

IGCSE

London Examinations IGCSE

English Language (4355)

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Teacher's Guide

London Examinations IGCSE

English Language (4355)

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Contents

Introduction	1
Tiers of entry	2
Structure of specification	3
Assessment requirements	4
Relationship of assessment objectives to assessment components	4
Notes on the assessment objectives	5
The writing triplets	7
Styles of question	11
Course planning	15
Coursework	21
Written coursework	22
Speaking and listening	25
Subject-specific information	29
Approaches to teaching the Anthology	37
Support and training	46

Introduction

This guide is for teachers of the London Examinations IGCSE in English Language (4355).

This guide should be read in conjunction with the following publications

- IGCSE in English Language (4355), specification (publication code UG013063)
- Specimen papers and mark schemes (publication code UG013052).

The aims of the Teacher's Guide are

- to expand on the information about course requirements contained within the specification
- to explain assessment procedures
- to suggest teaching approaches to some of the Anthology pieces
- to provide examples of course planning.

IGCSE and GCSE

The IGCSE in English Language is **similar** to GCSE English in these respects

- it has a coursework option covering both written work and speaking and listening
- it has a range of reading and writing tasks
- it has both Foundation and Higher Tiers of Entry, allowing students to be entered at the appropriate level
- it has a free resource in the form of an Anthology which is used as the basis for some examination questions
- it has a mark scheme that rewards achievement across a wide range of grades (A* - G)
- the A* grade is reserved for a small percentage of students who achieve at the top end of the grade A
- it provides a sound basis for progress to A and A/S level English Language or English Literature, or equivalent qualifications.

The IGCSE in English Language **differs** from GCSE English in these respects

- the coursework component is not compulsory
- there is no requirement to study a play by Shakespeare
- the texts for the Anthology have been chosen with the needs and interests of international students in mind
- Assessment Objective 1 (Speaking and listening) has been simplified.

Tiers of entry

Students are entered for **either** Foundation Tier **or** Higher Tier.

Paper 1F (Foundation Tier)

The **Foundation Tier** paper is designed for students who are unlikely to achieve a high grade, but whose achievement can still be recognised with a grade at the appropriate level. No matter how well students may do on the Foundation Tier paper, the highest grade they can be awarded is grade C. Students who fail to achieve grade G will be awarded 'Ungraded'.

Paper 2H (Higher Tier)

The highest grade which can be awarded on Higher Tier is A*, a grade reserved for only the highest achievers at the top of grade A. Questions in the Higher Tier are targeted at grades A* to D, but there is a 'safety net' for those who narrowly fail to achieve grade D. A grade E can be awarded to students who are within a few marks of grade D. Students who fail to achieve the safety net grade E will be awarded 'Ungraded'.

The Foundation and Higher Tier papers take place at the same time, so students cannot be entered for both examinations. This puts a responsibility on the teacher to ensure that a student is entered for the appropriate tier. Students who consistently achieve grade C standard work in practice tests would normally be entered for the Higher Tier, where they have the opportunity to achieve the higher grades. Because of the overlap at grades C and D between the two tiers, there are some questions common to both tiers.

Coursework and paper 3

The only tiered papers are 1F and 2H. Coursework and paper 3 are common to both tiers, and test achievement in the whole range of grades, from A* to G.

Structure of Specification

Paper/ component	Mode of assessment	Weighting	Length
1	Examination Paper 1F Foundation Tier Grades C – G	70%	2 hours
2	Examination Paper 2H Higher Tier Grades A* – D	70%	2 hours
3	Examination Paper 3, common to both tiers Grades A* – G	30%	1½ hours
4	Written coursework, common to both tiers Grades A* – G	20%	Two assignments
5	Speaking and listening coursework, common to both tiers Grades A* – G	10%	Two assignments

Route 1, 100% examination: Paper 1F (Foundation Tier) **or** Paper 2H (Higher Tier) plus Paper 3 (Foundation and Higher tiers in one paper)

Route 2, 70% examination and 30% coursework: Paper 1F (Foundation Tier) **or** Paper 2H (Higher Tier) plus component 4 (written coursework) and component 5 (speaking and listening coursework)

Foundation Tier students on route 1 will take Paper 1F and Paper 3.

Foundation Tier students on route 2 will take Paper 1F and components 4 and 5.

Higher Tier students on route 1 will take Paper 2H and Paper 3.

Higher Tier students on route 2 will take Paper 2H and components 4 and 5.

Assessment requirements

Relationship of assessment objectives to assessment components

100% examination route

Assessment Objectives	Paper 1F or 2H Weighting	Paper 3 Weighting	Component 4 Weighting	Component 5 Weighting	Overall weighting
AO1 Speaking and listening	–	–	–	–	–
AO2 Reading	35%	15%	–	–	50%
AO3 Writing	35%	15%	–	–	50%

70% examination and 30% coursework route

Assessment Objectives	Paper 1F or 2H Weighting	Paper 3 Weighting	Component 4 (written coursework) Weighting	Component 5 (Speaking & listening coursework) Weighting	Overall weighting
AO1 Speaking and listening	-	-	-	10%	10%
AO2 Reading	35%	-	10%	-	45%
AO3 Writing	35%	-	10%	-	45%

The percentages above are not intended to provide a precise statement of the number of marks allocated to particular Assessment Objectives.

Notes on the assessment objectives

Assessment Objective 1 – Speaking and listening

This Assessment Objective is only assessed as part of the coursework option, which can only be taken by specifically approved centres. Please see the section on Coursework for full details of this Assessment Objective.

Assessment Objective 2 – Reading

The Anthology provides the basis for candidates' reading which should be wide and include literary and non-fiction texts.

Assessment Objective 2(i) “read with insight and engagement, making appropriate reference to texts and developing and sustaining interpretations of them”

This Assessment Objective is tested in Papers 1F/2H, Sections A, & B Part 1; Paper 3, Part 1; and in the optional written coursework component, Unit 1.

“Engagement” implies that reading is not a passive activity, but a two-way process in which the candidate interacts with what is being read, thinking about the ways in which words are used and the writer's purpose and meaning in using them. This is where “insight” comes in. More than just understanding, “insight” entails an ability to ‘see into’ why words are used in a certain way and to grasp their meaning, including nuances and implications. An example of this would be a candidate seeing a further meaning in the use of a particular word, or the difference between what is being said on the surface and what is actually meant. In most examination answers (and coursework Unit 1) candidates will also have to show the capability of “**developing and sustaining interpretations**” of texts. Their answers should show them thinking their way through the question, without relying too heavily on taught knowledge or on unsubstantiated personal responses to the text. Quotations and/or textual references will be needed to support ideas. Examiners are more likely to be impressed by an answer which focuses on the question and explores the text in relation to it, developing an argument which is individual to the candidate, than a knowledge-based, assertive, descriptive answer which perhaps merely summarises the passage.

The same applies to coursework. The fact that the candidate has much more time to prepare should mean that the finished essay is even more thorough and polished in terms of both development of argument and use of textual evidence.

Assessment Objective 2(ii) “follow an argument, distinguishing between fact and opinion”

This Assessment Objective may be tested in Papers 1F/2H, Section A. The unprepared, non-fiction passage in this section could be an argument, but could also be an autobiographical piece. This Assessment Objective may therefore not be directly tested in every examination series.

All students should be given opportunities to read argumentative and discursive pieces, and to explore how writers express views and develop arguments. They may choose to write their own persuasive, argumentative pieces for Paper 3 or for coursework, Unit 2, and the more they have been exposed to this type of reading, the better they will be equipped to present their opinions convincingly.

Assessment Objective 2(iii) “understand and make some evaluation of how writers use linguistic and structural devices to achieve their effects”

This Assessment Objective is tested in Papers 1F/2H Section A; Paper 3, Part 1; and in the optional written coursework component, Unit 1

The key word for this Assessment Objective is “**evaluation**”. Evaluation entails interpretation and analysis, the candidate perhaps balancing the pros and cons of a writer’s use of a particular feature (for instance a metaphor or simile) and coming to a judgement on the rationale behind its use, as well as its overall effectiveness. It is not enough for a candidate to pick out and identify a figure of speech; the candidate needs to be able to reflect on how it works in its context and explore the implications in meaning of its use.

Assessment Objective 3 - Writing

Assessment Objective 3(i) “communicate clearly and imaginatively, using and adapting forms for different readers and purposes”

This first Assessment Objective, AO3(i), is concerned with **clear communication**, but it also focuses on **form** and **audience**.

Assessment Objective 3(ii) “organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features”

The second Assessment Objective, AO3(ii), relates to how effective communication is achieved through choice of words and overall **structure and organisation**, including paragraphing.

Assessment Objective 3(iii) “use a range of sentence structures effectively, with accurate punctuation and spelling”

The third, AO3(iii), is concerned with the mechanics of language - **grammatical command (including range of sentence structures), accurate spelling and punctuation**. These distinctions are important and need to be taken into account when using the marking criteria (see pages 24 and 25 of the specification) for assessing written coursework, Unit 2.

From the candidate’s perspective, the crucial factor is practice and experience in “**using and adapting forms for different readers and purposes**” from **AO3(i)**. Such forms and contexts might include formal and informal letters, diaries, newspaper reports, magazine articles, pamphlets, advertising copy and so on. **Accuracy** of expression is vital, but not at the expense of **range** of expression. Similarly, paragraphing is not a goal in itself but should reflect as precisely as possible the form of writing concerned; there should also be some verbal linking so that the content of the material has some sense of flow and sequence. If, for instance, a question requires a letter to a newspaper, an accurate, monosyllabic letter in paragraphs of single, simple sentences is very unlikely to score as highly as a less correct letter, which uses language ambitiously both in terms of choice of vocabulary and sentence structures to convey a complex argument or to persuade the reader to its point of view. The study of a wide range of models (the Anthology provides some good examples) should give the student a good basis for developing his or her own writing.

The writing triplets

All the writing tasks in the examination papers, and Unit 2 in the optional written coursework component, will target one or more of the writing triplets that follow, but note that the question in Part 2 of papers 1F/2H could address **any** of them. This is because this question is linked to the reading passage set for Part 1; its form will thus arise from the nature of the material in this passage.

- explore, imagine, entertain (*Paper 3, Part 2; optional written coursework Unit 2*)
- inform, explain, describe (*Papers 1F/2H, Section C*)
- argue, persuade, advise (*Paper 3, Part 2; optional written coursework Unit 2*).

Candidates should be given as many opportunities as possible to practise and develop the skills required to address each of the verbs in each of the triplets. There are some obvious overlaps – ‘persuade’ and ‘argue’ are closely linked, and ‘entertain’ covers many approaches and contexts – but examination questions will target specific verbs within the triplets, sometimes using the actual verb in the wording.

Writing triplet 1: Explore, imagine, entertain

Explore

- to examine closely, to investigate
- to travel (either literally or metaphorically) for the purpose of discovery.

Examples

Examination question: Write an account of what you saw, heard and felt during a visit to a strange or unfamiliar place.

Coursework task: Write about a memorable experience in your childhood. Explore your feelings on that occasion.

Imagine

- to form a mental image of something not present or in one’s experience
- to think, believe or guess
- to produce or create ideas, pictures, stories.

Examples

Examination question: My ideal holiday. Write about a place you would like to visit and what you would like to do when you are there.

Coursework task: Imagine you are Madame Forestier in Maupassant’s short story *The Necklace*. Write two diary entries, one recounting your meeting with Madame Loisel

when she asked to borrow the necklace, and the second when you met her again ten years later. Give your thoughts and feelings on both occasions, in detail.

Entertain

- to provide amusement or hold the interest of the reader.

Examples

Examination question: Write a letter to a pen friend about an experience, or series of experiences, when things went disastrously wrong.

Coursework task: Write a short story beginning with the words: “The door behind me slammed shut. In an instant I realised I was trapped...” and ending “...the darkness cleared. The road to escape lay ahead.”

Writing triplet 2: Inform, explain, describe

Inform

- to give information (knowledge, instructions, facts) to the reader.

Example

Examination question: Imagine your school is to have a new building and the Head Teacher has decided it would be a good idea to bury a time capsule in the foundations, containing information about the school which future generations might find interesting. Write a lively account of your school, to be placed in the capsule, that might be of interest to someone in the future. You should include information about the curriculum, sports and school rules.

Explain

- to make something comprehensible by giving a clear and detailed account of a situation, problem or sequence of events or actions
- to give a justification or rationale for one's own actions and words, or those of another person's.

Examples

Examination question: Write a letter to the Head Teacher or the Governors of your school or college, explaining why you think the school rules on uniform should be changed or retained.

Describe

- to give a reader an account or representation of a place, a person or an event.

Example

Examination question: Write an article for a newspaper giving an eyewitness account of a memorable event.

Writing triplet 3: Argue, persuade, advise

Argue

- to present reasons in support of or opposition to a course of action or an opinion
- to attempt to prove or disprove that an assertion is true
- to express, develop and justify a point of view about issues, events, behaviour, attitudes, values etc, by the use of logical or rational exposition.

Examples

Examination question: "Despite all the supposed advances of recent years, a woman's lot in life is still much harder than a man's." Write a letter to a newspaper arguing the case **either for or against** the above statement.

Coursework task: Scientists say our planet is becoming increasingly polluted. Do you agree? Write an essay outlining your ideas on this topic.

Persuade

- to influence a reader to accept a point of view on a given topic or argument, or to engage in particular practical actions, by the use of emotive and/or logical appeal
- to influence a person to behave in a certain way or accept particular beliefs.

Both 'argue' and 'persuade' involve influencing people to a point of view or course of action. Persuasion tends to be more emotive than the logic of argument.

Examples

Examination question: A friend of yours has been offered a place in a foreign university to study for a degree. Write a letter to your friend persuading him/her either to accept or decline the offer.

Coursework task: Design an advertisement of your own choice, which uses powerful words to persuade potential customers to buy the product. Also include a commentary on the advertisement explaining how you expect your choice of words will affect and influence people who read it.

Advise

- to give advice (opinions, suggestions, information) to another person or persons
- to recommend a course of action or offer counsel to another person or persons.

Examples

Examination question: You have been asked to give a talk to pupils who are new to your school, giving advice on how to approach study and lessons, and on the school rules. Write the script for the speech that you intend to deliver.

Coursework task: Write an article for a consumer magazine about how to select a mountain bike or some other type of sports equipment.

Styles of question

Exemplar examination questions can be seen in the specimen paper; some are quoted in this section. Examples of writing questions are given in the previous section on assessment objectives. More examples of both Higher and Foundation Tier examination reading questions are given in the section in this Guide on the London Examinations Anthology pieces.

Further guidance on the examination papers is given below.

Papers 1F and 2H

Section A

Questions will be set on an unseen non-fiction passage, and will be assessed for reading only. This passage will be drawn from a range of contemporary non-fiction, including autobiography, travel writing, reportage, media articles, letters, diaries and writing which expresses a personal opinion. The material will be chosen with a regard to what is accessible to, and appropriate for candidates. Though the specimen paper uses the same passage for both Foundation and Higher Tier, separate passages may be used for each paper. More simply expressed prose would provide easier access for the weaker candidate, whilst a more complex passage would provide more challenging material to stretch the most able.

All the reading objectives will be addressed in the question in this section. Candidates in both tiers will be expected to read the passage carefully and show ability in their answers to respond to the writer's choice of detail, approach to the subject matter and use of techniques. They will also need to be able to interpret the meaning of the passage, including its implications, and be able to quote and make textual references to support their points.

Questions in both tiers will be phrased to be candidate-friendly and to deliver a clear meaning. Some questions in the two tiers may be the same or very similar, but Foundation Tier questions are more likely to be factually-based and the phrasing more structured, straightforward and direct: e.g. "*What similarities and differences... does the writer notice?*" "*Find **four** examples of...*" Higher Tier questions will require more inferential and interpretative skill: e.g. "*Show how the writer is successful in using language to make the situation real to the reader.*" "*What indications are there that this is an eyewitness account?*"

Section B

Question B(i)

This question will be based on Section A of the London Examinations Anthology. Again, only reading will be assessed, but this time the first of the assessment objectives is addressed. Candidates will be expected to show “*insight and engagement*” and to “*develop and sustain interpretation.*” Better answers will show the candidates responding to the passage and developing a personal interpretation of the question. Weaker ones will lack relevance and regurgitate taught notes. Candidates across a centre who reproduce the same points in similar wording and using the same quotations in support, will merit few marks. Candidates need to be taught to think their own way through the Anthology passages.

Though the Anthology passage will be a prepared text, the questions will still be differentiated to accommodate the needs of the separate candidatures. The distinctions noted above will apply, so that Foundation Tier candidates are given a simpler or more structured way into the question, perhaps through bullet points. Even so, they should still be able to develop the answer to access grade C, e.g. “*Explain how the events were a turning point.*” Higher Tier questions are likely to be more searching and speculative, but still accessible, e.g. “*What personal qualities does Karen show in overcoming her difficulties?*”

Question B(ii)

Though this question will relate to, and derive from, the passage used in B(i), it will be assessed for writing only. Because of the diversity of the material in the London Examinations Anthology, and the variety of ways in which this could provide stimuli for writing, none of the writing triplets is specified for this question. Any one of them could be targeted, but the aim will be to choose a topic that will relate to all candidates, and the form and audience required will be similar to those in other writing questions. Forms might include diary entries, letters (formal and informal), feature articles for magazines and so on. A variety of audience is also possible, ranging from the general (*Give your views on a controversial subject relating to the passage.*) to the specific (*Write an article for a school magazine on.....*). The readership could also be defined by the given context (*Write a review of a film, or book or television programme, suitable for posting on a website, which dealt with a similar theme to that of the passage.*) Note that the purpose and the audience will define the style; if the candidate is asked to write a letter to the Headteacher then the choice of ‘street language’ and other slang would clearly be very inappropriate. Similarly a letter to a friend would not be convincing if it did not include some conversational phrasing.

Foundation Tier writing questions may have bullet points to provide more structured help.

Section C

This is a 'freestanding' writing question, not dependent on either of the passages in the paper, though it is possible that it will be coloured by themes or content introduced by either or both of them. This question specifically targets the *inform, explain, describe* triplet. Some examples from the specimen paper are:

Foundation Tier question

Write about a person you know, or have heard of, who overcame an obstacle or faced a difficulty.

You should include

- a description of the obstacle or difficulty
- the different choices that could have been made
- how this person overcame the obstacle or difficulty.

Higher Tier question

Your best friend has just received some very bad news and her/his reaction was, "There's no point fighting it. Just give up."

Write a letter to your friend explaining why s/he should adopt a positive approach to the news.

Paper 3

This paper is common to both tiers. These questions will be structured and phrased in such a way as to be accessible to all candidates. The level of achievement will depend on the candidate's ability to open up the question, develop it, and display the skills necessary to attain the higher grades.

Part 1

This is a reading question based on one or more pieces from Section B of the London Examinations Anthology. The same comments that were made on Paper 1F/2H Section B (i) apply here, with the additional point that Assessment Objective AO (ii) is also targeted. However, it is again crucially important that answers be sustained and backed up by textual reference.

Examples of typical questions can be found both in the specimen paper and in the section on the London Examinations Anthology in this guide.

Part 2

The same general comments apply for this writing question as for Papers 1F/2H. In this instance, however, two writing triplets are specified. A choice of questions will be given, each focusing on one of the verbs in the triplet sets 'explore, imagine, entertain' and 'argue, persuade, advise'.

A typical choice might involve **argument** (*Argue the case for the introduction/abolition of capital punishment.*) or **persuasion** (*Write a letter to the Headteacher of your school to persuade him/her to change the rules on the use of mobile phones.*) or **imagination** (*Imagine you have been granted three wishes. What would you wish for and why?*)

Course planning

The course is designed to be taught over two years, or five terms, but it is possible to reduce this time to one year. Much will depend on the amount of teaching time available for teaching English, and on the ability of the candidates. It should be possible to cover the course in one year or, given that there are two series of examinations, one in May and one in November, for a period between one and two years, depending on when the course starts. The exemplar plan that follows could be compressed by combining two terms' work into one. Centres are, however, reminded that English skills are cumulative, and the more time candidates are given to cover the course, the more likely they are to succeed.

An example of course planning

There are many valid ways of organising the course. The chart on the following pages shows a possible five-term course plan with a thematic approach.

Term 1 – Exploration and self-discovery

Theme/focus of study	Outcomes
<p>Anthology, Section A: Non-Fiction <i>Touching the Void</i> <i>Taking on the World</i></p> <p>Anthology, Section B: Literature <i>The Road Not Taken</i> <i>A Hero</i></p>	<p>Reading AO2(i), (iii) (Use work sheets in the subject-specific section of the Guide for these texts)</p> <p>(a) Anthology Section A: candidates study and discuss personal narratives, including features such as style, structure, viewpoint, creating a sense of place and atmosphere, building tension</p> <p>(b) Anthology Section B: candidates study and discuss the two texts; focus on use of metaphor in the poem, treatment of theme of courage in the story</p> <p>Writing AO3(i), (ii), (iii) Candidates practise skills studied above, by writing one or two pieces:</p> <p>(a) Autobiographical writing e.g. a challenge overcome (triplet 2)</p> <p>(b) Story illustrating courage, moral or physical (triplet 1)</p>
	<p>Coursework option</p> <p>Written</p> <p>Unit 2: Writing AO3(i), (ii), (iii) The topics already given for the examination route (above) could be used to produce a coursework unit</p> <p>Speaking and Listening AO1(i),(ii), (iii) Individual talk A talk to the class on an individual interest or experience (triplet 1)</p>

Term 2 – The female perspective

Theme/focus of study	Outcomes
<p>Anthology, Section A</p> <p><i>Harriet Tubman</i> <i>Chinese Cinderella</i></p> <p>Anthology, Section B</p> <p><i>King Schahriar and His Brother (from The Arabian Nights)</i> <i>The Necklace</i></p>	<p>Reading AO2(i), (ii), (iii)</p> <p>(a) Section A: candidates study and discuss biographical and autobiographical writing, including features such as style, structure, viewpoint, selection of detail, presentation of fact/opinion</p> <p>(b) Section B: candidates study and discuss techniques and features of short-story narrative, including style, plot, character, theme, viewpoint, tone/mood</p> <p>Coursework task (below) could also be used as a written outcome.</p> <p>Writing AO3(i), (ii), (iii)</p> <p>Candidates practise skills studied above, by writing one or two pieces</p> <p>(a) A short story on a title chosen by themselves or teacher (triplet 1)</p> <p>(b) A discursive essay on a gender theme, such as equality (triplet 3)</p>
	<p>Coursework Option</p> <p>Written</p> <p>Unit 1: Reading AO2(i), (iii)</p> <p>Essay on the short stories e.g. Compare and contrast the roles of the major female characters in <i>King Schahriar</i> and <i>The Necklace</i></p> <p>Speaking and Listening AO1(i), (ii), (iii), (iv)</p> <p>Group Work</p> <p>Class discussion/debate on a gender issue e.g. co-education, women's role in society (triplet 2)</p>

Term 3 – Dilemmas and dramas

Theme/focus of study	Outcomes
<p>Dilemmas and Dramas</p> <p>Anthology, Section A</p> <p><i>I Never thought I could be this Lucky</i></p> <p><i>Impact Alert – Asteroids</i></p> <p><i>Shopping For Romanian Babies</i></p> <p><i>Explorers, or Boys Messing About?</i></p> <p>Anthology, Section B</p> <p><i>The Country at my Shoulder</i></p> <p><i>Electricity Comes to Cocoa Bottom</i></p>	<p>Reading AO2(i), (ii), (iii)</p> <p>(a) Section A: candidates study and discuss reportage and media, especially the use of language to interest the reader and to convey information; use of direct speech; structure; headlines</p> <p>(b) Section B: study of poems, looking at subject matter and theme, purpose, form and style (including use of figurative language).</p> <p>Writing AO3(i), (ii), (iii)</p> <p>Candidates practise skills studied above, by writing one or more pieces:</p> <p>(a) A feature article for a magazine, with a specific readership, on a topic chosen by candidate/teacher (triplet 1)</p> <p>(b) A letter to a newspaper arguing the case for or against a controversial opinion (triplet 3)</p> <p>(c) A critique of one (or both) of the poems studied, exploring a personal response.</p>
	<p>Coursework Option</p> <p>Written</p> <p>Unit 1: Reading AO2(i), (iii)</p> <p>Topic (c) (above) could be developed for a coursework task</p> <p>Unit 2: Writing AO3 (i), (ii), (iii)</p> <p>Write a feature article for a magazine, with a specific readership, either (a) arguing the case for a controversial opinion (triplet 3), or (b) on an entertaining topic (triplet 1)</p> <p>Speaking and Listening: AO1(i), (ii), (iii), (iv)</p> <p>Group Work</p> <p>Small group problem-solving task, (see Page 32 of Guide) or pair work on poems (triplet 2)</p>

Term 4 – War and conflict

Theme/focus of study	Outcomes
<p>War and Conflict</p> <p>Anthology, Section A <i>A Foreign Field</i></p> <p>Anthology, Section B <i>Dulce et Decorum Est</i> <i>Refugee Blues</i> <i>The Last Night</i></p> <p>Coursework Option Only</p> <ul style="list-style-type: none"> • assemble coursework folders and award marks • finalise Speaking and listening marks • internal standardisation procedure <p>Full Mock Examination</p>	<p>Reading AO2(i), (iii)</p> <p>(a) Section A: candidates study and discuss the writer’s presentation of war in the historical/biographical accounts, considering how information is conveyed, including the use of the letters and words of witnesses; structure; viewpoint and tone</p> <p>(b) Section B: candidates study and discuss the writers’ presentation of war in literary texts, including the use of language (especially figures of speech), rhythm and rhyme in the poetry.</p> <p>Writing AO3(i), (ii), (iii)</p> <p>Candidates write imaginative and/or critical responses to the above texts</p> <p>(a) Contrasting letters/diary entries of a soldier in the front line (triplet 1)</p> <p>(b) Write a critique of either of the poems or of ‘The Last Night’, exploring a personal response to them (triplet 3)</p> <p>Coursework Option</p> <p>Written</p> <p>Unit 1: Reading AO2(i), (iii)</p> <p>(a) Compare and contrast the presentations of the lot of soldiers and civilians in a time of conflict in ‘Dulce et Decorum Est’ and ‘Refugee Blues’</p> <p>Unit 2: Writing AO3 (i), (ii), (iii)</p> <p>Topic (a) (above) in the examination route could be developed to produce a coursework unit.</p> <p>Speaking and Listening AO1(i),(ii), (iii)</p> <p>Individual talk</p> <p>Present a T.V. journalist’s videophone report, from the frontline of war, for a national/international audience (triplet 1)</p>

Term 5 – Preparing for the examinations

Theme/focus of study	Outcomes
<p>Cover any remaining subject content</p> <p>Final revision</p> <p>Practice questions</p> <p>Coursework Option</p> <p>Ensure deadlines are met for submitting marks and sample folders</p>	

Coursework

This optional component is only available to centres specifically approved by Edexcel International to offer coursework.

General Comments

Coursework provides opportunities for more pupil-centred work. The best results occur when students have been encouraged to express themselves in ways which reflect their own interests and aptitudes. Ideally, there should be some negotiation between teacher and pupil about the choice of topic, so that work is tailored to the individual. This is particularly desirable in writing tasks; the best work usually comes from something which relates closely to the candidate, a memorable personal experience or strongly held views. It is possible to set a common task for a whole class, but it should be framed in such a way that a variety of approaches is possible. A centre whose candidates write very similar essays, making identical points and using the same quotations, creates difficulties for the moderator. Candidates will be disadvantaged by such an approach. More successful centres provide their candidates with a choice of tasks of different levels of difficulty, reflecting the ability range in the centre.

There is no prescribed word length for coursework units; the nature of the task will often define its length. Traditionally, however, 500 words is a rough rule of thumb, but there are no penalties for either exceeding or falling short of this length. A short piece may not provide the candidate with sufficient scope to address the assessment objectives, whilst an overlong piece may be equally limited in its repetitiveness and wordiness.

Written coursework pieces may either be hand-written or word-processed.

Candidates can draft and redraft units, but, whilst this can be productive, it can also be a waste of time in a hectic schedule. Written coursework constitutes just 20% of the whole course and it is important that the amount of time spent on it reflects this. The teacher may check drafts and give advice to the candidate, but drafts should not have every error scored, nor should they be re-phrased in the teacher's words. The candidate is responsible for his or her own work; it is the teacher's responsibility to ensure that it is the candidate's own work, and to authenticate this by signing the declaration on the Coursework frontsheet. Plagiarism is a growing concern of moderators. Usually it is very obvious when work derives from a secondary source. Candidates who cheat in this way will be penalised severely.

The best approach to both written and oral coursework is one which incorporates it into a programme of work for the whole subject, providing back-up for examination preparation, as well as allowing the candidates some degree of control over their achievements and giving opportunities for self expression.

Written Coursework

Unit 1

Writing must be based on a piece or pieces from the London Examinations Anthology, Section B. AO2(i) and (iii) are addressed and thus provide an opportunity for candidates to

“read with insight and engagement....sustain interpretations....understand and make some evaluation of how writers use linguistic and structural devices to achieve their effects.”

Bearing this in mind, any assignment will need to be analytical and, at least partly, concerned with language. Empathetic approaches (diaries of characters, extension pieces etc) would not allow for all these requirements, but they could be used for Unit 2. Essays should be fully developed not necessarily in terms of length but in ideas. The key word in writing about “*linguistic and structural devices*” is “*evaluation*”. Simply feature spotting is not enough, for instance pointing out a simile or an example of alliteration. Candidates need to think and write about the effect of the use of distinctive features.

Task setting is critical. The topic needs to encourage the candidate’s personal reading of the text, and to create the potential for detailed study and for discussion of language. A task which is phrased

“Write about the character of Swami in ‘A Hero’ ”

is likely to produce some very boring, formulaic essays and it is not clear where discussion of language would fit in. With a little rephrasing the question could be made both personal and include an opportunity for some consideration of the way the story is written

“Write about what you have found interesting about R.K.Narayan’s presentation of Swami in ‘A Hero’ .”

Now the key words are ‘*you*’, ‘*interesting*’ and ‘*presentation*’.

Teacher guidance could be given about aspects of the story to be considered in the essay, and there is also potential for small or large group discussion about it, but the topic now crucially requires a personal response and some interpretative thinking on *presentation*. This should naturally include the writer’s use of language. The quality of the resultant essay will largely depend on the degree to which the candidate is able to develop (and of course sustain) an individual approach to the topic. Another good example of a task on this story is given in the specification “*How is suspense created in ‘A Hero’?*”

Examples of tasks

- *The central female characters in ‘King Schahriar and his Brother’ and ‘The Necklace’ are both faced with situations of their own making which threaten to engulf them. Compare and contrast the strengths and weaknesses of their characters as they are presented in the stories.*
- *Wilfred Owen aimed to convey ‘the pity of war’ in his poetry. How does he try to do this in ‘Dulce et Decorum Est’?*

Further examples of assignments are given in the specification and in the subject-specific section of this guide.

Unit 2

Unit 2 requires a piece of personal/imaginative writing.

This unit will be assessed solely by the writing criteria. The work must address all the writing assessment objectives, but two triplet sets are specified as alternatives, 'explore, imagine, entertain' and 'argue, persuade, advise'.

It is enough for a task to focus on one of the verbs within a triplet, though this would not necessarily be exclusive. For instance, a piece which addresses 'imagine' is likely also to 'entertain', and as already indicated, 'argue' and 'persuade' are often closely linked.

This is the specification component where candidates have most freedom. As far as the first triplet is concerned, any form of creative writing is possible: narrative, description, media scripts, diaries, travel writing – the possibilities are infinite. The task may be individual and original, or it may be an imaginative extension or empathetic response to one of the texts in the English Language Anthology. Often, the best work has been based on the candidate's own experiences, particularly those tasks which deal with a crisis of some kind, whether light-hearted or deeply serious. Task-setting needs to bear this in mind. It is possible to approach it on a class basis, but there should be potential built into the topic to allow for individual approaches.

The second set of triplets, *argue, persuade, advise*, invites a similarly wide range of possibilities, including discursive essays, scripts for speeches, advertisement copy, pamphlets, magazine/newspaper feature articles on a controversial topic and so on. Analytical essays on anthology pieces would **not** be acceptable for Unit 2.

Examples of tasks

- *Write an original story of the kind that Scheherazade might have told to entertain her husband and delay her execution. (entertain, imagine)*
- *Write about a time when you were under pressure and had to make a difficult choice. Make clear exactly what your thoughts and feelings were at the time and how you felt about the results of your decision. (explore, entertain)*
- *"If I ruled the world, I would..." Write a feature magazine with a family readership beginning with these words. (argue, entertain)*
- *Write the script for a speech to be delivered to your class with the aim of persuading them to your point of view on a controversial topic. (persuade)*

Assessment and standardisation of coursework

Assessment is covered on pages 15 and 16 of the specification. All the grids provide a hierarchy of attainment. Teachers must use their professional judgement to place the work in the band which fits most closely. With written coursework, it is best first to spread all the candidates' folders out on a suitable surface in a rough rank order. Then, starting at either end of the ability range, place them in mark bands. When this process is completed, fine-tune the marks using the grids to reach the final total.

Unit 1 should be marked for Reading, using the grid on page 22 of the specification. Unit 2 should be marked for Writing, using the information and grids on pages 23-25. Both units are marked out of 40. The Writing mark is made up of two marks, a mark out of 27 based on Assessment Objectives (i), and (ii); and a mark out of 13, relating to punctuation, spelling and grammar Assessment Objective (iii).

The two marks – one for Unit 1 Reading, the other for Unit 2 Writing – are added together to reach an overall mark out of 80. This total is then divided by two to reach a final coursework mark, which is out of 40. This overall mark may be adjusted when the coursework is reviewed.

If there is more than one teacher in the centre, an internal moderation procedure needs to be established, and one teacher – the teacher-moderator* – must be ultimately responsible for the final marks. Various approaches to internal moderation are possible. The teacher-moderator can sample folders from each teaching group; folders can be marked by one or more teachers; or a consensus on marks can be reached by discussion.

The external moderation procedure is rigorous and is based on a sample of the centre's folders which Edexcel International will request. Centres must also submit coursework with the best and worst marks from the centre as a whole. Full details of coursework procedures will be sent to participating centres.

** The teacher-moderator is the teacher chosen by the centre to take responsibility for internal moderation of coursework.*

Speaking and listening

This section needs to be read in conjunction with pages 13 to 17 of the specification. Further guidance on speaking and listening is given in the subject-specific section of this guide.

Assessment Objectives

The Assessment Objectives are straightforward but **AO1(ii)** requires candidates to “**use Standard English appropriately**”. The following definition should provide some help in clarifying this challenging area.

Standard English is the variety of the English language normally used in writing, especially printing. It is associated with the education system in all the English-speaking countries of the world, and is therefore spoken by those who are often referred to as "educated people"; and is taught to learners to whom English is not their first language. It can be distinguished from other varieties of English, principally in terms of grammar and vocabulary, but not in terms of pronunciation, since Standard English is spoken in many different accents around the world. It is by no means identical with 'formal' English, since colloquialisms and slang are part of it.

For examination purposes, candidates will be expected to use Standard English – local dialect and idioms will be unacceptable if the communication of clear meaning to other (i.e. outside) speakers of English is impeded – and candidates will need to speak it with an accent that also does not impede communication with outside speakers of English, whether as a first or an additional language.

Formal and informal contexts

'Informal contexts' include tasks and situations where students are talking to each other, for instance in small or large group-discussion work, or pair work, where two students may be analysing a poem together. Conversational and colloquial expression is naturally acceptable here. 'Formal contexts' usually require more careful consideration of register, reflecting the purpose and audience. A speech in a debate, for instance, will benefit from attention to rhetoric; a talk to the class and teacher on a hobby will need to take into account the public context and appropriate terminology.

The Speaking and listening 'triplets'

All tasks will need to target one set of the triplet verbs.

The first set, *explain, describe, narrate*, mainly provides opportunities for individual talk, as follows

Explain

- make something comprehensible by giving a clear and detailed account of a situation, problem or sequence of events or actions
- give a justification or rationale for one's own actions and words, or those of another person.

Examples

Give a talk to the class explaining either (i) the rules of a game or (ii) the technicalities of a hobby or (iii) how a new piece of computer equipment works.

Role-play: Firstly, a student who is justifying his behaviour in a situation where he has broken the rules and secondly, a teacher who is explaining the actions he or she intends to take in response to this.

Describe

- give the listener(s) an account or representation of a place, a person or an event.

Examples

Give a description of a memorable event as though you were reporting it for a radio station.

Describe to a group of tourists or travellers, who are in your area for a day, a number of places they could visit, so that they can make an informed choice of itinerary.

Narrate

- tell the story of an actual event, experience or incident
- tell a fictional story, as a narrator or as a character in it.

Examples

Give an account to a friend of a memorable episode from childhood.

Take the role of a character in a short story and recount what happens from your point of view (e.g. the father in R.K.Narayan's short story 'A Hero'), or create your own character and give a monologue telling your story.

The second set of triplets, *discuss, argue, persuade*, is mainly associated with group work.

Discuss

- speak together purposefully about something which may, for example, involve making a decision or clarifying an approach or viewpoint or preparing for a specified outcome
- exchange ideas and opinions.

Argue

- present reasons in support or opposition to a course of action or an opinion
- attempt to prove or disprove that an assertion is true
- express, develop and justify a point of view about issues, events, behaviour, attitudes, values, etc. by the use of logical or rational exposition.

Persuade

- influence listener(s) to accept a point of view on a given topic or argument, or engage in particular practical actions, by the use of emotive and/or logical appeal
- influence a person to behave in a certain way or accept particular beliefs.

Examples

Discuss the pros and cons of various charities before deciding which one to make a contribution to.

Exchange views, in a small group of four or five, on a controversial question e.g. Should the production of genetically modified crops be stopped?

In a role-play exercise, represent a body of opinion within a committee of students, which should have representatives of other points of view on it, arguing the case for a particular line of action and persuading others to agree. A possible topic might be school uniform or a proposal to change the school rules on mobile phones.

Assessment and Standardisation of Speaking and listening

Two tasks, drawing on each candidate's best work throughout the course, should be entered on the coursework frontsheet. Initially these tasks, the first for an individual talk and the second for group work, will have been marked out of 40. To arrive at the final mark, which is also out of 40, these two marks should be added together and divided by 2.

Teachers must assess speaking and listening using the marking grid on pages 18-21 of the specification. For each task, teachers should first make a broad judgement by using the general criteria. This should be further refined by reference to the specific criteria, column 1 for the individual talk, and column 2 for group work. As with written coursework, teachers should work on a 'best fit' basis, as student attainment may be uneven.

Because oral work, of its very nature, is ephemeral, it is vital that teachers make clear records of each task. Initial notes on attainment are likely to be made as the candidate speaks, so they will be informal.

These notes should be retained, but after the activity is finished, a formal record needs to be made of the task, date and mark awarded. The frontsheet in the specification also has a space for a summative comment on the candidate's overall level of achievement. Whilst this should reflect the general criteria in the marking grid, the comment should also highlight the individualising aspects of the candidate's work in speaking and listening, which merit the mark awarded.

In centres with more than one teacher, an internal moderation procedure will need to be established. This can be done in a variety of ways, for instance by the teacher in charge of speaking and listening in the centre visiting other teachers' classrooms, during an oral activity, and vetting the marking, or by paired marking. Edexcel International intends to produce a videotape exemplifying tasks and providing benchmarks for assessment.

Note that centres are **not** expected to produce either video or audio tapes of their candidates' performances. External moderation will take place by means of a statistical analysis of speaking and listening marks in relation to other components of the course.

Speaking is **not** reading a text aloud or reading from a script, nor is it recitation; listening is **not** passive. Group discussion should occasion spontaneous talk, not rehearsed contributions. Individual talks may be thoroughly prepared (not learnt by heart) but the actual delivery should depend on brief prompting notes, not a script.

Subject-specific information

Speaking and listening

As always with oral work, there is a need for a flexible approach to assessment opportunities and teachers should use their own judgement as to how best to allow their candidates to succeed.

Unit 1: Individual talk

'Individual' implies a solo effort of some kind, a contribution in which the listeners' attention is centred on the candidate and in which the work is personally created. However, it does not necessarily mean that the material is entirely self-generated, provided that the contribution itself is self-contained. For instance, it might be an outcome from group work, typically when a candidate is given the role of representative, with the task of reporting back the findings of a smaller group discussion to a larger group. This would entail not just reading notes out but structure, development and attention to appropriate register for task and audience.

For any talk to merit inclusion in this category it would need to be sustained and a contribution of some significance. This should not necessarily be defined by time but by key features like the depth of detail or the extent to which ideas are expanded. A task should have a natural end rather than an arbitrary time limit. It need not be uninterrupted, but could be facilitated by questions or by comments. It does not need to be a set piece; it could be a developed personal contribution to group work. The individual candidate, however, must for a period of time be the centre of the listeners' attention.

The second paragraph in the General Criteria column provides the key descriptor for this; a hierarchy of skills is presented from merely showing 'a limited awareness of the listeners' for a grade G, through to 'managing listeners' attention through sophisticated styles of delivery' for grade A*. Also the nature of the audience is important; the Grade C descriptor refers to the need 'to adapt to different audiences'; thus a mix of formal and informal contexts for a talk might provide opportunities for candidates to enhance attainment.

An individual talk should be used to fulfil the first column of triplets, headed 'explain, describe, narrate'. The first bullet point in each band of this column refers to the quality of the language used. An ability to deal with questions and/or interruptions could be a key discriminator, so the final bullet point, which relates to this, might be especially helpful. The nature of the subject matter will also help to define achievement, especially to access grade B - which requires 'challenging subject matter' (column B) - and higher grades.

If the purpose of the talk is to explain a case or a viewpoint to an audience then the second column of specific criteria, headed 'discuss, argue, persuade' could be brought

in as a secondary help to define further the level of attainment. Hence a grade F requires simply the expression of 'a point of view' with occasional use of emphatic language; grade C requires a candidate whose expression is fluent enough 'to promote a point of view'; a grade A performance would need assurance and the presentation of a complex viewpoint.

Typical tasks might include some of the following

- A talk on an area of interest - the more challenging the topic, the more likely the candidate is to access the higher grades. So a talk on a personal hobby might be less demanding than developing an idea. This might involve an informal context e.g. explaining to a friend the pros and cons of a new mobile phone, or a formal context e.g. explaining the benefits of a GCSE course to prospective students and their parents at an open evening. This could be extended to very demanding contexts, for instance giving a presentation as part of a school assembly or delivering a speech for a public-speaking competition.
- Group representative roles in group work, which require reporting back to the class. This might involve presenting the views of the group after a discussion, possibly involving problem solving or summarising the ideas of the group.
- Main speeches in debates. These might be relatively brief in terms of time - a matter of a few minutes - but such speeches are very significant in the context of the task.

Examples of possible debating motions

- this house believes that living in the country is better than living in town
- this house believes that mobile phones should be banned from schools.

The most successful topics are often those linked to issues of current interest.

- An individual presentation e.g. giving a review (of a film, book, sporting event or musical event, etc.) to the rest of the class or as part of a simulated radio/TV programme.
- Explanations of specific process - for instance the rules of a game, or the route of a journey. These more concrete tasks may be helpful for candidates who lack confidence or specific interests.
- A talk based on a controversial subject would allow more able candidates to explain and present a strong point of view, thus providing an access to the higher grades, whereas explaining the pros and cons of some aspect of life near to their own experience would benefit weaker candidates.

Unit 2: Group work

Group work shifts the focus of assessment from the solo performance to group interaction. Whilst the expression of a personal viewpoint is important in group work, its effectiveness will need to be gauged in the context of its impact and influence on the group and on the development of the discussion, or the task's purpose. Thus many skills are involved, including the ability to discuss, to debate, argue a case, negotiate and to work for a consensus view or solution. Being given a role as co-ordinator or chair for the group may stretch able candidates, but it is also possible to attain high marks without taking on a supervisory role.

The word 'group' should be interpreted broadly; its size could range from two to any number of candidates. Pair work can be very successful - for instance in poetry analysis - but the larger the group becomes, the more difficult it becomes to structure or manage the task, and the easier it is for less confident candidates to contribute little or nothing. Whilst there is no ideal number, groups of four or five candidates provide a forum for everyone to contribute. The composition of the group is also vital; teachers will need to take into account social and academic factors to ensure that each group gels, and also to maximise the opportunities for all group members to make a contribution and provide genuine assessment opportunities.

For assessment purposes, the third paragraph of the General Criteria provides the key descriptor, and (as with individual contributions) there is a hierarchy of skills, relating to the ability to engage both with the purpose of the task and with other members of the group. At grade G level, candidates 'listen and make some contribution to discussion'; for a grade C, fuller participation is expected and more 'significant contributions', whilst at grade A candidates are expected to show an ability to 'use different ways to initiate, develop and shape discussion'.

The second of the Specific Criteria columns headed 'discuss, argue, persuade', provides the key definers for this kind of work, but again it may be useful to look across at the other column for subsidiary help, if one of the bullet points becomes appropriate. In the second column, there are three bullet points in the box for each grade, the first providing gradations in levels of contribution, ranging from the 'occasional' (grade G) to the 'dynamic and influential' (grade A*). The grade B descriptor's reference to the management of collaborative tasks provides a useful benchmark; an ability to do this competently is a good indicator of higher order skills. Similarly a grade A candidate should be able to both 'initiate' and 'sustain' discussion.

The second bullet point relates to the degree and effectiveness of the candidate's engagement with what is being discussed. At grade G level the candidate merely responds generally, whilst at C grade he or she engages 'with others' ideas, recognising obvious assumptions and biases'. At grade A the response is required to be even more pro-active in its persuasiveness.

The third bullet point relates in the main to the quality and forcefulness of the expression. A key distinction in this respect is made at the C/D borderline; a grade D

candidate should be able to use language ‘effectively to convey opinion’, whereas the grade C candidate’s command will give him or her the confidence to ‘promote’ a point of view.

Typical tasks might include some of the following

- Problem-solving activities which encourage the group to explore different options and negotiate an outcome. This might involve work based on brainstorming ideas on a character or a theme in a literature text, or tasks which require a definite outcome and decision. For instance, what should be done with a sum of money raised for charity, or to resolve a school-based problem (What practical steps can be taken to improve the litter situation in the school?). This activity also provides an opportunity for individual reporting back to the class or teacher by the group spokesperson. An example is given at the end of this section.
- Discussions which require a group to prepare a presentation or report back to a third party may also be suitable, as they involve negotiation to achieve a specific outcome. For instance, a group might be asked to look at the presentation of a character or theme in an Anthology text and report back the findings to the whole class. Or a group might be asked to draw up a programme of advice for new members of the school. Topics for consideration might include, tips for time management and dealing with homework; school rules and uniform; extra curricular activities; coping with examination pressures; balancing academic work and leisure.
- Small-group discussions can be effective but require careful management. Ideally you need four or five students to a group to ensure the flow of discussion. The aim is that the discussion should be as spontaneous as possible. The topic needs to be fairly controversial and one that teenagers can relate to. Stimulus material is needed to provide a basis for ideas and a framework of questions to structure the discussion. One of the group needs to act as a chair or enabler; this student should be issued with the question sheet and be asked to try to keep the discussion going by using it and also his or her own ideas too. The group ideally should face each other, so that they interact with each other and not the assessor. The stimulus material should be removed so that the discussion is spontaneous. A target time of 12 minutes is about right, though this could be extended. Further outcomes could be a report by the chair of the group’s ideas, or a formal classroom debate on the subject. An example is given at the end of this section.
- Pair work. Working through the medium of a worksheet on a poem to explore the meaning, purpose, style and success of the chosen text.
- Class discussion, perhaps following a formal classroom debate. A debate will provide obvious opportunities for addressing the Individual Talk requirement, but sometimes this will develop into a spontaneous discussion where there will be opportunities for candidates to make ‘useful contributions’ (grade E) and ‘make an impact...through sensitive listening and by challenging and constructive contributions’ (grade B).

It is important, when assessing tasks with a component which requires reporting back, to distinguish between the discussion, which is Group Work, and the presentation by the group’s representative, which should be considered as an Individual Talk.

Sample tasks

Task 1: Small group problem-solving

The following is an example of a task that could provide opportunities for assessment of both group work and individual talk.

You will need groups of 5 candidates, one of whom will act as the chair.

The situation

The class has raised a small but significant amount of money to give to **one** charity. The group's task is to decide which one it should be.

The chair's task is to steer the group to a consensus view (if this is possible) and make the final decision. The four other members of the group should **each** choose a **different** charity to represent; the role of each is to argue the case to the others for giving the money to his or her charity.

Structure it like this.

1. The chair asks each committee member in turn to present the case for his or her choice of charity. This activity could be preceded by some research into the chosen charity.
2. Each member should speak for about two minutes, arguing the case for his or her choice of charity.
3. When the chair has listened to all the arguments, he or she should make a preliminary choice of charity, giving reasons (again about two minutes).
4. The chair will then ask, "Do you agree?"
5. Presuming the group do not all accept this decision, a discussion follows, in which each member comments on the chair's decision, and the group considers the options fully, before (hopefully) coming to agreement. (Allow ten minutes for this.)
6. The chair brings the discussion to an end. If a consensus has been arrived at, he or she should summarise the reasons for the choice. If consensus is impossible (it usually is!) the chair will need to stop the argument, make a decision and explain clearly the reasons for it to the group.
7. Allowing the chair to present the committee's findings and decision to the rest of the class could extend the task.

The discussion component (5) constitutes Group Work; assess each candidate's contribution using the specific criteria in the 'discuss, argue, persuade' (column 2). The presentations (2,3,6,7) may be assessed as Individual Talk; both columns of triplets may be needed in arriving at a mark.

Task 2: Small group discussion and whole class debate

Introductory stimulus sheet

Clones

Twenty years ago, a famous BBC children's television programme called 'Dr. Who' showed the intrepid Doctor being cloned. What happened was that the Doctor was put into a cabinet with a glass door, some buttons were pushed, and seconds later there was a duplicate Doctor in the adjacent cabinet. The Doctor had been cloned. It's a classic piece of science fiction - but the science fiction is rapidly becoming science fact.

Of course instant duplicate copies of people is still fantasy, but the technique of producing biological copies of people that are **younger** than the original is a real possibility. The first breakthrough in cloning came in 1997 when a team of Scottish scientists astonished the world by announcing that they had successfully cloned an adult sheep. This was the first time that a mammal had been cloned.

In a process called "nuclear transplantation" the scientist took an udder cell of a six-year-old ewe and transplanted the nucleus into an unfertilised egg of a second sheep, from which the original nucleus had been removed. This egg and the new cell were fused with electric pulses and the egg began to divide normally and developed into an embryo. Then it was implanted into a third sheep which gave birth to a lamb, that was the genetically identical twin of the sheep from which the mammary cells were taken. Thus Dolly was born and the only physical difference between her and the first sheep was that Dolly was younger.

A similar method could be used to clone humans, but the process is not as easy as it sounds. It took nearly 300 sheep to produce Dolly. Scientists began by trying to fuse 277 adult cells with an equal number of eggs: this yielded only 29 embryos, which resulted in just 10 pregnant sheep, only one of which successfully gave birth, bringing Dolly into the world. Given these odds, it would take **dozens** of surrogate mothers just to give birth to **one** human clone.

Subsequent animal cloning attempts have had mixed results. A kitten has been cloned, but an attempt to clone an Indian bison - an endangered species - by inserting DNA from an adult bison's skin cells failed when the baby calf died after only two days. Also nobody knows how a clone will age. Dolly was cloned from a six-year-old clone and so the nucleus of all her cells was already six years old when she was born. How this will affect how long she lives is an unanswered question, but it has been reported that she is already suffering from arthritis.

People don't know what to think about cloning. Some take it lightly - one American web site gathered names for a petition to clone Elvis Presley - whilst others take it very seriously. Overall opinions are deeply divided on whether human cloning should go ahead. Some scientists say that cloning offers many benefits, for instance by getting rid of hereditary diseases or helping infertile couples have babies, whilst others think that it should be banned and point to the dangers of creating 'designer babies' or a 'genetic underclass'.

Since the possible developments in cloning raises such questions, it's urgently important that they should be considered **now**. Already an American sect has claimed it cloned two babies, but produced no scientific proof. More seriously, a team led by an Italian doctor has announced its readiness and keenness to start cloning humans.

Acknowledgements to NFER and the Learning Network. Clones.

Questions for Discussion

1. Would you like a clone made of you?
Give your reasons.
2. How do you think cloned children would think about themselves?
3. Do you think human cloning, or research into it, should be forbidden?
Give your reasons.
4. What are the arguments, if any, in favour of human cloning?
5. Do you think animal cloning should be allowed to continue?
Give your reasons.

Formal Debate Topic

“Human cloning, and research into it, should be banned.”

You will need two teams of three speakers, a proposer (or opposer), a seconder and a third speaker, each to speak in turn. The first two speakers should present the case for or against the motion. The next two speakers should develop their side's argument and should aim to deal with points raised by the previous speeches of the other team. These speeches should be significant enough to allow for assessment as individual talks. Then an opportunity should be given to the rest of the class to make a contribution to the debate before a vote is taken.

Task 3: Group work and individual talk assessment

This provides a relatively formal context in which candidates may be assessed for **both** individual talk **and** group work.

Groups of five or six are needed. One member of the group will also need to act as chairperson, or this role can be rotated through the group.

Each candidate should deliver a talk, lasting three to four minutes, on a topic of his or her own choice. Each talk is followed by a discussion (about three minutes) by the whole group of the issues raised by it.

Individual Talk assessments will be based on the candidate's presentation of his or her topic, whilst the Group Work assessment will be based on each candidate's contribution to **all** the discussions.

Whilst this is a very efficient way of addressing the requirements of the specification, there are some dangers. A strict control of time will probably be necessary; the target should be to assess a group of six, in forty-five minutes.

Topics will need to be chosen and presented to stimulate discussion, not questions and answers. Factual talks may constrict the opportunities for discussion and hence for assessment. Also (as in all oral work) candidates must be discouraged from **reading** their speeches. Brief notes are acceptable, but a talk which is basically an essay read aloud cannot easily be assessed for Speaking and Listening.

An advantage of this structure is that it allows candidates to demonstrate higher skills, like taking on the role of chair (the first bullet point of the B grade refers to the management of collaborative tasks), but a disadvantage is that it can be very time-consuming.

Approaches to teaching the Anthology

The following notes are intended to provide some support and framework for the teaching of the London Examinations Anthology. They are not definitive. They should be developed and tailored by teachers to suit their own purposes. **They are not intended to be copied and distributed to students.**

Taking on the World – Ellen MacArthur

Context

This is an extract from Ellen MacArthur's autobiography. It deals with an emergency she faced on the forty-fourth day of the *Vendée Globe* yacht race when she had to replace an essential sail. The passage highlights the enormous physical and psychological challenges in sailing alone in heavy seas near Antarctica. The fact that it is Christmas and that she is female and small – most competitors were large, male and physically strong – makes it even more extraordinary. The 'Mark' referred to in the last paragraph is Mark Turner, a close friend and sailing expert. Note that though MacArthur faces the physical challenge alone, she has the means, by communication technology, to keep in close contact with the rest of the world.

Structure and Form

This is prose autobiography, with a strong narrative element. It is structured in paragraphs following the sequence of time.

Language

Ellen MacArthur, not very surprisingly, considering the nature of her achievements, insisted on writing the book herself, so, unlike many sporting autobiographies, the words are her own and not a 'ghostwriter's'. The style is unaffected and frank and perhaps all the more powerful for being very personal. The challenge may be a superhuman one, but the human being involved seems subject to the same feelings as the rest of us, so much so that you wonder what the motivation is, unless it is the challenge itself.

There is much use of the first person pronoun. Other features of style include

- use of technical language (not overdone) giving a sense of the reality of the situation
- straightforward, direct language; active verbs (*climbed, worked, agonised, streamed*), limited and precise use of adjectives and adverbs; repetitively structured sentences often using a first person construction
- use of words/phrases/clauses that suggest struggle, effort or challenge - *the hardest climb to date; there would be no second climb on this one*
- many conversational features - e.g. contractions (*I'd*), fillers (*odd massive wave*), use of the verb *to get* and words like *thing*, repetition of words within a sentence for emphasis - add immediacy to the writing, though there is some loss of refinement

- syntax begins to break down as the passage reaches its climax; she even breaks into direct speech, as though talking to herself – *not far now, kiddo, come on* – again adding to the sense of urgency and drama; it makes the reader feel present
- occasionally more elaborate phrasing, including comparisons, is used - *as if I was stepping out on to the moon; This is what it must look like to the albatross; I felt like a million dollars* – but most of the writing is uncompromisingly literal – *I couldn't feel my fingers*
- strong focus on words that convey detail – of features and equipment of the boat, including the height of the mast, the weather, the waves – again giving a strong sense of actuality
- similarly direct language is used to detail her feelings - *agonised, exhausted, rallied* – and to convey the physical and psychological effort required – *This was by far the most dangerous part*
- the strongest phrasing, reflected in the use of more complex words, is often linked to moments of potential danger, sometimes suggestive of near panic – *a world over which I had no control; you are a passive observer; the frustration was unreal; no time for complacency now*
- humorous lightening of tone at the end with the reference to Santa.

Questions for students

1. Describe the climb briefly in your own words, making clear what the purpose and problems were.
2. Choose three words or phrases, which you found effective and vivid in the passage in bringing out Ellen MacArthur's thoughts and feelings, and carefully explain your reasons for choosing each one.
3. Choose three words or phrases, which you found effective and vivid in the passage in bringing out the dangers and difficulties she faced, and carefully explain your reasons for choosing each one.
4. Basing your ideas on the passage, what would you need to be a successful competitor in a round-the-world solo race? Think about personal fitness, qualities of character and equipment.
5. Is there anything in the passage that explains why Ellen MacArthur took part in this dangerous race?

Sample Examination Question

Papers 2H/1F, Section B

Reading: How does this passage bring out the thoughts and feelings of Ellen MacArthur as she sails alone in a race around the world?

Writing: Write about an occasion when you were in a difficult situation. Explain how you overcame the problems.

Coursework

Written

Unit 2 Writing: Write a short story involving a challenge, an unexpected hero and a surprising outcome.

Speaking and listening

There are various possible outcomes. For group work, a small or large group discussion on what makes people (especially young people) take risks might be productive. For the individual talk, candidates might be asked to give a talk on a challenging or adventurous activity or decision, in which they were involved. The questions above could be used for pairs discussion or small group discussion. A representative who reports the group's findings back to the class could also be assessed for his/her individual talk. Another possibility is a student emulating Ellen MacArthur by presenting a monologue, based on character in a film, or book, or in a real life situation. The monologue should reveal the character's thoughts and feelings in a challenging situation.

Follow up activity

Visit Ellen MacArthur's website for further background material – www.ellenmacarthur.com – or read her book 'Taking on the World'.

Touching the Void – Joe Simpson

Context

Joe and his climbing partner, Simon Yates, were nearing the end of a climb in the Peruvian Andes, when this terrible accident occurred.

The passage provides a focus on an extreme sport at a life or death moment. It raises many issues. What makes people participate in activities like this? What should one do when faced with a moral dilemma like Simon's? Is self-preservation more important than friendship? Note that, unlike MacArthur, these two are completely on their own.

Structure and form

This extract consists of two pieces of autobiographical prose narrative (perhaps better described as monologues), giving different perspectives on the same event. Relatively short paragraphs follow a sequence of time, but the real demarcations are provided by crucial developments in thought.

Language

Though both accounts are very similar in style, there are significant differences.

Both accounts

- use of first person narrative
- narrative structure, but evaluation and analysis of the significance of what is happening is integrated into the storytelling
- use of direct speech to convey the immediacy of thought - *You've had it, matey. You're dead* - and to bring in other perspectives – *I'm dead. Everyone said it....if there's just two of you a broken ankle could turn into a death sentence.*

Joe's account

- conveys pain (and other feelings) by powerful metaphors – *pain flooded; a fierce burning fire*
- varied sentence structure, varying the pace and reflecting the impact of the moment. Minor sentences used at particularly dramatic moments – *My leg! My leg!*
- strong, direct words, often verbs, used to convey movement, pain etc – *catapulted; screamed; raced; ripped off*
- sometimes uncompromisingly direct to intensify sense of reality – *the impact had driven my lower leg up through the knee joint; we were above 19000 feet....and very much alone*
- words and images that convey thoughts and feelings vividly and frankly, sometimes in a sequence that conveys dramatic changes of mood and thought (paragraph 4 *A wave of nausea...I'm dead*); phrasing becomes abstract and almost vague at times, suggesting trauma *something terrible, something dark with dread; teetering on the edge of (panic).*

Simon's account

- more straightforward language, at least initially, conveying a sequence of mundane events and feelings largely through the verbs/adjectives - *glad, tired, grateful, rested, moved again*
- sudden change in pace/urgency in paragraph three with injection of dynamic words - *sharp tug; the rope lashed me*
- words that relate to logic, contrast with Joe's pained and emotional response – *totally rational, dispassionately; in a way I hoped he would fall.*

Questions for students

1. Summarise briefly in your own words (a) what happened to Joe and (b) what choices face Simon.
2. What words or phrases in Joe's account bring out most vividly (a) the pain he suffers as a result of his injuries and (b) his thoughts and feelings? In each case choose three examples and give reasons for your choice.
3. What words or phrases in Simon's account show most clearly the difficult decision he faces? Explain carefully the reasons for your choices.

4. Compare and contrast the two accounts in
 - (a) use of language
 - (b) perspective and viewpoint
 - (c) attitudes to what has happened.
5. What do you think Simon should do in this situation? Give him your advice.

Sample Examination Question

Papers 2H/1F, Section B

Reading: Compare and contrast the presentation of the events in the two accounts.

You should comment on the following

- similarities and differences in attitude and viewpoint
- similarities and differences in use of language.

Writing: Imagine you have a friend who is interested in taking up mountaineering as a sport.

Write a letter to him **either** encouraging him to continue **or** persuading him to stop.

Coursework

Written

Unit 2 Writing: Think about a real situation, or imagine a fictional one, involving two people who had very different experiences. Write two contrasting first-hand accounts, giving their thoughts and perspectives and, as far as possible, differing in the way they are expressed.

Speaking and listening

The passage is similar to the Ellen MacArthur one, and the same tasks could be used. There are links also with the 'Explorers, or Boys messing About?' newspaper article. A debate on the topic of whether the taxpayer should fund rescues is feasible, as is a small or large group discussion of why young people are attracted to extreme sports. Students could also research extreme sports (there are many websites devoted to them) and give individual presentations on them.

Follow-up activity

The extraordinary sequel to the events in the passage is recounted in Simpson's book 'Touching the Void.' Students might also like to read a follow up book written by Simpson called 'The Beckoning Silence', in which he provides further insights into the world of the mountaineer. This book concludes with a spellbinding account of an attempt on the North Face of the Eiger.

The Road Not Taken – Robert Frost

Context

Robert Frost (1874-1963) was one of the major American poets of the 20th century. His poetry is based mainly on the life and scenery of rural New England, but the setting of this poem could reflect almost any landscape.

This poem is an extended metaphor. There may have been a real road which forked in an autumn wood but it is also an image of the journey through life and the decisions we make often on little or no real knowledge, and which can affect us forever.

Structure and form

The poem has four verses, each of five lines of roughly equal length. The rhyme scheme is regular: the first, third and fourth lines rhyme, and the second and fifth.

Language/comments

- A real road in a wood may have prompted the poem, but its appeal lies in the extended metaphor offered by the fork - which way to go? Which is best? Which decision to make? What to choose? Life is full of such dilemmas, and how we choose will affect our future.
- The poem opens with a simple statement: *'Two roads diverged in a yellow wood'*. He (the *persona* of the poem) is suddenly faced with a choice, and does the 'yellow' refer to an autumn wood or to his *'autumn'* - was the decision one made in his middle age? He finds the decision difficult; he is *'sorry'* not to be able to experience both routes ahead but recognises the impossibility of this for *'one traveller'*. Instead his decision takes time *'Long I stood'* but he can only see so far before the way ahead is obscured by *'undergrowth'*. We none of us can see our future, the experiences which lie ahead of us.
- He looks for something to help him decide, as we all do when faced with a decision, the consequences of which are unknown. He takes the *'other road'*, which is equally *'fair'*, and perhaps it seems more exciting as at first he says it *'wanted wear'*. Does this indicate he made a choice most people might have found more challenging? The last two lines of the second verse however tell us that it did not prove a less usual choice: both were equally used and *'worn'*. His first impression seems to imply that he does not want to make a common choice, he sees himself as not a follower, as more individual than that.
- He begins the third verse by stressing both are unworn - the leaves that lie upon the roads are not *'trodden black'*, so are both choices unusual?
- The exclamation which opens the third line indicates what we all know - it is impossible to go back in life; both we and circumstances change; a choice has its own consequences once we make it. He recognises this - *'way leads on to way'* - and it is difficult both literally and metaphorically to retrace one's steps exactly.
- He anticipates telling the story of his choice *'with a sigh'* which seems to imply regret at this decision but it might be a sigh of relief - it is deliberately ambiguous. He repeats the opening line of the poems omitting only the adjective *'yellow'* which provides a splash of colour in the otherwise plain poem. He ends this line with *'I'* and begins the fifth with *'I'*, perhaps stressing that he alone is responsible both for the decision and its consequences. He has now decided that he **did** make the less

usual choice - his chosen road was '*less travelled by*', and it has also '*made all the difference*'. It is impossible to tell if this difference was for good or ill - again Frost is deliberately ambiguous. We know it affected his life/his journey greatly one way or another. The road not taken is a metaphor for all the opportunities missed in life.

- The language the poet uses is simple and everyday. It is the central image, the extended metaphor which is striking: the fork in the road representing a decision to be made. We can all identify with this.

Questions for students

1. Why was the wood 'yellow'?
2. Why did he choose the second 'road'?
3. What was the difference between the two possible routes? Why did he choose the second one?
4. Why does he doubt 'he should ever come back'?
5. When, and in what circumstances, do you think he will be 'telling this'? Why will he tell it 'with a sigh'?
6. Why has this decision 'made all the difference'?
7. This seems a straightforward poem about choosing a path to continue a country walk. Can you think of any other interpretations?
8. Comment on the effectiveness of Frost's use of poetic features – rhyme, rhythm, verse structure, imagery. How has Frost used these to engage the reader's interest?
9. What meaning or message do you take from the poem?

Examination/Coursework

It is difficult to give examples of examination (Paper 3, Question 1 Reading) or coursework (Unit 1) questions on a single short poem. The Guide gives advice on the kind of questions likely to be set in the *Styles of Question* section.

Unit 2 (Coursework Option – Writing) Topic

- *It was the wrong decision and it affected my whole life*
- *The hardest choices a person can make.*

Speaking and listening

Opportunities for small or large group discussion on the important choices in life: to study or not? To marry? And to whom? What work to do? Where to live? The questions above could also be used as the basis for a pair or small group discussion.

Follow up activity

There are other poems by Robert Frost on similar themes that could be looked up e.g. *Stopping by Woods on a Snowy Evening*, *Meeting and Passing*. You can hear Robert Frost reading this poem (it helps to grasp the rhythm) on www.poets.org, the website of The Academy of American Poets.

A Hero – R. K. Narayan

Context

Rasipuram Krishnaswamy Narayan (1906-2001) was an Indian novelist, who wrote in English. His novels and short stories are largely based on his experiences as a teacher in India and are set in the imaginary Southern Indian town of Malgudi. They depict daily life in the town in rich and often comic detail. 'A Hero' is a typical example of his style of writing.

General

The story is very economically and dynamically told. Ironic humour is central to its impact. It is important for candidates to think about these points, and about how R. K. Narayan engages our interest and shapes our response to the story, through use of language (including dialogue), the structure of the story and so on. There are many examples of stylistic features, but it is less important for candidates to show knowledge of technical terms than to show how these work to further the writer's purposes. A good understanding of the central characters is also essential, and of the themes, which include family relationships, growing up and differing concepts of courage.

Questions for students

1. Read the opening sentence: '*For Swami events took an unexpected turn*'. What is the impact of this sentence on you? How do you think the story will develop?
2. In the argument between Swami and Father (lines 7 to 18), with whom do you agree more? Which words or phrases in this extract are the most important in shaping your response to it?
3. Why does Swami think that the idea that he should sleep in his father's office room is 'a frightful proposition'? How does he try to change the subject? Why does he fail?
4. Swami knows his '*father's tenacity*' (line 27). What does this phrase mean?
5. What does the section from line 29 to 51 tell you about the relationships and tensions in the family? Comment on how Father, Mother, Granny and Swami react to each other in these lines. How does R. K. Narayan make this section humorous?
6. Considering what you have learnt so far in the story, what is your view of Swami's character?
7. The reader is told that Swami '*didn't like the strain of cruelty he saw in his father's nature*'. Looking specifically at the section between lines 50 and 66, do you think his father is presented as cruel or caring?
8. The plot develops to a climax between lines 71 and 100. How does the writer hold the reader's interest in this section? In particular, think about his use of words and sentences; how suspense is sustained; how Swami's fears are brought out; and the use of humour.
9. What do lines 96 to 105 tell us about Swami, his father and the burglar?
10. How does Swami react to the praise he receives? What is your opinion of him and what he did? Which words or phrases in this extract are the most important in shaping your response to him?

11. How does the last section (lines 114 to the end) add to your understanding of Swami and his father and the relationship between the two?
12. Looking back again at the first sentence, and your answer to question 1, how have events and developments turned out to be '*unexpected*' for (a) Swami, (b) Father and (c) you, as reader?

Sample Examination Question

Paper 3 Part 1

How does R. K. Narayan bring out the tensions in the relationship between Father and Swami and to what extent have these been resolved by the end of the story?

You should consider the following points

- their differing views on the newspaper article
- their disagreement about where Swami should sleep
- the influence of Granny
- the impact on the relationship of the incident with the burglar in the office
- the writer's use of language.

Coursework

Written

Unit 1

How does R. K. Narayan make 'A Hero' interesting and amusing for the reader?

Unit 2

Write an account of the incident that might have appeared in the local newspaper.

Write a short story, which develops in an unexpected way, from the viewpoint of a child.

Speaking and listening

The questions above could be used for group discussion with formal reporting back of the group's findings to the rest of the class. Characters in the story could be 'hot seated' to answer questions related to the text, or questions such as 'What makes a good parent?' 'How do you teach a child to be self-reliant?' This approach would provide opportunities for individual talk (*explain, describe, narrate*).

Follow up activity

Research could be undertaken into R. K. Narayan and his novels, especially 'Swami and Friends'. Alternatively some time could be spent looking at other stories which are written from a child's perspective. Graham Greene, who was an influential friend of R. K. Narayan, wrote several, including 'The Destructors'. Saki's 'The Lumber Room' and/or 'Sredni Vashtar' have central boy characters who are comparable to Swami.

Support and training

Training

A programme of INSET courses covering various aspects of the specifications and assessment will be arranged by London Examinations on a regular basis. Full details may be obtained from

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