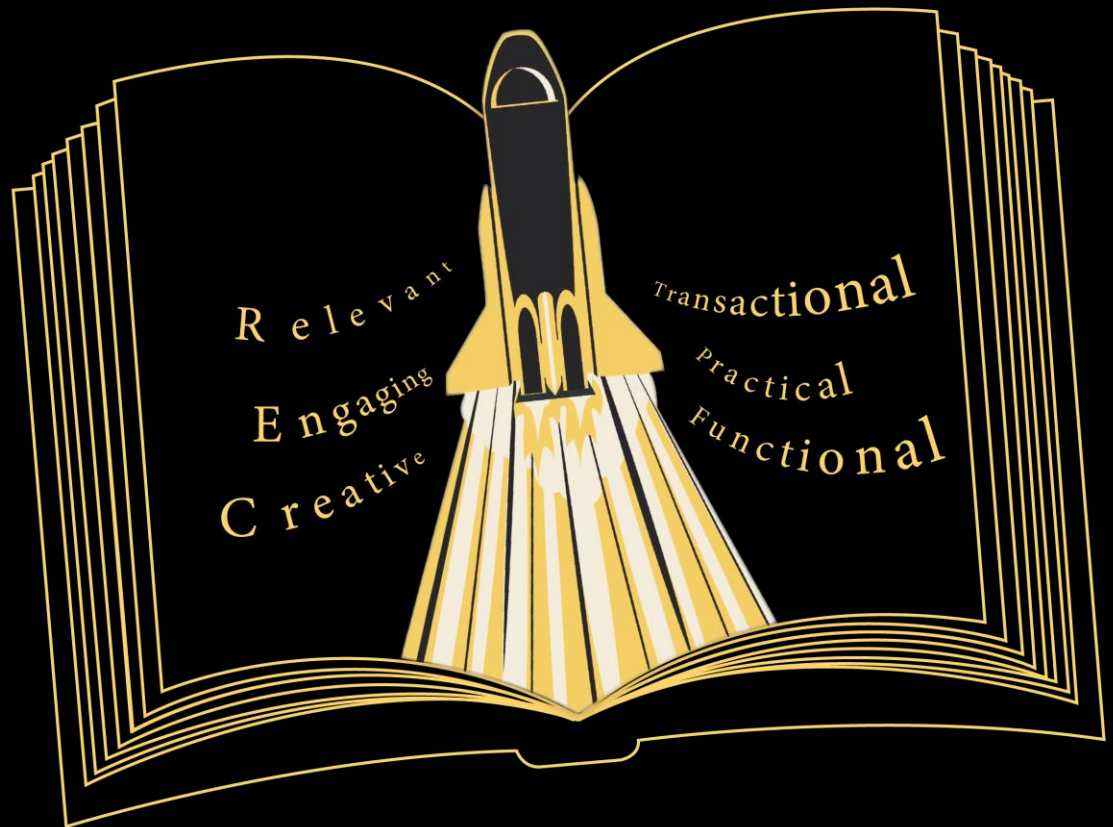


# GCSE (9-1) English Language 2.0

Getting Ready to  
Teach

[Link to the event  
recording](#)





# Aims and Objectives

This is a Getting Ready to Teach course to introduce you to our NEW GCSE English Language 2.0

In this session, you will:

- learn about the new course and why it might be good for your students
- understand the assessments and the papers
- discuss teaching methods and delivery of the course
- learn how you can adapt current materials to teach the course
- learn about the support and guidance Pearson provides.



# Polls to get to know you

Some polls will now appear on the screen to help us get to know you

Please use the options buttons and the chat box to record your responses



# Our Vision

An inspiring and motivational qualification designed to offer a fresh approach to GCSE English Language with functional, non-fiction 19<sup>th</sup> Century texts with relevant contemporary themes and engaging, contemporary fiction texts. Real-world applicable writing tasks with appropriate, supportive scaffolding





# GCSE English Language 2.0

## GCSE (9-1) English Language 2.0 'Lift' for first teaching in 2021 provides:

- An alternative skills-based qualification, equal in value to other English Language GCSEs, that can be delivered in one or two years.
- Real-world, applicable content providing a strong foundation for further academic or vocational pathways.
- Equally weighted papers of 80 marks (50%) each.
- A functional 19th-century non-fiction text element requiring no co-teaching of literature.
- A fresh new English Language course to motivate students required to resit.

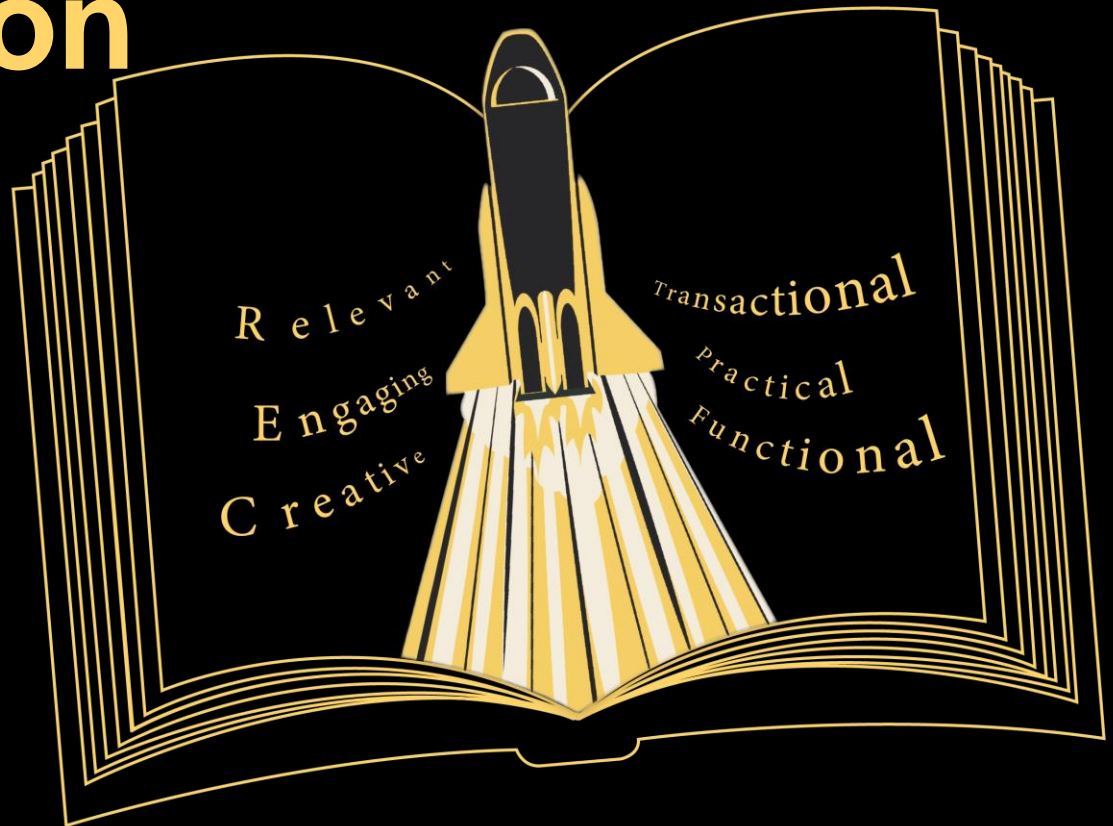
**Plus, a full range of free support to help you get started and deliver the qualification with confidence.**



# Key benefits

- More engaging, **relatable** texts.
- **Functional and practical** – 19th-century requirement fulfilled using non-fiction texts. Therefore, there is no requirement to study 19th-century fiction and no crossover with Literature. Ideal for students studying GCSE English Language as a standalone qualification.
- **Supportive and accessible** – scaffolding for writing tasks e.g., bullets/beginning the story.
- **Great feedback from both schools and FE colleges** – something new and motivating. More enjoyable to teach and more engaging for learners.

# Overview of the qualification





# Overview of GCSE 'Lift'

## Paper 1: Non-fiction Texts 1 hr 55 50%

### Section A Reading

Two 19th c. non-fiction extracts linked by theme:

- one short extract with image to help understanding
- one longer extract
- 650 words in total

AO1, AO2, AO4  
40 marks

### Section B: Transactional Writing

Choice of two tasks:

- one task with opening provided
- one task with supporting bullet points

AO5, AO6  
40 marks

## Paper 2: Contemporary Texts 1 hr 55 50%

### Section A Reading

Two contemporary texts covering 20th and 21st c. linked by a theme:

- one fiction text
- one literary non-fiction text
- 800-900 words in total

AO1, AO2, AO3  
40 marks

### Section B Imaginative Writing

Choice of two tasks:

- one task with opening provided
- one task with images

AO5, AO6  
40 marks





# Spoken Language Endorsement

- Same requirements as exist currently in GCSE English Language.
- Presenting, listening to questions and responding, and the use of standard English.
- Teacher set and assessed.
- Reported as a separate grade on the certificate.
- Grade can be transferred for re-sit students.



# Text Types: Reading

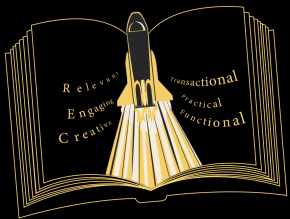
**Diversity and inclusion** – our qualification is designed to reflect the diversity of the learners taking it. Texts will be chosen with an awareness of diversity, this includes gender, ethnicity and socioeconomic background.

## Paper 1

- Paper 1 requires students to read and analyse two short 19th-century non-fiction texts.
- These texts will include newspaper and magazine articles and reviews, instructional texts, speeches, journals and reference book extracts.

## Paper 2

- Paper 2 requires students to read and analyse fiction and literary non-fiction from the 20th and 21st century.
- These texts will include novels, autobiographies, biographies, memoirs, letters, speeches and travel writing.



# Paper 1 - Extracts

## SECTION A

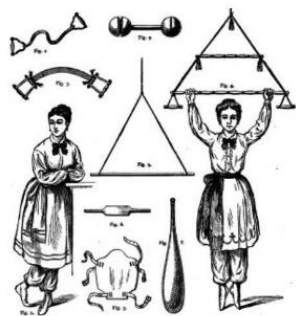
### Reading

#### Read Text 1 below and then answer Questions 1–3 on the Question Paper.

*This is an extract from a household guide written in the 1880s that gives information to women about a new type of exercise called calisthenics.*

The object of calisthenic exercises<sup>1</sup> is to secure physical beauty by developing the limbs and muscles of the human frame, and make the joints flexible, thereby giving strength and power, and ensuring a graceful carriage, erect bearing, and freedom to the figure.

Helplessness and inactivity are no longer looked upon as feminine virtues. Exercise is now recognised to be as great a necessity in woman's education as in man's; more especially in youth, when the frame is growing.



Nine women out of twenty have one shoulder larger than the other, many pursuits, such as reading, writing, and drawing, tending towards this; and physical exercise is absolutely necessary to counteract such tendencies, curing as it does many deformities of mind and person, rendering the soft, flexible tissues firm and strong, and making weak, delicate constitutions robust.

Such exercises must, however, be carried out under a system; irregularly conducted, they do more harm than good. The constitution must be coaxed, not strained; the strength not unduly taxed, no over-fatigue ensuing; for exhaustion makes people look worn and old.

Early morning or evening are the best times to select, but on no account immediately after a meal.

#### Glossary

<sup>1</sup>Calisthenic exercises – exercises that use a person's own body weight, and do not need much equipment.

#### Read Text 2 below and answer Questions 4–6 on the Question Paper.

*In this article from a family magazine in 1877, a doctor gives readers advice on how to improve their health through exercise.*

It is curious how many persons one meets, almost daily, who seem entirely ignorant that a great difference exists between adipose tissue – fat, in fact – and muscular flesh.

I was fishing on the Thames, a few days ago, in company with a well-to-do City merchant. It was with a feeling of pride that nearly made his eyes water, that this gentleman, having had occasion to take off his coat and roll up his sleeves, slapped himself on the forearm and made the remark –

“Look there, doctor. You don't see the like of that every morning – eh? There's flesh for you. There is solidity!”

It would have been a thankless task on my part to have striven to convince him of his error. But there was positively not more solidity in his arm, strong though it looked, than there is in a bladder of lard, or a prime Yorkshire ham.

And still my friend is not an obese man; not more so, at all events, than tens of thousands of people we see flattering themselves with the idea that, so long as their bodies are in good condition, so long as they have something to show, they are in excellent health. Were men of this sort to attempt to carry a sack of potatoes up an ordinary flight of stairs, the truth, I think, would soon manifest itself to them.

Now how is a man to know when his muscles are in proper condition? I may as well mention here that it is always a suspicious sign when a man weighs either much over or much under the standard of weight with reference to height. In persons, too, whose muscles are flabby and overloaded with fat, you will usually find slight shortness of breath on exertion, clearly proving that the heart itself, which ought to be the strongest muscle in the body, partakes in some measure of deterioration.

In order to obtain good results from exercise, there are several things we must always bear in mind. Exercise must be taken in moderation, and extend over some considerable time. Whenever the body becomes tired, exertion, instead of being any longer of value as a tonic to the muscles, becomes a positive depressant.

A course of exercise, no matter what the kind of it is, ought to be begun and carried on by easy stages. Take the exercise of walking as an example. Here the strength should never be taxed, but the distance is to be increased day after day, till the person finds himself capable of performing a moderate journey in a reasonable time, and that distance ought to become his daily standard.

Do not forget that exercise is a tonic, and, like all tonics, benefit is not to be expected from a single dose. Its effects are gradual; hence exercise should be taken *with regularity*. Look upon your daily walk as a duty, and let neither rain nor sunshine, snow nor hail, keep you from performing it.

5

5

10

10

15

15

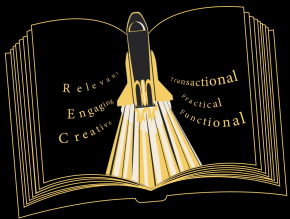
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20

25

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35



# Paper 2 Extracts

## SECTION A

### Reading

#### Read Text 1 (fiction) below and then answer Questions 1–2 on the Question Paper.

*In this extract from a novel, Peter, a doctor in a psychiatric prison in the 1950s, is visiting Stella, who has been moved to part of the prison where prisoners have more freedom. Peter wants Stella to talk about what happened with her son Charlie.*

Downstairs they were allowed to wear their own clothes. This made a big difference to Stella. I remarked on it as soon as I saw her. She was in a dark skirt and an elegant cream blouse with a high neck and an attractive brooch pinned to the breast. She was slower and more deliberate in all her movements and expressions now, there was a quality of stillness to her that rather dramatically heightened the effect of her beauty, which had always tended to the stately. She thanked me warmly for having her transferred; she was aware that most patients spent far longer on the admissions ward than she had. I waved away her gratitude. 5

'I couldn't see that it would serve any useful purpose keeping you up there,' I said.

She was watching me carefully. I had come to the ward and she'd taken me to her new room. It was larger than her room upstairs, it had no bars on the window and no grille on the door. There was a rug on the floor by the bed, a table and chair, and a cupboard for her clothes. It was the sort of room you'd give a senior girl at a boarding school. 10

'No photographs?' I said. 'No knick-knacks, nothing personal?'

'No,' she said quietly. I was on the bed, she was on the chair facing me. She noticed the change in my attitude towards her, a friendliness I hadn't shown her when she was upstairs. The brisk, detached, inquiring tone had been abandoned. She felt I had made myself properly available to her again as a friend and not merely as a doctor. She didn't try to exploit it, this new warmth, not yet, for she didn't do anything spontaneously now. 15

'Would you like to talk about Charlie?' I said. 20

This was difficult now. She gazed at me silently for a moment.

'No, Peter,' she said at last, 'I don't think so. Not yet.'

'Why not?'

'Too painful.'

I nodded. 'Do you think about him much?' 25

A small ironic laugh. 'Do I think about anything else?'

I nodded again. 'We will have to talk about it soon. I want to give you time.'

'I know that. Thank you.'

Once more I waved away her gratitude.

#### Read Text 2 (non-fiction) below and answer Questions 3–4 on the Question Paper.

*In this extract from his memoir, Bryan Stevenson, an African American lawyer, remembers one of the first times he visited a prison in the early 1980s.*

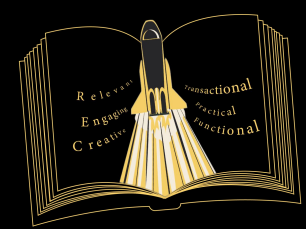
The visitation room was twenty feet square with a few stools bolted to the floor. Everything in the room was made of metal and secured. In front of the stools, wire mesh ran from a small ledge up to a ceiling twelve feet high. The room was an empty cage until I walked into it. For family visits, inmates and visitors had to be on opposite sides of the mesh interior wall; they spoke to one another through the wires of the mesh. Legal visits, on the other hand, were "contact visits" – the two of us would be on the same side of the room to permit more privacy. The room was small and, although I knew it couldn't be true, it felt like it was getting smaller by the second. I began worrying again about my lack of preparation. I'd scheduled to meet with the client for one hour, but I wasn't sure how I'd fill even fifteen minutes with what I knew. I sat down on one of the stools and waited. After fifteen minutes of growing anxiety, I finally heard the clanging of chains on the other side of the door. 5 10

The man who walked in seemed even more nervous than I was. He glanced at me, his face screwed up in a worried wince, and he quickly averted his gaze when I looked back. He didn't move far from the room's entrance, as if he didn't really want to enter the visitation room. He was a young, neatly groomed African American man with short hair – clean-shaven, medium frame and build – wearing bright, clean prison whites. He looked immediately familiar to me, like everyone I'd grown up with, friends from school, people I played sports or music with, someone I'd talk to on the street about the weather. The guard slowly unchained him, removing his handcuffs and the shackles around his ankles, and then locked eyes with me and told me I had one hour. The officer seemed to sense that both the prisoner and I were nervous and to take some pleasure in our discomfort, grinning at me before turning on his heel and leaving the room. The metal door banged loudly behind him and reverberated through the small space. 15 20

The condemned man didn't come any closer, and I didn't know what else to do, so I walked over and offered him my hand. He shook it cautiously. We sat down and he spoke first. 25

'I'm Henry,' he said.

'I'm very sorry' were the first words I blurted out. Despite my preparations and rehearsed remarks, I couldn't stop myself from apologising repeatedly. 30



# Text Types: Writing

Our writing tasks are designed to allow **all** students to develop their functional, practical and creative writing skills through supported, accessible and engaging titles and topics.

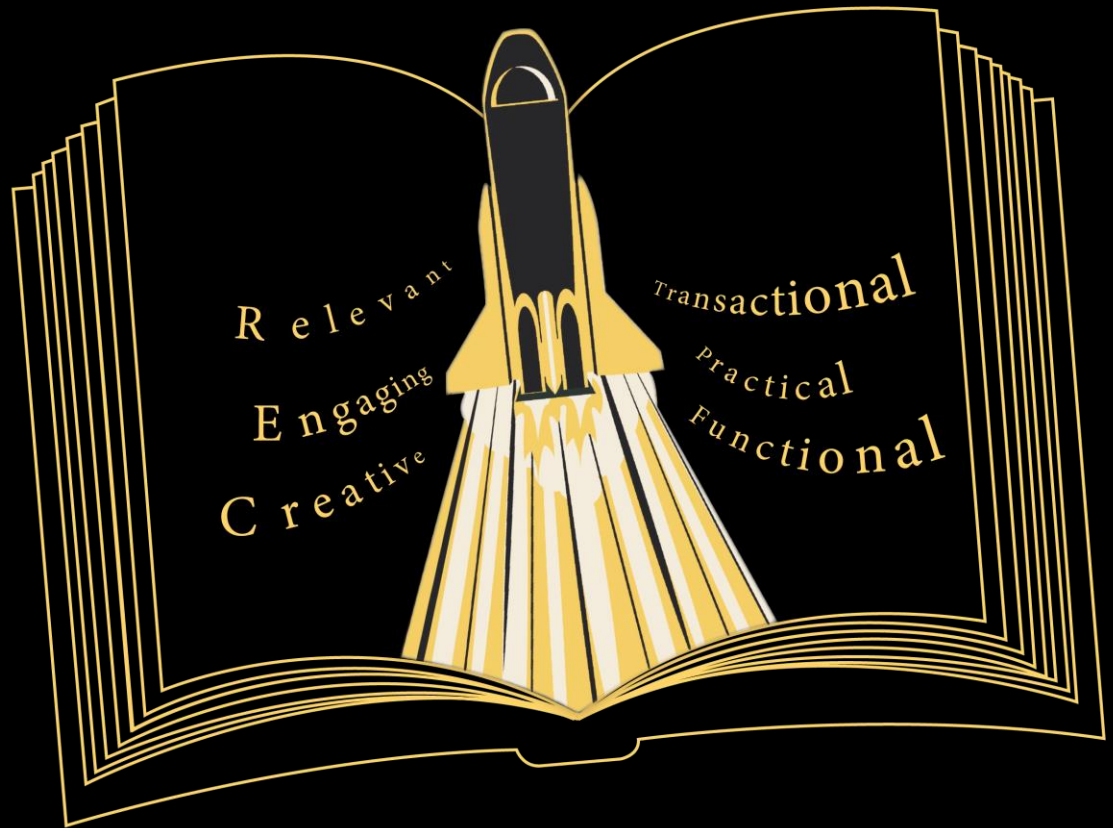
## Paper 1

- There is a choice of two transactional writing tasks on Paper 1.
- One task will have the opening lines provided to allow students to understand the tone and audience. The second task will have supportive bullets to help students with content and structure.
- Text types will include: letters, articles, reports, speeches, reviews, formal emails or blogs.

## Paper 2

- There is a choice of two imaginative writing tasks on Paper 2.
- One of the tasks has the opening lines provided to allow students to continue the piece on their own. The second task can be based on an image provided.
- The text type is not given in the question, but students can write a narrative, a description or a monologue.

# In Focus: Reading





# Assessment Objectives

AO	Assessment Objective	% in GCSE
AO1	<ul style="list-style-type: none"><li>Identify and interpret explicit and implicit information and ideas.</li><li>Select and synthesise evidence from different texts.</li></ul>	10
AO2	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.	15
AO3	Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.	10
AO4	Evaluate texts critically and support this with appropriate textual references.	15



# AO1: Implicit and Explicit meaning

The first bullet of AO1 is assessed across Paper 1 and Paper 2 in the form of short answer questions.

## *Paper 1: Explicit and implicit meaning*

4 (a) From lines 15–22, identify **two** signs that a person might be unhealthy. (2)

1 .....

2 .....

(b) Read this extract.

It would have been a thankless task on my part to have striven to convince him of his error. But there was positively not more solidity in his arm, strong though it looked, than there is in a bladder of lard, or a prime Yorkshire ham.

And still my friend is not an obese man; not more so, at all events, than tens of thousands of people we see flattering themselves with the idea that, so long as their bodies are in good condition, so long as they have something to show, they are in excellent health.

From the extract, identify **two** mistakes people make about how healthy their bodies are. (2)

1 .....

2 .....

(Total for Question 4 = 4 marks)





# AO1: Implicit and Explicit meaning

## Paper 2: Explicit and implicit meaning

1 From lines 15–19, identify **one** change in the doctor's attitude.

(1)

(Total for Question 1 = 1 mark)

3 Read this extract.

The visitation room was twenty feet square with a few stools bolted to the floor. Everything in the room was made of metal and secured. In front of the stools, wire mesh ran from a small ledge up to a ceiling twelve feet high. The room was an empty cage until I walked into it. For family visits, inmates and visitors had to be on opposite sides of the mesh interior wall; they spoke to one another through the wires of the mesh.

From the extract, identify **one** feature of the room which shows the prisoners could be dangerous.

(1)

(Total for Question 3 = 1 mark)



# How do I teach AO1: Explicit and Implicit meaning?

## Develop reading confidence

- Use wide range of extracts to develop confidence in approaching unfamiliar material.
- Use strategies such as skim reading past unfamiliar words, cloze exercises, reading aloud.
- Start with small paragraphs and work up to longer extracts gradually.
- Use mini sagas and very short stories to give students a sense of reading accomplishment.
- Use linked pictures as introductions to texts.
- Use short AO1 activities as starters for each lesson.



AO1 – Identify four things which make the man appear powerful.



# AO2: Language and Structure Analysis

AO2 is assessed across both papers.

In **Paper 1**, students are asked to focus on the writer's use of **language**

**3** How does the writer use language to interest and inform the reader?

You should include:

- the writer's use of language
- the effect on the reader.

Use examples from the whole text and relevant subject terminology.

(8)



# AO2: Language and Structure Analysis

In **paper 2**, students are asked to focus on the writer's use of **language** as well as **Language AND Structure**.

2 Read this extract.

Downstairs they were allowed to wear their own clothes. This made a big difference to Stella. I remarked on it as soon as I saw her. She was in a dark skirt and an elegant cream blouse with a high neck and an attractive brooch pinned to the breast. She was slower and more deliberate in all her movements and expressions now, there was a quality of stillness to her that rather dramatically heightened the effect of her beauty, which had always tended to the stately. She thanked me warmly for having her transferred; she was aware that most patients spent far longer on the admissions ward than she had.

In the extract, how does the writer use language to present Stella?

Use examples from the extract and relevant subject terminology.

(6)

4 The writer presents a meeting between the narrator (a lawyer) and a prisoner.

How does the writer try to interest and engage the reader?

You should include:

- the writer's use of language
- the writer's use of structure
- the effect on the reader.

Use examples from the whole text and relevant subject terminology.

(10)



# What is 'Subject Terminology?'

Students should be encouraged to use subject terminology – it doesn't have to be too complex! The key is making sure they don't just 'feature spot' and link it back to the focus of the question.

## Responses may include the following points about the language of the text:

- the writer informs the reader by using facts and figures about the rooms - 'twenty feet square', 'twelve feet high' to show the dimensions of the room and how confined the spaces are which might make a reader feel sympathy for the prisoners
- the writer engages the reader through the harsh description of the visiting room, which emphasises the idea of imprisonment, by using precise, factual (concrete) nouns for example, 'stools', 'metal', 'mesh', 'wires', 'wall', 'chair', 'handcuffs', 'shackles'
- he informs the reader about how uninviting the prison is to make clear to a general readership the realities of prisons. For example, by using (harsh and restrictive) words such as 'wire mesh', 'metal', 'bolted', 'cage' and 'mesh'

## Responses may include the following points about the structure of the text:

- the extract engages the reader by starting with a description of the room and the prison itself, then moves onto a description of Henry and ends with the two men finally talking to each other. It is a journey from the building, to a visual image of the prisoner to them speaking. The writer builds tension but then the meeting becomes more relaxed once the narrator sees that Henry introduces himself so simply
- the extract engages the reader when Henry is first introduced by the phrase 'clanging of chains' which signals his approach and heightens the tension of his arrival. The continuous form 'clanging' giving a sense of movement to his approach and sets up anticipation for the next paragraph



# How do I teach AO2: Writers' use of Language?

## Develop language analysis skills

- Start by 'reading' images rather than texts.
- Introduce key idea of inference using very short extracts and linked/contrasting images.
- Introduce key idea of connotations to encourage word level analysis.
- Develop key terminology via extracts and begin to create repertoire of terms to use when analysing language.
- Model embedding of short, relevant quotations.
- Introduce and model what/how/why technique to build up ideas for answers.

Even today, I can still feel the fear. That will never leave me. Rejection is a silent terror. Guilt has the consistency of superglue. When you lie, if you have a modicum of decency, you have to convince yourself you have a justification for doing so. Speaking to others who have come out, I've been amazed by how many of us created a parallel world, dark and forbidding. It evolves in your imagination as an evil, dangerous place. It is homophobic. You construct an imaginary world in which you are an outcast, where your family will refuse to accept you for who you are. The horror of such a prospect gives you the reason to lie.

How does the writer use language to present his feelings?

Feeling	How?	Why
Fear		
Guilt		
Subterfuge		



# How do I teach AO2: Writers' use of Structure?

## Develop structure analysis skills:

- Introduce structure analysis through simple activities such as sequencing a series of images, sequencing jumbled paragraphs, etc.
- Introduce key structural techniques such as contrasts, repetition, openings/endings, narrative perspective.
- Develop students' confidence with sentence forms using practical modelling i.e., changing three short sentences to one long or vice versa.
- Continue to develop what/how/why skills.
- Exemplify and model the writing of formal analytical paragraphs.

Structure: sequence of ideas?

That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ar'n't I a woman?

I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?

I could work as much and eat as much as a man - when I could get it - and bear the lash as well! And ain't I a woman?

Look at me! Look at my arm! I have ploughed and planted, and gathered into barns, and no man could head me! And ar'n't I a woman?

Well, children, where there is so much racket there must be something out of kilter. I think that 'twixt the people of the South and the women at the North, all talking about rights, the white men will be in a fix pretty soon. But what's all this here talking about?



# AO4: Evaluate

AO4 is assessed in Paper 1 ONLY. Therefore, you can focus your teaching of AO4 on 19th-century non-fiction.

Students are encouraged to develop critical thinking skills and be able to justify their views on the text with evidence from the text.

## 5 Read this extract.

A course of exercise, no matter what the kind of it is, ought to be begun and carried on by easy stages. Take the exercise of walking as an example. Here the strength should never be taxed, but the distance is to be increased day after day, till the person finds himself capable of performing a moderate journey in a reasonable time and that distance ought to become his daily standard.

Do not forget that exercise is a tonic, and, like all tonics, benefit is not to be expected from a single dose. Its effects are gradual; hence exercise should be taken with regularity. Look upon your daily walk as a duty, and let neither rain nor sunshine, snow nor hail, keep you from performing it.

In the extract the writer tries to persuade people to walk more.

Evaluate how successfully this is achieved.

Give **three** reasons for your opinion and use examples from the extract.

2 In lines 1–13 the writer tries to persuade women to do calisthenic exercises by describing the benefits.

Evaluate how successfully this is achieved.

Give **three** reasons for your opinion and use examples from lines 1–13.

(6)

6 For this question refer to the whole of Text 2.

'In my view, this text shows why health and exercise are important for everyone.'

Based on your evaluation of the text, how far do you agree with this opinion?

Use examples from the text to support your evaluation.

(12)





# What is 'Evaluate'?

The key to success in AO4 is that students need to:

- focus on 'how well', not 'how'
- use evaluative language and offer an opinion or judgement
- focus on ideas, opinions, themes or intentions within the text.

**REMEMBER:** students do not always have to 100% agree that the writer was successful in putting across the purpose of the text.

However, they must use evidence and evaluative language to justify their reasons.

# How is it marked?

**2** In lines 1–13 the writer tries to persuade women to do calisthenic exercises by describing the benefits.

Evaluate how successfully this is achieved.

Give **three** reasons for your opinion and use examples from lines 1–13.

(6)

## Responses may include:

- the text opens positively by linking calisthenics with the idea of 'physical beauty' and 'strength and power' therefore women may be persuaded that it will make them healthier and more physically attractive
- the text explains clearly that behaviours women might have thought were 'virtues' are no longer acceptable, and this may mean women are persuaded to try calisthenics in order to help them change their behaviour, and improve their health
- the writer successfully argues that exercise is just as important for women as it is for men, presenting it as 'great a necessity' and this might convince women to try the new exercises

Level 1	1–2	<ul style="list-style-type: none"> <li>Limited reference to writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text.</li> <li>Limited evaluative assertions offered, with little or no personal and critical judgement about the text.</li> <li>The selection of references is limited and not always relevant to the points being made.</li> </ul>
Level 2	3–4	<ul style="list-style-type: none"> <li>Sound explanation of writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text</li> <li>Informed evaluative opinion offered with sound personal and critical judgements about the text.</li> <li>The selection of references is appropriate and relevant to the comments being made.</li> </ul>
Level 3	5–6	<ul style="list-style-type: none"> <li>Convincing analysis of writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text.</li> <li>Developed critical evaluation offered with convincing personal judgement about the text.</li> <li>The selection of references is apt and discriminating and is persuasive in clarifying the evaluation being made.</li> </ul>



# How do I teach AO4: Evaluate?

## Develop evaluation skills [focus on short evaluative questions]:

- start by evaluating pairs of pictures using questions such as, 'which is the most...' 'which would be most suitable for...' 'which do you prefer' and ask for a reason WHY
- expand use of picture evaluation by asking students to select three features/items/positives/functions etc.
- model reason/example techniques to help students gather ideas for answers.

## Develop evaluative skills [focus on longer 'agree' style evaluative questions]:

- introduce 'how far do you agree' style of evaluation by using short texts and creating several agree/disagree statements for students to consider
- introduce model paragraphs to exemplify evaluative writing
- model planning and writing longer evaluative answers.

This image aims to persuade young women that the construction industry can offer them a rewarding career path.

Is it successful? Give three reasons for your opinion.





# Looking across two texts: AO1 and AO3

The DfE GCSE Subject Content require students to be able to look across two texts. It is assessed in two different places.

- AO1 asks students to 'select and synthesise'
- AO3 asks students to 'compare'

Both of these skills are assessed in Paper 2 asking students to synthesise and compare two 'modern' texts which are linked by a theme.

**5** Texts 1 and Text 2 both show meetings between two people. The meetings are different, but they share similarities.

Write a summary giving three separate ways the meetings are similar.

Support each separate similarity with evidence from both texts.

(6)

**6** Compare the writers' ideas and perspectives about visiting prison.

You should compare the writers':

- main ideas
- points of view
- presentation of these ideas and views.

Use examples from both texts to support your answer.

(16)



# What is the difference between Synthesis and Comparison?

- Q5 asks students to synthesise material from the two texts: the question will always ask for three distinct points of similarity between concrete ideas, such as people or places
- Q6 asks students to **compare** material from the two texts: the question is always about the ideas and perspectives in the texts – which could be **similarities and differences**



# How do I teach AO1: Synthesis?

## Introduce synthesis and comparison [with focus on AO1 summary]

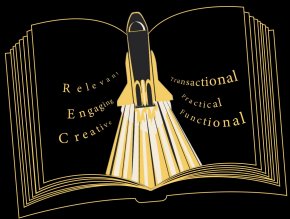
- Introduce comparison skills using images.
- Model writing a perfect summary paragraph using images.
- Introduce short extracts and ask for three similarities.
- Use timed activities to develop student confidence.
- Use 'what is missing' starters to focus students' on the requirements of the mark scheme.
- If students are ready, develop summary skills into comparison and explain the difference between the question requirements.



AO1: Both images show groups of teenagers.

In what three ways are the teenagers similar?





# How do I teach AO3: Comparison?

## Develop comparative skills [AO3]

- Introduce comparison using images.
- Model writing a comparative paragraph using images.
- Introduce exam questions and plan/answer under timed conditions.



Compare the ideas and perspectives about family meals.

You should compare:

- main ideas
- points of view
- presentation of these idea and view



Text 1
Multi-generational
Man at head of table
Formal clothes
Same ethnicity
Sharing food
Formal setting

Text 2

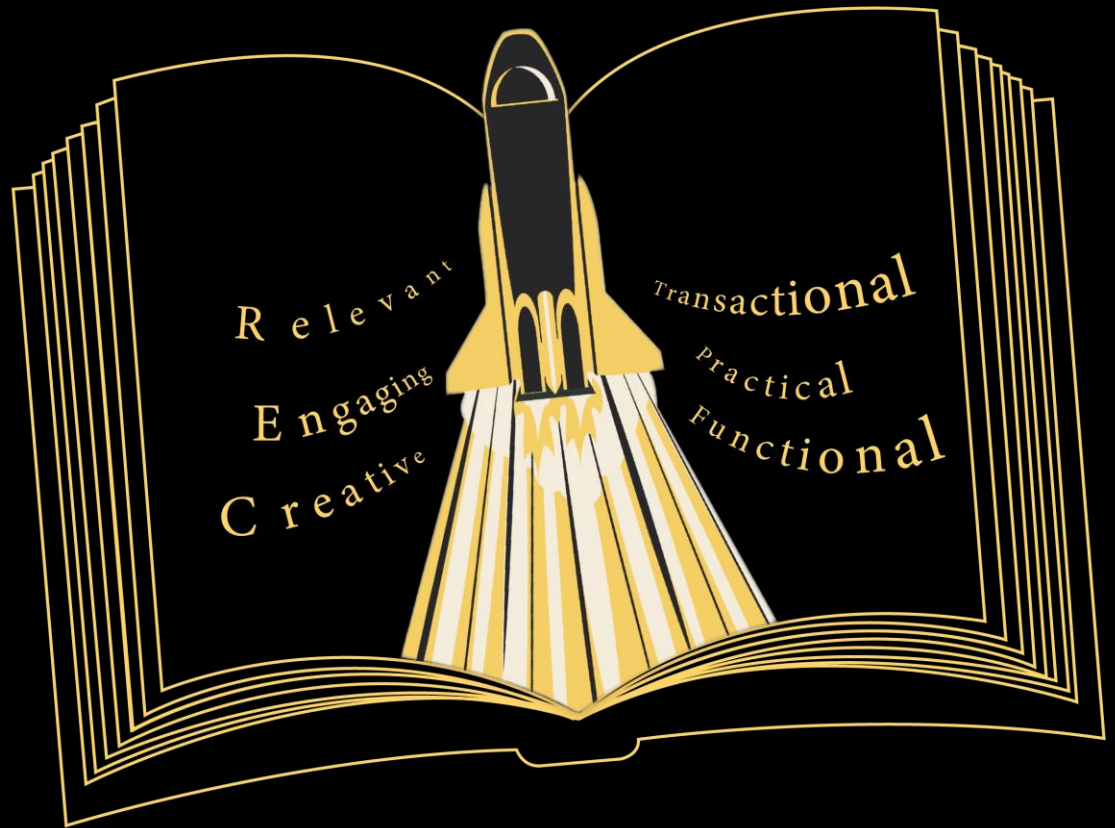


# Discussion and break

- Now we have discussed the reading requirements for the course, let's take a 5 minute break before we move onto writing.
- If you have any further questions or would like to discuss something we have talked about, please use the chat boxes



# In Focus: Writing





# Assessment Objectives

AO	Assessment Objective	% in GCSE
AO5	<p>Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different purposes and audiences</p> <p>Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts</p>	30
AO6	Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation	20

# Writing: Paper 1

In Paper 1, students are required to create ONE piece of transactional writing. The topic of the transactional writing will be linked to the themes of the 19th-century non-fiction texts.

## EITHER

\*7 Write a speech for 16-year-old students with the title 'How daily activity can make you happier and healthier'.

A student has started a response to this task. Continue this speech using your own ideas (do not copy information from Texts 1 and 2).

*Nowadays, it is more important than ever to look after your physical and mental health. But where do you start? I would advise you look at how you can make small changes to your everyday life.*

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

\*8 Write a letter of application to a local sports centre applying for a part-time job.

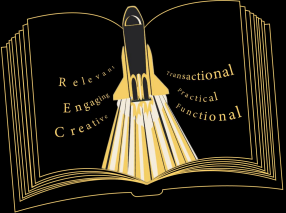
You should include:

- what job you are applying for
- why you want the job
- the skills and experience you have to offer the sports centre.

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

(40)

# Paper 1 - Writing



Plan your answer to Section B here:

A planning space, to encourage students to plan their writing response

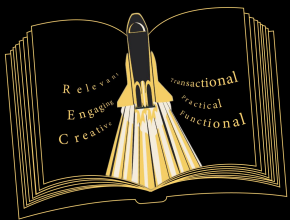
*Nowadays, it is more important than ever to look after your physical and mental health. But where do you start? I would advise you look at how you can make small changes to your everyday life.*

Response opening, to get learners started

Supportive scaffolding

You should include:

- what job you are applying for
- why you want the job
- the skills and experience you have to offer the sports centre.



# How do I teach AO5 and AO6: Transactional Writing?

## Paper 1 Writing skills AO5/6

### Develop planning skills

- Unlock and annotate a wide variety of questions to develop ideas about audience and purpose.
- Model how to develop ideas using question bullets or what/why/where/when techniques.
- Model planning techniques, paying particular attention to openings/conclusions.

### Writing skills AO6

Write a paragraph during every lesson to focus on a different AO6 element to develop students' ability to use:

- a variety of sentence structures
- a variety of punctuation
- advanced vocabulary – encourage 'mining' of reading material.

<p><b>Adding an idea:</b> In addition, Additionally, Also,</p>	<p><b>Explaining an idea:</b> As a result because</p>	<p><b>Introducing an example:</b> For example For instance</p>
<p><b>Comparing or contrasting ideas:</b> Likewise However, On the other hand, Although,</p>	<p><b>Emphasising important ideas:</b> Significantly, Most importantly, Especially, In particular,</p>	<p><b>Ordering ideas:</b> Finally, Firstly, Secondly, In conclusion</p>



# Paper 2 writing questions

In Paper 2, students are required to create ONE piece of imaginative writing. The topic of the imaginative writing will be linked to the themes of the texts

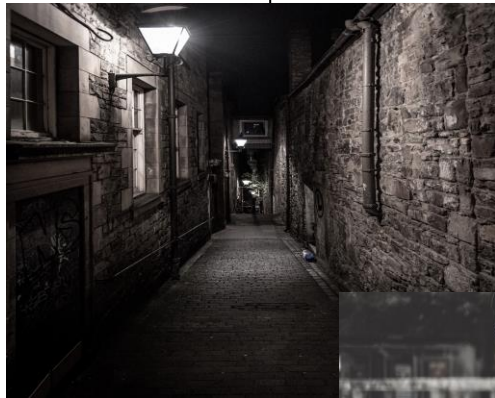
## EITHER

\*7 Write an imaginative piece that starts with the line:

'I knew the minute I saw them that they needed help'.

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

(40)



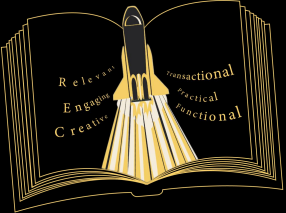
\*8 Write about a time when you, or someone you know, visited a place for the first time.

Your response could be real or imagined.

You *may* wish to base your response on one of the images or use any ideas of your own.

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

# How do I teach AO5 and AO6: Imaginative Writing?



## Paper 2 Writing Skills AO5/6

### Develop planning skills

- Model how to generate ideas from a variety of stimuli [use text extracts from reading lessons as springboard], for instance using what/where/when/why or zoom in/out techniques.
- Introduce a simple three-part structure for planning – beginning, middle, end.
- Model planning for engaging openings/endings using exemplars.

### Writing skills AO6

Write a paragraph during every lesson to focus on a different AO6 element to develop students' ability to use:

- a variety of sentence structures
- a variety of punctuation
- advanced vocabulary – encourage 'mining' of reading material
- appropriate figurative language.

## Three-part story plan

Two main characters

One main event

**Exposition [scene setting, beginning]**

Climax or high point [main action]

Resolution [ending]

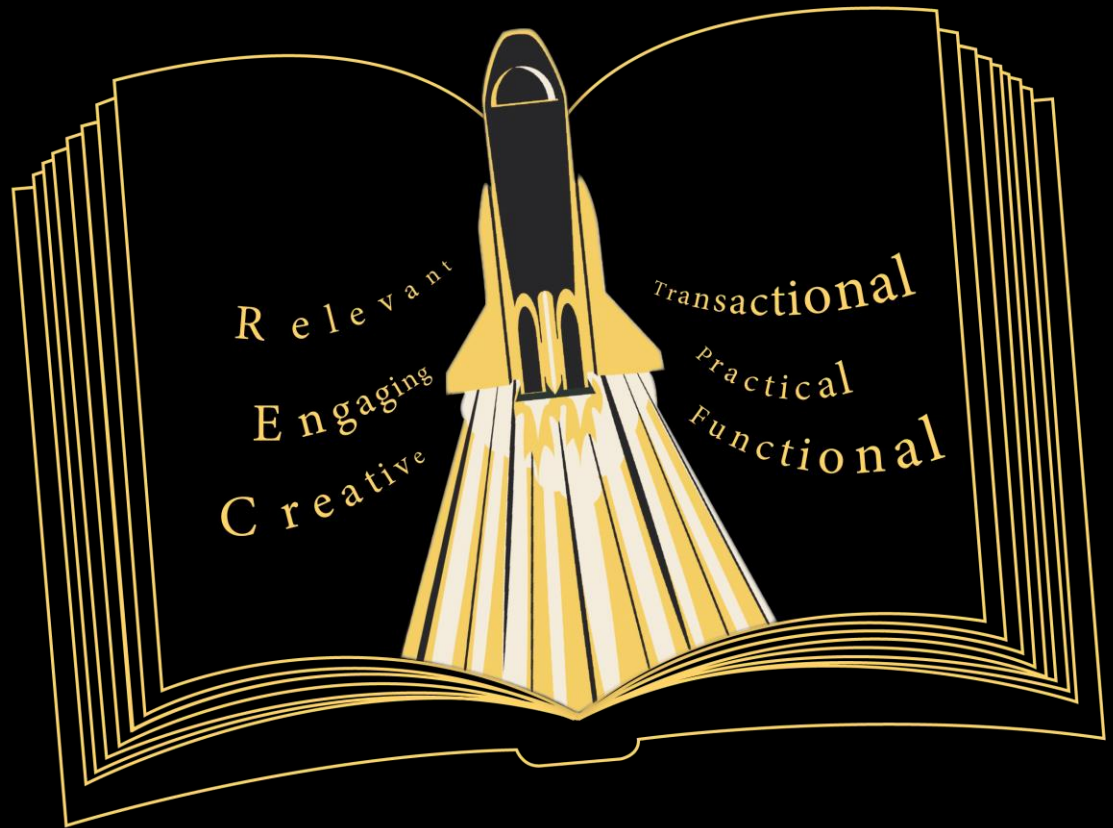


# Discussion and questions

- So that is the outline of the course – hopefully you can now see how the skills are assessed and how you might address them in the classroom.
- Before we move on, is there anything you would like to discuss further about reading and writing skills?
- Do you have any hints and tips or good ideas that have worked well in the classroom?
- Please share any ideas or comments in the group chat.



# Moving to 'Lift': Switching and support

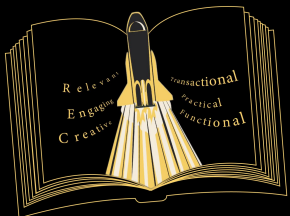




# New GCSE vs existing GCSE

SIMILARITIES	DIFFERENCES
<ul style="list-style-type: none"><li>• Equally weighted papers [AQA]</li><li>• Same Assessment Objectives</li><li>• Same worth as a qualification</li><li>• Writing tasks very similar</li><li>• Still 19th- 20th-, 21st-century texts</li></ul>	<ul style="list-style-type: none"><li>• Equally weighted papers [Edexcel]</li><li>• Text types more engaging, more straight-forward</li><li>• Broader range of marks</li><li>• Evaluation broken down into smaller tariff questions</li><li>• Evaluation all on one paper</li><li>• More support for writing questions</li></ul>

There are mapping documents in your pack to help you see the key differences between the qualifications.



# Planning the new course

Term	Reading	Writing	Spoken Language
<b>Autumn</b>	<b>AO1, AO2, AO4</b> Develop skills in: i) reading confidence ii) language analysis iii) evaluation	<b>AO5, AO6</b> Develop skills in i) planning ii) sentence structures, punctuation, vocabulary and figurative language	Spoken language preparation is an excellent area from which to set independent research/presentation projects, for instance students can find extracts on a topic of interest and present them to the class, responding to questions.
<b>Spring</b>	<b>AO1, AO2, AO3, AO4</b> <i>Begin to write responses under timed conditions</i>  Continue to develop skills in:  i) reading confidence ii) language analysis iii) evaluation  start to include: i) structure analysis ii) 'agree' style evaluative questions iii) synthesis iv) comparison	<b>AO5, AO6</b> <i>Begin to write responses under timed conditions</i>  Develop skills in  i) planning – modelling answers, openings and conclusions ii) sentence structures, punctuation, vocabulary and figurative language/rhetorical techniques	
<b>Summer</b>	<b>Revision of all AO1, AO2 and AO4 and consolidation of AO3</b>  Focus on: i) Key terminology ii) Model answers and phrase bank iii) Understanding exam requirements iv) One lesson per exam paper v) Timed activities	<b>AO5, AO6</b>  Develop skills in: i) planning under timed conditions ii) development of ideas iii) practise proofreading iv) mock exams and questions	



# Resources and support for centres

Sample papers –  
SAMs and  
additional set of  
sample papers

Getting Started  
Guide

Topic based one  
year Scheme of  
Learning

Launch and Getting  
Ready to Teach  
training events

Diverse anthology  
of texts to use in the  
classroom, with  
activities/practice  
questions

Mapping  
documents showing  
transition from other  
boards to Edexcel  
2.0 Lift

Mocks Service,  
Results Plus and  
Access to Scripts

FAQs for teachers

**Also coming soon – a second set of sample papers for use in the classroom and exemplars.**



# Where can I find the resources?

## FILTERS

### CATEGORIES

- Specification and sample assessments (2)
- Teaching and learning materials (12)

### CONTENT TYPE

- All
- Anthology (1)
- FAQs (1)
- Guide (2)
- Introductory documents and posters (2)

[Show more](#)

### FORMAT

- All
- MP4 (1)
- PDF (10)
- ZIP (1)

## Teaching and learning materials (12)


SORT BY Latest 


[EXPAND ALL](#)

Anthology **NEW** 


FAQs 

Guide 

Introductory documents and posters **NEW** 

Mapping document 


Past training content **NEW** 

Scheme of learning **NEW** 



### Lift Resources Pack **NEW**

This includes topic based Schemes of Learning, Year Planners and Knowledge Organisers  
| ZIP 34.7 MB | 24 May 2021

Specimen paper and mark scheme 



# Your Subject Advisor

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[Email or live chat](#)

Visit our [English community groups](#)

You can sign up for Clare's e-updates by completing this [online form](#)

[Facebook page](#)





## And finally...

- There is an FAQ document your pack but please do ask us any questions before you leave today.
- Make sure you have completed our online [Intention to Offer form](#) so we can keep you updated on ongoing support.
- Thank you for attending today and we hope you have found the session useful.

Thank you

