FOR TEACHING



GCSE ENGLISH LANGUAGE READING GRIDS EXTRACT AND EXEMPLARS

An extract from *Border Crossing* by Pat Barker:

Suddenly, a third figure appeared, coming out from between the derelict buildings. He stopped and looked towards the river, or rather at a small jetty that was built across the mud into the deep water. He then started to shiver toward it.

It was Lauren who first noticed the young man. "Look," she said, touching Tom's arm. They stood and watched him, grateful to be distracted from their own problems, to be mildly interested, mildly puzzled by the behaviour of another human being. There was an oddity about this boy that they both recognised seconds before he did anything odd. His trainers sat into the gravel – the only sound except for their own breathing – and then, alarmingly, he was slipping and skidding over the rotting timbers of the jetty. He stood, poised, at the end, a cloak draped snugly over him. They watched him drop his coat, scrape off his trainers, then tug the sweatshirt over his head.

"What's he doing?" Lauren said. "He can't be going to swim."

People did swim here. In summer you saw boys diving from the end of the jetty, but surely nobody would want to swim on a raw, misty day like this. He seemed to be shaking pills into the palm of his hand and cramming them into his mouth. He threw the bottle away, far out into the water, but his body got there first. A low, powerful dive that created barely a splash. Almost immediately his head appeared, bobbing, as he was swept further from the bank.

Already Tom was running, crunching broken glass, dodging half-bricks, jumping piles of rubble. Once he lost his balance and almost fell, but immediately was up again and running, the silty mud of the jetty heaving beneath his feet.

A second later, the water enclosed him in a coffin of ice. His mind contracted in fear, as he fought the river that pushed him under, tossed him about, and sucked him to and fro across the face.

Grid for Activity:

Evidence	How does this create tension?
"Suddenly, a third figure appeared..."	Speed of appearance 'suddenly', vague description 'figure'

Exemplar 1 gained 5 marks. Ask the learners in their pairs to read the answer closely and discuss how it could be improved.

Exemplar 2 gained full marks (as can be seen from the examiner's comments). You could annotate this response with the learners to highlight good practice.

ADDITIONAL RESOURCES

[Eduqas](#) > [GCSE English Literature](#) > [Specification from 2015](#)

[Eduqas](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[Eduqas Resources](#) > [20th Century Literature Reading Resources](#)

READING AO2: EXTRACT AND EXEMPLARS

Based on the extract from *Border Crossing*, by Pat Barker, answer the following question:

"What makes this part of the story tense and dramatic? "

Exemplar 1

The following answer to this question gained 5 marks.

The first word of the 14th sentence creates the image of shock as it makes the reader think that something has just appeared out of nowhere. The way the writer started to describe some of the background, paints an image in the reader's head who then starts to set the scene. Reading on we start to get images of the strange boy, the writer then says that there was an oddity about the boy meaning that he doesn't seem like a normal boy.

Descriptive words like, alarmingly, slipping and slithering makes the readers think that this boy is just an accident waiting to happen. On lines 26 and 27 we find out that the oddity about the boy is that he is on drugs, so he might not be in full control of his own actions. The writer then distracts the reader with the empty pill bottle saying "He threw the bottle away, far out" making the reader imagine a bottle flying through the air, but then the reader adds the line "his body got there first" adding suspense and tension.

The writer then starts to describe Tom's actions saying that he was running, dodging and jumping. A single sentence is then added creating the thought that Tom has just jumped into his own coffin. The lines that follow describe Tom's feelings while he's under the water making the reader feel that Tom has no chance of saving the boy or himself, which reflects back to the sentence referring he's just jumped into an icy coffin.

Exemplar 2

The following answer to this question gained full marks.

We feel tense and feel the drama as we read "Suddenly, a third figure appeared, coming out from between the derelict buildings". The word "suddenly" adds suspense. The idea of a third, unknown figure is dramatic. The description of two derelict buildings suggests a scene that is eerie and mysterious. The author writes that the boy's trainers "bit" the gravel, as though he was fast paced and dramatic in his movements. The word "alarmingly" is used to describe the way the boy is awkwardly clambering and slipping over the timbers. We feel tense and wonder what is happening as there is a build up to understand the boy's intentions. "...a black shape smudged with mist" makes for dramatic effect and a tense moment as the weather seems to reflect the mysterious individual further. "He can't be going to swim" Lauren says as she watches the boy on the jetty; we see she is shocked and worried so we are also feeling the same, making it dramatic. The writer explains people swim here, but only "in summer", it increases the tension that someone may try to swim here alone in bad weather. The boy is described as "cramming" pills into his mouth. The verb 'cramming' suggests swift and rushed actions, it seems like he is uncontrolled and desperate. We hear how Tom is dodging, running, jumping and generally moving frantically to avoid some treacherous obstacles like "broken glass" and "half-bricks" with urgent movements which would increase tension for the reader. This is tense and dramatic as we wonder if Tom will make it in time, especially as he then loses "balance" and "almost fell". "A coffin of ice" is the metaphor used to describe the water covering Tom. The metaphor has connotations of death and horror – dramatic and tense as we fear for Tom's safety in the water. We know Tom is scared as "his mind contracted in fear" which increases the reader's tension. He is described as having to fight the river so again the obstacles for him to battle are immense. The river is personified and said to be tossing Tom about and slapping him in the face, again we fear for both Tom and the boy's safety.

Examiner's Comments:

This candidate is clearly engaged with the question throughout. A range of points are covered showing insight into technique and the use of language. Specific detail is clearly combined with an overview of the passage and question as a whole. Full marks should be awarded.

READING AO2: EXTRACT AND EXEMPLARS

An extract from *Border Crossing*, by Pat Barker:

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It was Lauren who first noticed the young man. “Look,” she said, touching Tom’s arm. They stood and watched him, grateful to be distracted from their own problems, to be mildly interested, mildly puzzled by the behaviour of another human being. There was an oddity about this boy that they both recognized seconds before he did anything odd. His trainers bit into the gravel – the only sound except for their own breathing – and then, alarmingly, he was slipping and slithering over the rotted timbers of the jetty. He stood, poised, at the end, a black shape smudged with mist. They watched him drop his coat, scrape off his trainers, then tug the sweatshirt over his head.

“What’s he doing?” Lauren said. “He can’t be going to swim.”

People did swim here. In summer you saw boys diving from the end of the jetty, but surely nobody would want to swim on a raw, murky day like this. He seemed to be shaking pills into the palm of his hand and cramming them into his mouth. He threw the bottle away, far out into the water, but his body got there first. A low, powerful dive that raised barely a splash. Almost immediately his head appeared, bobbing, as he was swept further from the bank.

Already Tom was running, crunching broken glass, dodging half-bricks, jumping piles of rubble. Once he lost his balance and almost fell, but immediately was up again and running, the slimy wood of the jetty treacherous beneath his feet.

A second later, the water enclosed him in a coffin of ice. His mind contracted in fear, as he fought the river that pushed him under, tossed him about, and slapped him to and fro across the face.

Grid for Activity:

Evidence	How does this create tension?
‘Suddenly, a third figure appeared...’	<i>Speed of appearance ‘suddenly’. Vague description ‘figure’.</i>



Select the image (left) for Exemplars and examiner comments

COMPONENT: 1

EXAM LEVEL: GCSE

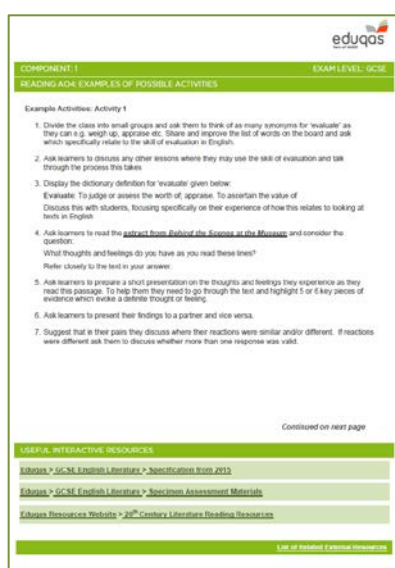
AREA OF STUDY

Reading: Evaluating Texts (AO4)

Key Points:

- As part of the reading assessment, learners will be asked to critically evaluate a text
- Learners should be given opportunities to consider what evaluation means e.g. to judge or assess the worth of; to appraise
- Any personal judgement should be supported by appropriate textual references
- Remind learners to focus on the question **throughout** their answer

INSPIRATION FOR TEACHING



Select the image (left) for suggested examples of activities related to evaluation.

Learners' responses to evaluation questions will require a considered personal judgement, which is informed and evidenced through apt references to the text

At higher levels, responses will also require a degree of critical overview and summation

The following are generic question types that may develop learners' evaluation skills:

- What do you think and feel about a subject?
- How successful are these lines as an end to the passage?
- Look at the character of How important do you think he/she is in the story?
- To what extent do you agree with...?

ADDITIONAL RESOURCES

[Eduqas](#) > [GCSE English Language](#) > [Specification from 2015](#)

[Eduqas](#) > [GCSE English Language](#) > [Specimen Assessment Materials](#)

[Eduqas Resources](#)

[List of Related External Resources](#)

Example Activities: Activity 1

1. Divide the class into small groups and ask them to think of as many synonyms for 'evaluate' as they can e.g. weigh up, appraise etc. Share and improve the list of words on the board and ask which specifically relate to the skill of evaluation in English.
2. Ask learners to discuss any other lessons where they may use the skill of evaluation and talk through the process this takes.
3. Display the dictionary definition for 'evaluate' given below:
Evaluate: To judge or assess the worth of; appraise. To ascertain the value of
 Discuss this with students, focusing specifically on their experience of how this relates to looking at texts in English.
4. Ask learners to read the extract from *Behind the Scenes at the Museum* and consider the question:
 What thoughts and feelings do you have as you read these lines?
 Refer closely to the text in your answer.
5. Ask learners to prepare a short presentation on the thoughts and feelings they experience as they read this passage. To help them they need to go through the text and highlight 5 or 6 key pieces of evidence which evoke a definite thought or feeling.
6. Ask learners to present their findings to a partner and vice versa.
7. Suggest that in their pairs they discuss where their reactions were similar and/or different. If reactions were different ask them to discuss whether more than one response was valid.

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ADDITIONAL RESOURCES

[Eduqas](#) > [GCSE English Language](#) > [Specification from 2015](#)

[Eduqas](#) > [GCSE English Language](#) > [Specimen Assessment Materials](#)

[Eduqas Resources](#)

An extract from *Behind the Scenes at the Museum*, by Kate Atkinson:

In this passage adapted from 'Behind the Scenes at the Museum' by Kate Atkinson, Jack Keech is seen to experience trench life during World War One. He is engaged to a woman called Lillian who lives in York.

On the day of the attack, Lillian was taking fares on a tram in the middle of Blossom Street when she felt a sudden cold shiver pass her through her. Without thinking, she pulled her ticket machine over her head, left it on a seat, rang the bell and stepped off the tram, much to the amazement of her passengers. Breaking into a run before she reached the Ouse Bridge, she was running as if the dead were at her heels by the time she turned into Lowther Street. Nell was waiting for her, sitting on the doorstep. Lillian hung on to the gate, holding her sides and retching for breath, but Nell just sat there, not moving. She hadn't run home, she had just left the factory where she stitched uniforms and strolled slowly home along Monkgate.

Lillian was the one who finally broke the silence. 'He's dead, isn't he?' she gasped, walking slowly up the path until she sank down next to Nell.

By the time she opened the telegram – 'regret to inform you that Jack Keech was killed in action on July 1st, 1916' – Lillian had already been in mourning a week.

A mortar shell had killed Jack. He had been killed within moments of leaving the trench. The only mark on him had been a line of blood on his cheek and you would have wondered what had killed him until you lifted him up and saw that the back of his head was missing.

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

Example Activities: Activity 2

1. Read the introduction to the **passage adapted from *The Use of Irony* by Deborah Moggach**, (given in italics below) and encourage learners to speculate on what will happen next:

In this passage adapted from 'The Use of Irony' by Deborah Moggach, Paula is trying to write an essay entitled 'The use of Irony in 'Cold Comfort Farm'. She decides to study at her friend Kate's house because her own house is chaotic and filled with the noise of her stepmother and younger brother Barnaby. Kate persuades her mother to go out to enable the girls to complete their essays.

2. Read paragraphs 1-3 of the **passage adapted from *The Use of Irony* by Deborah Moggach** aloud, then encourage learners to discuss their reactions to Paula's decision to leave.
3. Read the remainder of the extract aloud. Earlier in the passage Paula was irritated by her family, how does she feel about them now?
4. Ask learners to read the passage and consider the question:
How effective do you find these lines as an ending to a story?
Refer closely to the text in your answer.
5. In order to answer the question above successfully learners need to have a clear understanding of the passage. Ask them to track through the text and bullet point the series of events that take place. This will help them when trying to provide an overview which is a top band skill.
6. Ask learners to complete the following table, the first line is provided as an example:

Evidence	Reaction	How effective?
'...it didn't turn out as expected.'	Surprise.	Sense that something went wrong – 'trouble' suggests didn't go according to plan.

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

Passage adapted from "*The Use of Irony*"

The trouble was, it didn't turn out as expected. The moment her mother was out of the house, Kate started telephoning and within an hour the house was filled with her friends.

'While the cat's away...' laughed Kate.

You think you know your best friend and suddenly you realise that her motives were completely different from your own. Nobody noticed when Paula, clutching her notes, let herself out of the front door and went home.

Her house was quiet. Simone, her step-mother, was out at her Inner Healing evening class. Her Dad lay snoring on the settee, Barnaby asleep on his stomach. Now Barnaby was unconscious he looked so sweet she wanted to wake him up. Irony, she thought. Then she pulled out a dictionary to look up the word.

She sat down at the kitchen table and leafed through the pages. 'Irony,' it said. 'An unexpected turn of events which seems to contradict or mock the expected outcome'.

Suddenly she was filled with a deep peace. She uncapped her pen and started to write her essay.

Deborah Moggach

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

COMPONENT: 1

EXAM LEVEL: GCSE

AREA OF STUDY

Prose Writing (AO5, AO6)

Key Points:

- Learners will be asked to produce one piece of creative writing from a choice of four titles
- Learners should be given opportunities to consider what makes a good narrative/recount
- Technical accuracy and the use of a range of vocabulary and sentence structures is worth 16 of the total 40 marks.

INSPIRATION FOR TEACHING



Select the image (left) for sample tasks and examples of narrative writing activities and sample titles that can be given to learners.

The following are essential when writing a narrative:

- **Plot** – key information, this is the storyline that details what takes place/what happens
- **Character** – these are the people who feature in the story. Who? What will the reader need to know about them? Learners should try to avoid including too many characters in a short piece of writing.
- **Style** – What descriptive detail can learners add to make situations/settings clearer to the reader. Where will they need to add drama/interest/intrigue and how will the learner do this? Good writers need to be conscious of how they engage their readers and how they communicate information.
- **Structure** – this refers to how the piece of writing is set out.

A story needs a beginning, middle and end but there are decisions to be made about how this is communicated to keep your reader most interested. How will learners start? How are they going to develop the story? Will they use features such as flashbacks to provide extra information or dialogue to move the story along? How will they end?

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

[List of Related External Resources](#)

Sample Titles:

'The Stranger'

'The Explosion'

'Write about an occasion when you felt let down'

'Write a story which ends: ...and I felt so relieved'

Suggested Activity 1:

- As a whole class, produce a mind-map/spider diagram on the subject of 'what makes a good narrative?' Draw on books, films, television shows etc.
- Use the information gained from the class discussion to draw up a list of essential ingredients for story writing.
- In groups of 3 or 4, choose one of the two titles above and spend five minutes writing down initial ideas for possible plots.

Suggested Activity 2:

- Divide class into groups of 6 and give each of them a number from 1-6.
- Give each member of the group a card with an image on, or part of a speech, new character, location etc.
- Make 2 rules clear:
 1. This is a narrative and therefore it must have a beginning, middle and clear end point.
 2. Everyone has to take part but can ask for some support from the person next to them by playing a 'card' which allows this.
- Learner 1 will start the narrative using the prompt on his/her card. Pupil 2 will continue interweaving the image or idea from his/her card into the narrative. Continue in this way until all six students have finished and the narrative has been told.
- Metacognition - help pupils reflect on what they have learnt by doing this task by asking three questions after the activity has finished, e.g.
 - who do you think had the most difficult 'bit'?
 - who do you think had the easiest?
 - what ideas can you take forward for your own narrative writing?

Continued on next page

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

Suggested Activity 3:

- Read the **Student Narrative** with the class
- Although this narrative is relatively accurate the plot and characterisation lack detail and development. Vocabulary could be made more specific. Ask your learners to read the piece carefully and think about how they could make improvements to it. You may wish to model this process with them for the first paragraph.
- Some students often find it difficult to add precise detail. Ask these students to write down a list of any questions which they may have about the narrative and/or characters.

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

Student Narrative Example

‘There’s no argument about it,’ snapped Mum. ‘We’re going and that’s final.’

I rolled my eyes. This year I had been hoping to go shopping in London with my friends, and then on to stay in a youth hostel in Devon for a week or two. But, of course, the family holiday had been booked for the same time I had wanted to go. I was trying to persuade Mum to let me do my own thing this year, but she was having none of it.

‘Honestly, Olivia, sometimes I don’t think that you even want to be part of this family,’ she continued, and I could tell she was trying very hard not to get angry with me.

‘Yeah, well, most of the time I don’t!’ I shrieked at her, before storming out of the kitchen.

She had hit a nerve. Of course I wanted to be a part of my own family, but she knew how important my friends were to me. I stomped down the hallway, and slammed the front door. I’d be in trouble for that when I came back later but, right now, I didn’t care.

I pulled my mobile out of my jeans’ pocket and rang Emily. She answered straight away.

‘Hey, Livvy, what’s up?’

‘Nothing much. Just had an argument with Mum again about Devon. Can I come over for a bit?’

She paused, so I knew what was coming.

‘Well, actually, Jack is over here at the moment. You can come over later though.’

‘No’ it’s fine,’ I replied, icily. ‘Jack might not like it.’

Before she could reply, I hung up. Emily was supposed to be my best friend but her new boyfriend and I didn’t get along at all. She seemed to be seeing more and more of him, and less of me. I just wished things would go back to how they used to be. Back then, we were inseparable, and I never argued with Mum.

An angry tear began to trail down my cheek as I walked up the road. I rubbed it away quickly. All I was asking was to see more of my friends, from both of them. Was I asking too much? I didn’t think so.

Deep in thought, I kept walking. I didn’t see the road. I didn’t see the small, red Ford speeding towards me. The first I knew of it, was when I was flung from my feet, across the windscreen.

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

COMPONENT: 2

EXAM LEVEL: GCSE

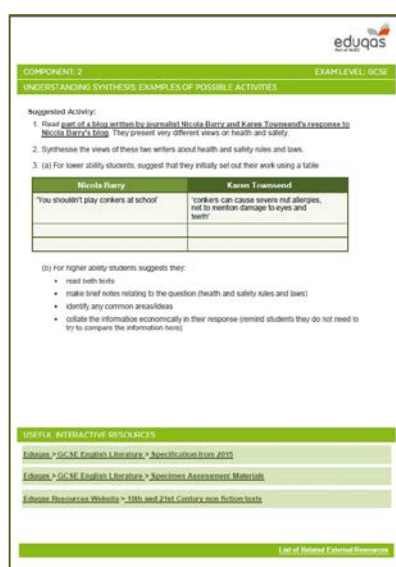
AREA OF STUDY

Understanding Synthesis: Reading (AO1:2)

Key Points:

- As part of the reading assessment, learners will be asked to select and synthesise evidence from different texts
- Ensure learners have opportunities for collating evidence and information from more than one text in order to help them develop the skill of synthesis
- Learners do not need to, nor should they, compare when responding to a synthesis question
- Remind learners to focus on the question **throughout** their answer

AMPLIFICATION FOR TEACHING



The screenshot shows a page titled 'UNDERSTANDING SYNTHESIS: EXAMPLES OF POSSIBLE ACTIVITIES' from the eduqas website. It includes a 'Suggested Activity' section with three tasks: 1. Read and compare two articles, 2. Synthesise the views of these two writers about health and safety rules and laws, and 3. (a) For lower ability students, suggest that they initially set out their work using a table. Below this is a table with two columns: 'Nicola Berry' and 'Kevin Townsend'. The table contains the following text: 'You shouldn't play conkers at school' and 'Conkers can cause severe nut allergies, not to mention damage to eyes and teeth'. Below the table, there is a list of suggested activities for higher ability students, including: read both texts, make brief notes relating to the question (health and safety rules and laws), identify any common areas/ideas, and collate the information economically in their response (remind students they do not need to try to compare the information texts). At the bottom, there is a section titled 'USEFUL INTERACTIVE RESOURCES' with links to 'eduqas > GCSE English Literature > Specifications from 2015', 'eduqas > GCSE English Literature > Specimen Assessment Materials', and 'eduqas Resources Website > 19th and 21st Century non-fiction texts'. A link to 'List of Related External Resources' is also present at the bottom.

Select the image (left) for texts and related activities that can be used to introduce the idea of synthesis in the classroom (two modern texts have been used in this instance, but in the exam one of these extracts would be a 19th Century text).

How to introduce the idea of synthesis:

- Get a general sense (e.g. use 'Thumbometer' or traffic light test) at the beginning of the lesson to see how many pupils already have some understanding of the concept of synthesis
- Organise groups to mix ability/skill level. Explain that the pupils are going to work out what they are expected to do when using the skills associated with synthesis
- Give learners excerpts from two texts (these should have some overlap in terms of content/theme). Ask learners to think about why the two texts have been chosen and how the texts can help them understand synthesis. Give prompts where necessary e.g.
 - Ask learners to consider the main focus of each text
 - How the main focus is presented –three points for each text
- Finish with exam type question and ask them to discuss what they think synthesis means
- Check thumbs again (or use traffic light cards)

Key definition revealed:

- Bringing material together from more than one text to create new material
- Summarising information from more than one text

ADDITIONAL RESOURCES

[Eduqas Resources > 20th Century Literature Reading Resources](#)

[Eduqas > GCSE English Language > Specimen Assessment Materials](#)

[List of Related External Resources](#)

Suggested Activity:

1. Read **part of a blog written by journalist Nicola Barry and Karen Townsend's response to Nicola Barry's blog**. They present very different views on health and safety.
2. Synthesise the views of these two writers about health and safety rules and laws.
3. (a) For lower ability students, suggest that they initially set out their work using a table

Nicola Barry	Karen Townsend
'You shouldn't play conkers at school'	'conkers can cause severe nut allergies, not to mention damage to eyes and teeth'

(b) For higher ability students suggests they:

- read both texts
- make brief notes relating to the question (health and safety rules and laws)
- identify any common areas/ideas
- collate the information economically in their response (remind students they do not need to try to compare the information here)

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

Part of a blog written by journalist Nicola Barry.

The problem of over-keen Health & Safety officials is nothing new. According to Dr Mike Esbester, of the University of Portsmouth, but is, in fact, a century old. He describes some of the early Health and Safety is still the name of the game. The enthusiasm of officials to protect us from life's knocks and bruises just makes them look stupid and petty. You shouldn't play conkers at school. Rugby is too tough for small boys. You name it, some idiot from Health & Safety has outlawed it. For example, in Dundee the council banned the sale of homemade cakes at a school fundraiser. If home baking isn't good enough for a school fun day how come it is good enough to eat round the kitchen table? It's difficult to comprehend the mindset of a true jobsworth. It's a term usually used to describe a council official or parking attendant; a person whose favourite line tends to be, "It's more than my job's worth to let you off, mate," while enforcing some petty regulation or other. They are always people with very little authority. In fact, being a jobsworth gives them the only power they are ever likely to enjoy in their dull little lives, which is why they relish every moment of it. How did people ever begin sticking their noses into business which did not concern them? Local authority and government employees, people who say they are public servants, who are paid with our council and income taxes, seem to think they know what is best for us. Before they invent their little rules, there is no consultation, no deliberation – just this hard and fast diktat which makes absolutely no sense to 99 per cent of the population it affects. It would be better if we just stayed indoors, didn't go anywhere or do anything. Everyone, especially schoolchildren, has to take risks. It is part and parcel of growing up.

Response to Nicola Barry's blog by Karen Townsend.

Your post makes me so sad. Yes, we can all quote some anecdote about a town hall bureaucrat who bans conkers or forbids scones, but are you aware that conkers can cause severe nut allergies, not to mention damage to eyes and teeth? We all know of some manager who just doesn't understand or have the training and is so afraid he/she will lose their job that they over-risk-assess. Replacing common-sense with what they believe the law requires. But the examples you quote do not reflect 'the law'. I was formerly employed as an HM Inspector of Health & Safety. The 'what-the-hell' attitude is what kills. The pressure from a boss to finish a job at speed results in disabled machinery guards and finally, mutilations and disability or death. Working from height can kill if the safety equipment is not supplied or adequate or the employee does not know the safe procedure. Construction sites can be lethal. I spent the first few months asking my then boss: 'But why on earth would anyone put their hand/finger/leg/body in there?' And the rest of the time learning that people do really daft things. The Dundee ban related to the potential risk of bacteria etc. in home-baked goods—not its fattening effects. The Council took their (O.T.T.) step because they were running scared of personal injury claims. Our society has become increasingly litigious - and this in turn drives increasing caution in service-provider decisions. You may as well blame the trend to litigation as rant about 'health and safety'.

ADDITIONAL RESOURCES

[Eduqas > GCSE English Language > Specification from 2015](#)

[Eduqas > GCSE English Language > Specimen Assessment Materials](#)

[Eduqas Resources](#)

COMPONENT: 2

EXAM LEVEL: GCSE

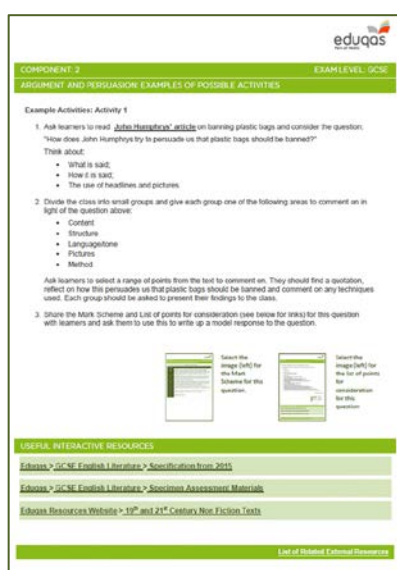
AREA OF STUDY

Argument and Persuasion: Reading (AO2)

Key Points:

- As part of the reading assessment, learners may be asked to consider how writers use language and structure to develop an argument/point of view or persuade us
- Learners should comment on, explain and analyse how writers use language and structure (where appropriate), using relevant subject terminology to support their views
- Learners should track through the section of text carefully and aim for a range of points
- Remind learners to focus on the question throughout their answer

AMPLIFICATION FOR TEACHING



Select the image (left) for suggested examples of activities related to the analysis of writers' techniques.

When given a question on non-fiction that requires students to examine a writer's techniques there are a number of things they need to consider:

Content - learners should look closely at what is said (facts, figures, examples, quotations etc.) and, if they can, explain and/or comment on these.

Structure - learners should think about the way in which the writer has organised or structured their points. They should think about the 'steps' in the argument, do they follow a logical sequence? Does the writer present the problems and then solutions? Do they structure their points to enable the reader to see a contrast or comparison?

Language/Tone - learners should look for the key words and phrases (ensure quotations are clear but not too long) that contribute to the overall effect of the text. They should try to comment on or analyse the effect of the words/phrases they have selected while focusing on the question asked. When focusing on tone they may examine the overall tone created by individual words or an entire section.

Method - learners should try to identify the ways in which the writer is trying to achieve effects and refer to techniques to complement the points they make.

Pictures - learners often find it difficult to refer to pictures as they are unable to use quotations. When commenting on pictures they should say what is in them and what the effect is.

Things to avoid:

- Using technical terminology instead of answering the question (e.g. alliteration makes me read on, rhetorical questions make me answer, and so on)
- Meaningless comments on punctuation (e.g. there are lots of commas to increase the pace)
- Meaningless identification of short sentences and/or 'big and bold' titles/pictures

ADDITIONAL RESOURCES

[Eduqas Resources](#) > [19th and 21st Century Non Fiction Texts](#)

[Eduqas](#) > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Example Activities: Activity 1

1. Ask learners to read the [Alex Boyce article](#) on Glastonbury and consider the following question:

How does Alex Boyce try to convince his readers that they should visit Glastonbury Festival?

Think about:

- What is said
 - How it is said
 - The use of headlines and pictures
2. Divide the class into small groups and give each group one of the following areas to comment on in light of the question above:
 - Content
 - Structure
 - Language/tone
 - Pictures/headlines
 - Method

Ask learners to select a range of points from the text to comment on. They should find a quotation/evidence, reflect on how this convinces the reader to visit Glastonbury and comment on any techniques used. Each group should be asked to present their findings to the class.

3. Share the mark scheme and list of points for consideration (see below for links) for this question with learners and ask them to use this to write up a model response to the question.



Select the image (left) for the mark scheme for this question.



Select the image (left) for the list of points for consideration for this question

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

I still love Glastonbury. Here's why ...



I love Glastonbury Festival. It is noisy, muddy and the sanitation is poor but it is an opportunity to spend several days wandering round England's beautiful countryside, away from parents, workmates, television, mobile phone reception or childcare responsibilities, and instead spend your time dancing, drinking and generally having a party underneath the stars, with the opportunity to see the world's biggest, most exciting bill of performing arts into the bargain. To fully enjoy Glastonbury you really have to leave your cynicism at the gate (along with a DNA swab to accompany your ticket these days, but if that keeps the tent thieves at bay, I'm not complaining).

There is still no festival like it. Set in a vast field in the Somerset countryside, the festival has grown from a hippy fair with 1500 people going to the first one in 1970, to a commercial juggernaut with over 150,000 revellers taking over the place in the 21st century. The cost of admission is still quite reasonable and I'd

always thought that Glastonbury would be free of commercial advertising, with romantic little cider stalls and local farm produce being sold for dinner. As it was, I did spot one cider bus, but the rest were faceless brands that had obviously paid a lot of money to be there. A bottle of Pepsi set me back a mammoth £4 and a lot of the food was overpriced tat. £3.50 for a bacon roll, a burger for £6 and £2.50 for an ice-cream.

However commercial it has become, Glastonbury still has an atmosphere which, by Friday evening, I will be calling its 'soul' with no sense of irony. The vast majority of stalls (and acts) are still independent, there's still a sense of controlled chaos about it and, if Glastonbury did not exist, you really couldn't invent it. We'll surely never again see an enormous independent event like this grow from a family-run farmyard fête. It's a national treasure.

It's also a fantastic place for music, of absolutely every variety. Rain or shine, the opportunity to watch Leonard Cohen play on the Pyramid Stage as the sun goes down, with camp fires flickering far into the distance, as several thousand souls turn a hillside into their communal bedroom, is a prospect that makes me shiver with joy.

The bands and artists I have seen have provided experiences that will stay with me forever. Muse, Stevie Wonder, Gorillaz... have all been just magical. There are always big-

Continued on next page

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

I still love Glastonbury. Here's why ... (*continued*)



When I get home, I'll watch the highlights on the telly and will resist the temptation to shout at that nice Jo Whiley, having realised it's like vandalising a doll's house – briefly satisfying but ultimately pointless and really quite nasty. That's the Glastonbury effect. You should try it some time

names but the really interesting stuff is away from the main stages. The band I enjoy most is never the one I came to see. This is a huge temporary city you can lose yourself in. It's the only place you can wake up, drink hot cider, get married, join a Morris dancing troupe and then watch the Chemical Brothers. Other cool things that happened included seeing myself on the big screen at the Pyramid stage with a t-shirt wrapped around my head eating a big slab of watermelon, and visiting a tent late at night to watch a crazed woman perform with an accordion. There really is something for everyone and the festival's magic formula has become a global phenomenon. Glastonbury is still the big one, the original and the best. Appearing here is a rite of passage for all bands.

Alex Boyce

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

Some points candidates may explore when answering the question:

How does Alex Boyce try to convince his readers that they should visit Glastonbury Festival?

Think about:

- What is said
- How it is said
- The use of headlines and pictures

1. What is said:

- it is an opportunity to spend time in beautiful countryside
- it is an opportunity to get away from 'normal' life
- it is an opportunity to 'party'
- the 'bill of performing arts' is the biggest and most exciting in the world
- it is unique (no festival like it)
- admission is reasonable
- it has soul/great atmosphere
- it's a national treasure
- it is 'fantastic' for music
- it is music of "absolutely every variety" / every taste
- he paints a romantic image of listening to music at Glastonbury
- he 'shivers with joy' at the thought of it
- he claims the memories of musicians he has seen will 'stay forever'
- he describes a variety of musicians as 'magical'

Continued on next page



Select the image (left) for the mark scheme for this question.

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

ARGUMENT AND PERSUASION: EXAMPLES OF POSSIBLE ACTIVITIES

1. **What is said (*continued*):**

- he suggests that you see 'big names' but also 'really interesting stuff' you did not expect
- he claims you can 'lose yourself' in this 'huge temporary city'
- he lists 'cool things' you can do (unusual, liberating things!)
- he claims there is 'something for everyone' (wide appeal)
- it has 'a magic formula' which has become 'a global phenomenon'
- it is 'the big one', 'the original' and 'the best' (it is special)
- it is a 'rite of passage' for all bands
- Glastonbury makes you nicer and calmer (you don't even shout at Jo Whiley!)
- pictures show scale, colour, enjoyment, excitement
- it is a place of memories
- it is liberating, varied, exciting

2. **Overview:**

- he relies on personal experience
- he uses facts and examples
- he paints an attractive picture of fun/freedom
- he emphasises the music
- repetition of "magic"
- direct address



Select the image (left) for the mark scheme for this question.

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

ARGUMENT AND PERSUASION: EXAMPLES OF POSSIBLE ACTIVITIES

Here you will find the Mark Scheme for the **example Alex Boyce article**.

MARKS	
9-10	Candidates: make accurate and perceptive comments about how a wide range of different examples from Boyce's argument convince the reader, and provide detailed analysis of how language and structure are used to achieve effects and influence the reader. Subtleties of the writer's technique are explored in relation to how the reader is influenced. Well-considered, accurate use of subject terminology supports comments effectively.
7-8	Candidates: make accurate comments about how a range of different examples from Boyce's argument convince the reader, and begin to analyse how language and structure are used to achieve effects and influence the reader. Subject terminology is used accurately to support comments effectively.
5-6	Candidates: explain how a number of different examples from Boyce's argument convince the reader, and begin to show some understanding of how language and structure are used to achieve effects and influence the reader. These responses will begin to use relevant subject terminology accurately to support their comments.
3-4	Candidates: identify and give straightforward comments on some examples of Boyce's argument. These responses will simply identify some subject terminology.
1-2	Candidates: identify and begin to comment on some examples of Boyce's argument but struggle to engage with the text and/or the question.
0	Nothing worthy of credit

COMPONENT: 2

EXAM LEVEL: GCSE

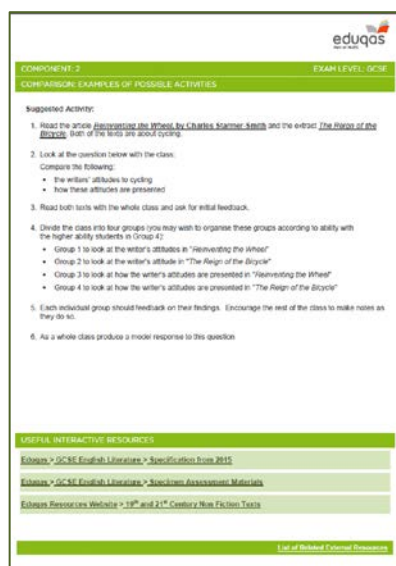
AREA OF STUDY

Comparison: Reading (AO3)

Key Points:

- As part of the reading assessment, learners will be asked to compare content and ideas/perspectives across non-fiction texts from the 19th and 21st century
- Ensure learners have opportunities for comparing content and ideas and how these are conveyed from more than one text in order to help them develop the skill of comparison
- Learners will need to consider comparison of content, ideas/perspectives as well as how these are conveyed
- Remind learners to focus on the question **throughout** their answer

AMPLIFICATION FOR TEACHING



Select the image (left) for materials and related activities that can be used to compare texts in the classroom.

How to compare texts:

- It is useful to discuss the definition of comparison with learners e.g. identifying similarities and differences
- Ask learners to make a short list of key vocabulary they might use when comparing texts (similarly, however, conversely etc.)
- Set homework in the previous lesson for students to bring in two visual texts that they could use for comparison work. E.g. two perfume/car/clothes advertisements
- Ask learners to work in small groups to design a chart which compares key features of these advertisements and how they are presented
- They should present their findings to the whole class

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

Suggested Activity:

1. Read the article *Reinventing the Wheel*, by Charles Starmer-Smith and the extract *The Reign of the Bicycle*. Both of the texts are about cycling.
2. Look at the question below with the class:
Compare the following:
 - the writers' attitudes to cycling
 - how these attitudes are presented
3. Read both texts with the whole class and ask for initial feedback.
4. Divide the class into four groups (you may wish to organise these groups according to ability with the higher ability students in Group 4):
 - Group 1 to look at the writer's attitudes in *Reinventing the Wheel*
 - Group 2 to look at the writer's attitude in *The Reign of the Bicycle*
 - Group 3 to look at how the writer's attitudes are presented in *Reinventing the Wheel*
 - Group 4 to look at how the writer's attitudes are presented in *The Reign of the Bicycle*
5. Each individual group should feedback on their findings. Encourage the rest of the class to make notes as they do so.
6. Ask the whole class to produce a model response to this question.

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

REINVENTING THE WHEEL



Charles Starmer-Smith rediscovers a lost love.

My own conversion to cycling has come late. I remember childhood holidays in France where I would pedal among the villages in search of bread and adventure, revelling in the freedom of pedal power as I sped past vineyards, forests and fields, imagining I was one of the Tour de France greats.

Then came adolescence and girls and guitars and cars. Cycling was no longer cool and the limitations of a bike, rather than its freedoms, became all too apparent. It couldn't play Pearl Jam on the stereo, with the roof down and a pretty girl in the passenger seat, like my battered silver Mini.

However, there is nothing like purchasing new gear to give you an inflated sense of your sporting prowess. Only a week ago, tackling the gentle contours of Richmond Park, I was puffing like a man on an epic ascent of some legendary alpine peak. Now, dressed in the outfit I spent a small fortune on this morning, I stride down the stairs with new purpose, ready to join the British Lycra Brotherhood. I feel streamlined and ready for anything the Alps of Surrey can throw at me.

'I want a divorce.' My wife's words stop me in my tracks. She looks both amused and horrified as I put on my helmet and fluorescent bib. 'You look like a Village People tribute act.' Deflated, I hurry past the mirror and wheel my bike out into the winter drizzle for the short journey to the North Downs.

A wave of smugness washes over me as I weave easily through the noisy commuters and choking traffic which stall everyone else's progress. One right turn towards Box Hill and suddenly...silence.

The North Downs Way, which runs from Hampshire through Surrey, awaits. The first rays of sun streak across the chalk hillside, but there's still a chill in the air. I zip up my jersey, looking enviously at the thick coats of the sheep. But I soon forget the cold. With the wind at my back I hear the hum of the tyres and the whirr of the chain. Below me a patchwork of green fields. No deadlines. No delays. For these precious moments I care for little but the verdant hills and plunging valleys – and the panoramic views my efforts have earned.

The British Lycra Brotherhood – for whom mornings, evenings, weekends and holidays are all about pedal power and for whom travel is not just about the destination but the journey there – can welcome its latest recruit. My love of cycling has come full circle.

But how has it come to this? The rise of cycling in Britain has been well documented. A string of champions on the track, from Chris Hoy to Victoria Pendleton, and now on the road, with the new Sky Team led by Bradley Wiggins, has done much to inspire a new generation of Britons on to their bikes.

Aided by an overpriced and overcrowded transport system and savings from the 'Cycle to Work' initiative, the bicycle is now seen as an answer to rising carbon emissions. But it is the escapism it gives that is the real draw. You don't need to emulate the endless wave of intrepid cyclists crossing the Americas or circumnavigating the globe to be part of this revolution.

The landscape of Britain is perfect for cycling. Across every hill and valley, country lane and woodland track, the national cycle network covers a mind-boggling 10,000 miles, and we are clocking more than a million journeys on these routes each day.

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www.britishcycling.org.uk

ADDITIONAL RESOURCES

[Eduqas > GCSE English Language > Specification from 2015](#)

[Eduqas > GCSE English Language > Specimen Assessment Materials](#)

[Eduqas Resources](#)

[List of Related External Resources](#)

The Reign of the Bicycle

It is said to be a conservative estimate by competent authorities that during the year now closing a quarter of a million bicycles have been sold in this country, and that the number of riders approaches a million.

Observers of the phenomenon are wondering whether it is merely a passing whim, or whether it has come to stay; whether those who have taken it up will continue it after the novelty has worn off, or whether they will drop it for the next new fad that shall come along. There are many reasons for thinking that its stay will be permanent. Undoubtedly many of those who take it up because of its vogue will tire of it after a while, but these will not constitute a large proportion of the whole number. The great body of riders find in the bicycle a new pleasure in life, a means for seeing more of the world, a source of better health through open-air exercise, a bond of comradeship, a method of rapid locomotion either for business or pleasure, and many other enjoyments and advantages which they will not relinquish. The bicycle has, in fact, become a necessary part of modern life, and could not be abandoned without turning the social progress of the world backward. Few who have used it for a tour through the country would think for a moment of giving it up and returning to pedestrianism instead. Aside from the exhilarating joy of riding, which every bicycle devotee will assure you is the nearest approach to flying at present possible to man, there is the opportunity of seeing a constantly changing landscape.

The bicycle-rider journeys, too, virtually unencumbered with luggage; for the weight of his kit, which would be constantly growing more and more perceptible were it strapped upon his back while he was walking, has no appreciable effect upon the speed of the wheel or the amount of energy required to propel it. The rider slips past farm and cottage, through woods and along the banks of streams, with almost the ease and freedom of a bird. At the same time he travels with wonderful cheapness, covering double and even treble the number of miles a day that a horse could regularly travel, and doing it all without a dollar of expense for food or shelter for his beast of burden. The bicycle is indeed the great leveller. It puts the poor man on a level with the rich, enabling him to sing the song of the open road as freely as the millionaire, and to widen his knowledge by visiting the regions near to or far from his home, observing how other men live. He could not afford a railway journey and sojourn in these places, and he could not walk through them without tiring sufficiently to destroy in a measure the pleasure which he sought. But he can ride through twenty, thirty, fifty, even seventy miles of country in a day without serious fatigue, and with no expense save his board and lodging.

Taken from 'Topics of the Time: The Growth of Civil-Service Reform' published in 'The Century': Vol 49, issue 2 Dec 1894

USEFUL INTERACTIVE RESOURCES

[Eduqas](#) > [GCSE English Language](#) > [Specification from 2015](#)

[Eduqas](#) > [GCSE English Language](#) > [Specimen Assessment Materials](#)

[Eduqas Resources](#)

COMPONENT: 2

EXAM LEVEL: GCSE

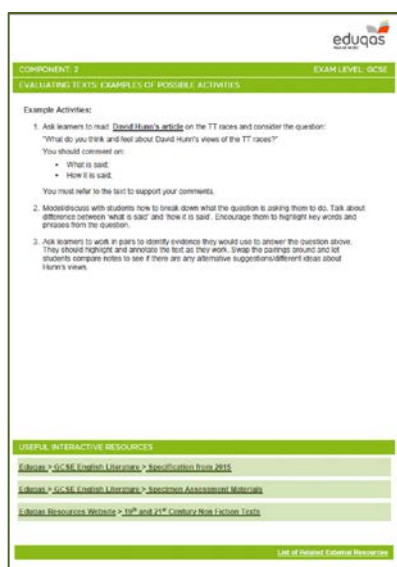
AREA OF STUDY

Evaluating Texts: Reading (AO4)

Key Points:

- As part of the reading assessment, learners will be asked to critically evaluate a non-fiction text. This may be the 19th century or 21st century text.
- Remind learners to focus on the question **throughout** their answer
- Any personal judgement should be supported by appropriate textual references. Opinions should always be supported, even at the lowest level.

AMPLIFICATION FOR TEACHING



Select the image (left) for further materials and suggested examples of activities related to evaluation type questions.

Learners' responses to evaluation questions will require a considered personal judgement, which is informed and evidenced through apt references to the text. At higher levels, responses will also require a degree of critical overview and summation.

Learners should be given opportunities to consider what evaluation means e.g. to judge or assess the worth of; to appraise.

The following are question types that may introduce the need for evaluation skills:

- What do you think and feel about a subject?
- What do you think and feel about a writer's views?
- What does the writer think about ...? How far do you agree with him?

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

[List of Related External Resources](#)

Example Activities:

1. Ask learners to read [David Hunn's article](#) on the TT races and consider the question:

"What do you think and feel about David Hunn's views of the TT races?"

You should comment on:

- What is said
- How it is said

You must refer to the text to support your comments.

2. Model/discuss with students how to break down what the question is asking them to do. Talk about the difference between 'what is said' and 'how it is said'. Encourage them to highlight key words and phrases from the question.
3. Ask learners to work in pairs to identify evidence they would use to answer the question above. They should highlight and annotate the text as they work. Swap the pairings around and let students compare notes to see if there are any alternative suggestions/different ideas about Hunn's views.

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

IT'S A MAD, MAD WORLD

Welcome to Mad Sunday on the Isle of Man. Yesterday was the serious Formula 1 stuff, but today is for the crazy amateurs. They will be at it soon after dawn and the TT circuit will, as usual, be ridden by any wildcat on two wheels who fancies his chances of surviving an encounter with the bumps and banks, the poles and pillars of these 38 twisting miles. No fairground switchback is more erratic, no wall of death more deadly. And many of the riders will, in their wild enthusiasm, try to hurl themselves around it at 120 mph, even 150 mph on the straights - whatever they can force out of their powerful machines. The authorities do their best to reduce the numbers indulging in this chaos by staging alternative entertainments, but they will not dissuade the determined. There was even a serious suggestion this year that a speed limit be imposed, but such interference was dismissed. Nothing on the motorcycling calendar so excites the real enthusiast as these two weeks on the Isle of Man, which calls itself the road racing capital of the world. The nine races have attracted 540 entries from 19 nations, but that is only the magnet. The iron filings fill the ferry from Lancashire for days on end. Last year the outrageously expensive boats carried 11,500 bikes, 2,700 cars and 30,000 passengers. That doubles the population, and hoteliers, who struggle to keep their heads above water through the rest of the year, rub their hands, air the beds, whack up the prices and tolerate being overrun by black leather and gleaming metal.

This is the oldest racing circuit in the world. The first TT race was in 1907 when the fastest lap speed was less than 43 mph. Steve Hislop, this year's favourite, averaged more than 123 mph – close to the record – on a practice lap on Monday. Last year, Mark Farmer rode his Yamaha to the eighth fastest lap in history on the Thursday afternoon. But by Thursday evening he was dead, ending a bright career in a horrific crash at Bedstead Corner.

A local journalist believes that more than 170 have died on the Isle of Man since the races began. There were 10 last year, including spectators, the blame for which is shared between organisers, the riders, and those who dangle perilously close to the action. Crashes are too frequent to count, and this year there were six in the first practice on Monday. The local hospital is on emergency alert, served by a helicopter at the course that brings in at least 20 serious injuries each year. Death is discreetly parcelled away and statistics are not kept, they say.

“Dangerous? Yes, it’s very dangerous,” says Steve Hislop, who travels at close to 200 mph on some sections of the course. “At that speed your eyeballs are jumping about in their sockets and you can see a dozen of everything. Anyone who says he isn’t glad when it’s over is telling lies. But it is still the biggest challenge of the lot, to man and machine. And it’s the only event in the UK with decent prize money.”

David Hunn

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

COMPONENT: 2

EXAM LEVEL: GCSE

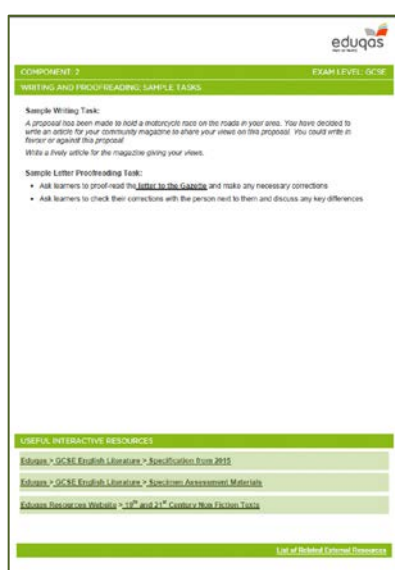
AREA OF STUDY

Non-Fiction Writing and Technical Accuracy (AO5, AO6)

Key Points:

- Learners will be asked to produce two pieces of transactional persuasive and/or discursive writing in the exam.
- Ensure learners are offered opportunities to write for a range of audiences and purposes, adapting style to form and to real-life contexts in, for example, letters, articles, reviews, speeches, etc.

AMPLIFICATION FOR TEACHING



Select the image (left) for a sample writing question item and letter proofreading activity that can be given to learners.

- Give learners a set of cards, some with punctuation marks and some with definitions. Ask learners in pairs/groups to match the correct definitions with the correct punctuation marks e.g. colon: used to introduce lists
- Give learners sentences with incorrect or missing punctuation to illustrate how this can change the meaning e.g.

*She found inspiration in cooking her family and her dog
Slow school children crossing road.*

Technical Accuracy

- Remind learners that 8 marks out of 20 are available for vocabulary, sentence structure, spelling, punctuation for each Writing task in the Component 2 exam.
- Learners should use online tools and websites to assess grammar skills and areas for improvement.

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

[List of Related External Resources](#)

Sample Writing Task:

A proposal has been made to hold a motorcycle race on the roads in your area. You have decided to write an article for your community magazine to share your views on this proposal. You could write in favour or against this proposal.

Write a lively article for the magazine giving your views.

Sample Letter Proofreading Task:

- Ask learners to proof-read the [letter to the Gazette](#) and make any necessary corrections
- Ask learners to check their corrections with the person next to them and discuss any key differences

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

Letter to *The Gazette*

The Gazette
High Street
Teddington
Middlesex
TW11 1AC
13th of Feb 2015

Dear The Gazette,

I am writing to you today regarding the building about to take place on the youngsters playing fields. They are constructing a new branch of a supermarket chain to be built on the playing fields which are regularly used, with great pleasure, by the youngsters of the area.

I am writing on behalf of all the outraged youngsters which take the playing fields for granted. I think it is absurd that they could even think of replacing our community spirit with yet another supermarket. The playing fields provide the youngsters in our local area hours of happiness, if that is all taken away from them on behalf of a new supermarket being opened, what will these youngsters do with themselves? This could affect the whole community and not just the youngsters. The playing fields are their to provide the youngsters with something fun but yet harmless, if this was taken away from them, many of them may resort to other ways of entertaining themselves which may not always be so peaceful

None of the community see the point in having a new supermarket, we definately already have enough. Myself and many other comunity members are deeply outraged by the construction about to take place. It is the only playing field in the village, and without it the youngsters are no longer occupied and no longer have a chance to have fun. Because it is the only sport feature in the village, and its the only way of keeping the youngsters healthy and provides a friendly place to 'hang out.' The whole community will be deeply upset if the decision was confirmed to go ahead.

yours sincerely,

Jason Collins

ADDITIONAL RESOURCES

Eduqas > [GCSE English Language](#) > [Specification from 2015](#)

Eduqas > [GCSE English Language](#) > [Specimen Assessment Materials](#)

Eduqas Resources

MOST FREQUENTLY ASKED QUESTIONS

Q. Is there be any non-exam assessment in the GCSE English Language qualification?

A. There is no written non-exam assessment. The only non-exam assessment is Spoken Language.

Q. Does the Spoken Language assessment contribute to the overall grade?

A. No. This assessment is unweighted. Spoken Language is reported on as part of the qualification, but it does not form part of the final mark and grade.

Q. How is the overall grade for the GCSE in English Language reported?

A. The new qualification is **graded 9 to 1** (9 being the highest).

Q. How does this new grading scale work?

- Broadly the same proportion of students achieve a grade 7 and above as achieved an A and above
- Grade 5 is positioned in the top third of the marks for a Grade C and bottom third of the marks for a Grade B. This will mean it is of greater demand than the grade C, and broadly in line with the average international PISA performance.
- Broadly the same proportion of students achieve a grade 4 and above as achieved a grade C and above
- The bottom of grade 1 is aligned with the bottom of the grade G

Q. Is the new GCSE English language specification double weighted in the Progress 8 measure?

A. If a student sits both English Language and English Literature, the higher grade is double-weighted. The lower grade still counts in the 'open group' of subjects. Information about Progress 8 can be found on the DfE website.

Q. Is there a November re-sit opportunity for GCSE English Language?

A. There is a November re-sit opportunity for candidates who were at least 16 on the preceding 31st August.

Q. Are there resources to support the teaching and learning of the GCSE English Language specification?

A. Yes. These can be located on the English Language page of our Eduqas website and include resources on approaches to the teaching of 19th and 21st century non-fiction, KS3 teaching and assessment material, and Text Tool, an innovative approach to creating your own reading and writing skills activities. There are also a range of useful external resources. These are listed in the Teachers' Guide activity pages.

Continued on next page

MOST FREQUENTLY ASKED QUESTIONS (CONTINUED)

Q. Are there textbooks to support the delivery of the new specifications?

A. Endorsed textbooks are available from OUP and Hodder.

Q. Where can we find Sample Assessment Materials for the specification?

A. Sample Assessment Materials are available on our Eduqas website. Student exemplar responses and additional sample materials are also available on our secure website www.wjecservices.co.uk. Past papers will be available on the Eduqas website each year.

Q. Who should we contact if we have any queries?

A. The GCSE English team will be happy to answer any queries you might have (see the Eduqas website for details).

LIST OF EXTERNAL RELATED RESOURCES

Component 1 and 2 – Reading and Writing:

[Tes.com secondary teaching resources](#)

[Teachit English resources](#)

[BBC Bitesize English Language resources](#)

[geoff barton free resources for English Teachers](#)

Component 1 and 2 – Writing:

[Oxford University Press: Practice Grammar online](#)

[BBC Skillswise: Practical literacy skills for adults](#)

[Web English Teacher: Punctuation. Mechanics. Writing Conventions](#)

Component 1 only – Writing:

[BookTrust: Everybody Writes](#)

[BBC GCSE Bitesize: English- Creative writing](#)

Component 2 only – Reading:

[The British Library: Learning Language & Literature](#)

[The British Newspaper Archive](#)