

# ENGLISH

LITERATURE  
LANGUAGE



# English qualifications and assessment objectives

There are two qualifications available in English- English Language and English Literature. We follow the AQA exam board.

All texts in the examination will be unseen.

## Paper 1: Explorations in Creative Reading and Writing

### What's assessed

#### Section A: Reading

- one literature fiction text

#### Section B: Writing

- descriptive or narrative writing

### Assessed

- written exam: 1 hour 45 minutes
- 80 marks
- 50% of GCSE

### Questions

#### Reading (40 marks) (25%)– one single text

- 1 short form question (1 x 4 marks)
- 2 longer form questions (2 x 8 marks)
- 1 extended question (1 x 20 marks)

#### Writing (40 marks) (25%)

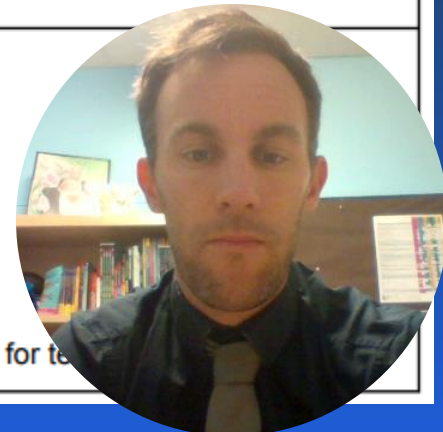
- 1 extended writing question (24 marks for content, 16 marks for technical accuracy)



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Paper 2: Writers' Viewpoints and Perspectives
<p><b>What's assessed</b></p> <p><b>Section A: Reading</b></p> <ul style="list-style-type: none"><li>• one non-fiction text and one literary non-fiction text</li></ul> <p><b>Section B: Writing</b></p> <ul style="list-style-type: none"><li>• writing to present a viewpoint</li></ul>
<p><b>Assessed</b></p> <ul style="list-style-type: none"><li>• written exam: 1 hour 45 minutes</li><li>• 80 marks</li><li>• 50% of GCSE</li></ul>
<p><b>Questions</b></p> <p><b>Reading (40 marks) (25%)</b> – two linked texts</p> <ul style="list-style-type: none"><li>• 1 short form question (1 x 4 marks)</li><li>• 2 longer form questions (1 x 8, 1 x 12 marks)</li><li>• 1 extended question (1 x 16 marks)</li></ul> <p><b>Writing (40 marks) (25%)</b></p> <ul style="list-style-type: none"><li>• 1 extended writing question (24 marks for content, 16 marks for te</li></ul>



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## Non-examination Assessment: Spoken Language

### What's assessed

(AO7–AO9)

- presenting
- responding to questions and feedback
- use of Standard English

### Assessed

- teacher set throughout course
- marked by teacher
- separate endorsement (0% weighting of GCSE)



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## 4.5 Assessment objectives

Assessment objectives (AOs) are set by Ofqual and are the same across all GCSE English Language specifications and all exam boards.

The exams and Spoken Language endorsement will measure how students have achieved the following assessment objectives.

- AO1:
  - identify and interpret explicit and implicit information and ideas
  - select and synthesise evidence from different texts
- AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views
- AO3: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts
- AO4: Evaluate texts critically and support this with appropriate textual references
- AO5: Communicate clearly, effectively and imaginatively, selecting and adapting tone and register for different forms, purposes and audiences. Organise information and using structural and grammatical features to support coherence and cohesion of text
- AO6: Candidates must use a range of vocabulary and sentence structures for clarity and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)



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There are two qualifications available in English- English Language and English Literature.

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It is 1936, in the popular seaside resort of Brighton on a Bank Holiday<sup>1</sup>. Hale, playing the part of Koley Kibber, works for The Daily Messenger newspaper giving out cards for prizes to the holiday crowd. But he has something else on his mind.

## BRIGHTON ROCK

HALE knew, before he had been in Brighton three hours, that they meant to murder him. With his inky fingers and his bitten nails, his manner cynical and nervous, anybody could tell he didn't belong - belong to the early summer sun, the cool Whitsun<sup>2</sup> wind off the sea, the holiday crowd.

5 They came in by train from Victoria every five minutes, rocked down Queen's Road standing on the tops of the little local trams, stepped off in bewildered multitudes into fresh and glittering air: the new silver paint sparkled on the piers, the cream houses ran away into the west like a pale Victorian water-colour; a race in miniature motors, a band playing, flower gardens in bloom below the front, an aeroplane advertising something for the health in pale vanishing clouds across the sky.

10 It had seemed quite easy to Hale to be lost in Brighton. Fifty thousand people besides himself were down for the day, and for quite a while he gave himself up to the good day, drinking gins and tonics whenever his programme allowed. For he had to stick closely to a programme: from ten till eleven Queen's Road and Castle Square, from eleven till twelve the Aquarium and Palace Pier, twelve till one the front between the Old Ship and West Pier, back for lunch between one and two in any restaurant he chose round the Castle Square, and after that he had to make his way all down the parade to West Pier and then to the station by the Hove streets.

15 Advertised on every Messenger poster: "Koley Kibber in Brighton today". In his pocket he had a packet of cards to distribute in hidden places along his route: those who found them would receive ten shillings from the Messenger, but the big prize was reserved for who-ever challenged Hale in the proper form of words and with a copy of the Messenger in his hand: "You are Mr. Koley Kibber. I claim the Daily Messenger prize."

20 This was Hale's job to keep doing his duty until a challenger released him, in every seaside town in turn: yesterday Southend, today Brighton, tomorrow -

25 He drank his gin and tonic hastily as a clock struck eleven, and moved out of Castle Square. Koley Kibber always played fair, always wore the same kind of hat as in the photograph the Messenger printed, was always on time. Yesterday in Southend he had been unchallenged: the paper liked to save its guineas<sup>3</sup> occasionally but not too often. It was his duty today to be spotted and it was his inclination too. There were reasons why he didn't feel too safe in Brighton, even in a Whitsun crowd.

30 He leant against the rail near the Palace Pier and showed his face to the crowd as it uncoiled endlessly past him, like a twisted piece of wire, two by two, each with an air of sober and determined gaiety. They had stood all the way from Victoria in crowded carriages, they would have to wait in queues for lunch, at midnight half asleep they would rock back in trains an hour late to the cramped streets and the closed pubs and the weary walk home. With immense labour and immense patience they extricated from the long day the grain of pleasure: this sun, this music, the rattle of the miniature cars, the ghost train diving between the grinning skeletons under the Aquarium promenade, the sticks of Brighton rock, the paper sailors caps.

35 Nobody paid any attention to Hale; no one seemed to be carrying a Messenger. He deposited one of his cards carefully on the top of a little basket and moved on, with his bitten nails and his inky fingers, alone.

<sup>1</sup> Bank Holiday - an official holiday when banks and most offices are closed.

<sup>2</sup> Whitsun - A Christian festival on the seventh Sunday after Easter

<sup>3</sup> Guineas - A guinea is an old form of currency equivalent to just over £1

## Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

0 5

Your school or college is asking students to contribute some creative writing for its website.

Either:

Write a description suggested by this picture:



Or:

Describe an occasion when you felt your thoughts and feelings you had at that



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Paper 1: Shakespeare and the 19th-century novel	+	Paper 2: Modern texts and poetry
<b>What's assessed</b> <ul style="list-style-type: none"><li>• <a href="#">Shakespeare</a></li><li>• <a href="#">The 19th-century novel</a></li></ul>		<b>What's assessed</b> <ul style="list-style-type: none"><li>• <a href="#">Modern texts</a></li><li>• <a href="#">Poetry</a></li><li>• <a href="#">Unseen poetry</a></li></ul>
<b>How it's assessed</b> <ul style="list-style-type: none"><li>• written exam: 1 hour 45 minutes</li><li>• 64 marks</li><li>• 40% of GCSE</li></ul>		<b>How it's assessed</b> <ul style="list-style-type: none"><li>• written exam: 2 hour 15 minutes</li><li>• 96 marks</li><li>• 60% of GCSE</li></ul>
<b>Questions</b> <p><b>Section A Shakespeare:</b> students will answer one question on their play of choice. They will be required to write in detail about an extract from the play and then to write about the play as a whole.</p> <p><b>Section B The 19th-century novel:</b> students will answer one question on their novel of choice. They will be required to write in detail about an extract from the novel and then to write about the novel as a whole.</p>		<b>Questions</b> <p><b>Section A Modern texts:</b> students will answer one essay question from a choice of two on either their studied modern prose or drama.</p> <p><b>Section B Poetry:</b> students will answer a comparative question on one poem printed on the paper and one chosen from their chosen anthology cluster.</p> <p><b>Section C Unseen poetry:</b> Students will answer one question on one unseen poem and one question comparing this poem with a second unseen poem.</p>



# English qualifications and assessment objectives

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Assessment objectives (AOs) are set by Ofqual and are the same across all GCSE English Literature specifications and all exam boards.

The exams will measure how students have achieved the following assessment objectives.

- AO1: Read, understand and respond to texts. Students should be able to:
  - maintain a critical style and develop an informed personal response
  - use textual references, including quotations, to support and illustrate interpretations.
- AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
- AO3: Show understanding of the relationships between texts and the contexts in which they were written.
- AO4: Use a range of vocabulary and sentence structures for clarity, purpose and style, and accurate spelling and punctuation.





# English qualifications and assessment objectives

There are two qualifications available in English- English Language and English Literature. We follow the AQA exam board.

Assessment objectives (AOs) are set by OfC specifications and all exam boards.

The exams will measure how students have

- AO1: Read, understand and respond to texts
  - maintain a critical style and develop a personal response
  - use textual references, including quotations
- AO2: Analyse the language, form and structure using relevant subject terminology where appropriate
- AO3: Show understanding of the relationship between texts and the contexts in which they were written.
- AO4: Use a range of vocabulary and sentence structures, and accurate spelling and punctuation.

## \*The 19<sup>th</sup>-Century Novel

You are advised to spend about 50 minutes on this section.

Robert Louis Stevenson: *The Strange Case of Dr Jekyll and Mr Hyde*

Read the following extract from Chapter 1 of *The Strange Case of Dr Jekyll and Mr Hyde* and then answer the question that follows.

In this extract, the reader is introduced to the character of Mr Utterson.

MR. UTTERSON the lawyer was a man of a rugged countenance, that was never lighted by a smile; cold, scanty and embarrassed in discourse; backward in sentiment; lean, long, dusty, dreary, and yet somehow lovable. At friendly meetings, and when the wine was to his taste, something eminently human beamed from his eye, something indeed which never found its way into his talk, but which spoke not only in these silent symbols of the after-dinner face, but more often and loudly in the acts of his life. He was austere with himself; drank gin when he was alone, to mortify a taste for vintages; and though he enjoyed the theatre, had not crossed the doors of one for twenty years. But he had an approved tolerance for others; sometimes wounding, almost with envy, at the high pressure of spirits involved in their misdeeds; and in any extremity inclined to help rather than to reprove. "I incline to Cain's heresy," he used to say quaintly: "I let my brother go to the devil in his own way." In this character, it was frequently his fortune to be the last reputable acquaintance and the last good influence in the lives of down-going men. And to such as these, so long as they came about his chambers, he never marked a shade of change in his demeanour. No doubt the feat was easy to Mr. Utterson; for he was undemonstrative at the best, and even his friendship seemed to be founded in a similar catholicity of good-nature. It is the mark of a modest man to accept his friendly circle ready-made from the hands of opportunity; and that was the lawyer's way. His friends were those of his own blood or those whom he had known the longest; his affections, like ivy, were the growth of time, they implied no aptness in

1. Starting with this extract, what are some of the different ideas Stevenson presents about Mr Utterson?

Write about:

- how Stevenson presents Mr Utterson in this extract;
- how Stevenson presents, develops and uses the character of Mr Utterson in the novel as a whole.

[30 marks]

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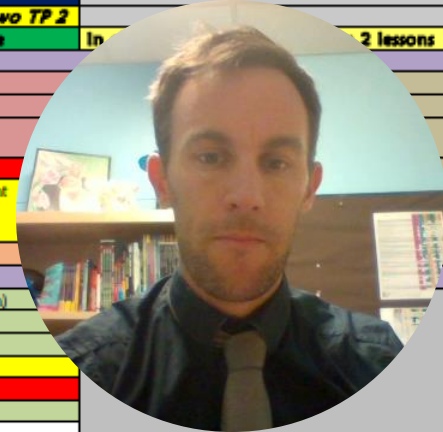


# WHAT ARE WE DOING?

- Alternating study between Language and Literature;
- 2x Language practice papers in year 10 PLUS mocks;
- 1x Language practice paper in year 11 PLUS mocks, plus IL;
- End of unit assessments for Creative Writing and Literary Study units;
- 1x open revision session per week.

–KS 4 Curriculum Assessment Overview 2023-24

	Date	Week	Yr 10	Year 11
1	1/9 F		Paper One Module Creative Module	Anthology Poetry Unseen Poetry
2	4/9	A		
3	11/9	B		
4	18/9	A		<b>Lang Paper 1</b> 2 lessons <b>Nov 2017 Alice TP 0.5</b>
5	25/9	B		
6	2/10	A	TP 0.5 Dept. deadline	
7	9/10	B	Creative Module Assessment 2.5 lessons <b>Paper One May 2017 exam TP 1</b>	<b>Poetry Module Assessment</b> one lesson; open book
8	16/10	A		
9	6/11	B	<b>Shakespeare</b>	Mock Revision
10	13/11	A		<b>11 Mocks</b> <b>June 2023 Language Paper 2</b> <b>Literature – Paper tbc</b> <b>TP 1</b>
11	20/11	B		
12	27/11	A		Novel 2 - Modern Text
13	4/12	B	TP 1 Dept. deadline	
14	11/12	A	<b>Shared group Language Paper One TP</b> Shakespeare Module Assessment – one lesson; open book	
15	2/1 No M	B	Paper Two Module Viewpoint Module	
16	8/1	A		
17	15/1	B		
18	22/1	A	TP 1.5 Dept. deadline	
19	29/1	B		
20	5/2	A		<b>Literature Module Assessment TP 2</b> one lesson; open book
21	19/2	B		
22	26/2	A		
23	4/3	B	Viewpoint Writing Module Assessment 2.5 lessons: <b>Paper Two May 2017 TP 2</b>	<b>In class Language Paper One x 2 lessons</b>
24	11/3	A	TP 2 Dept. deadline <b>Spoken Language Orals</b>	
25	18/3	B	<b>Shared group Language Paper Two TP 2</b>	
26	25/3	A	<b>Year 10 Work Experience</b>	<b>In class Language Paper One x 2 lessons</b>
27	15/4	B	<b>19<sup>th</sup> Century Module</b>	
28	22/4	A		
29	29/4	B		
30	6/5	A	TP 2.5 Dept. deadline	
31	13/5	B	19 <sup>th</sup> Century Novel Assessment one lesson; open book TP3	
32	20/5	A		
33	3/6	B	Poetry (Anthology / Unseen)	
34	10/6	A		
35	17/6	B		
36	24/6	A	<b>Year 10 Exams?</b>	
37	1/7	B	TP 3 Dept. deadline	
38	8/7	A		
39	15/7	B		



# WHAT CAN STUDENTS DO?



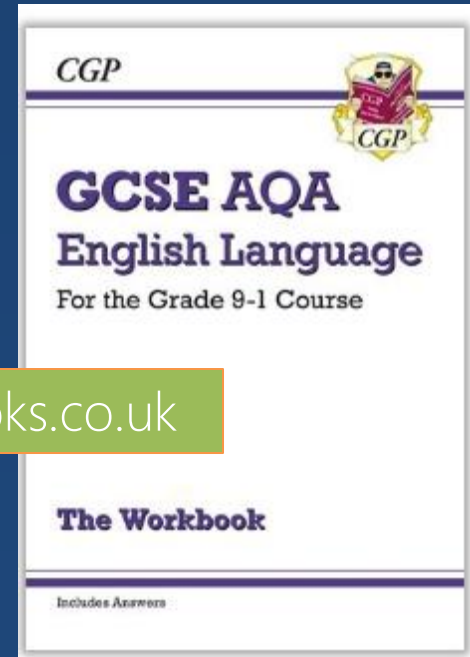
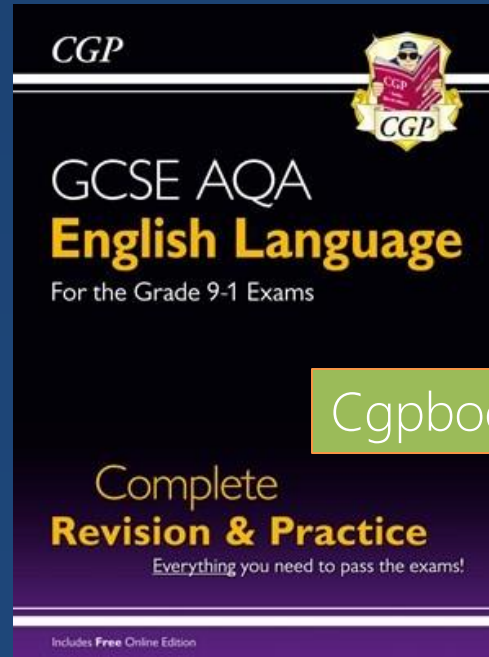
MR BRUFF



Course Hero



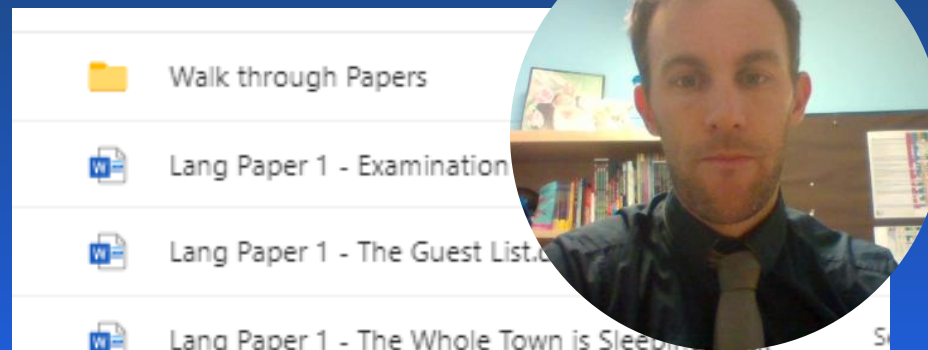
PERINS SCHOOL Revision



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Flash cards  
Mind maps

Posters/Post-its  
Or...



# WHAT CAN YOU DO?

[school@perins.hants.sch.uk](mailto:school@perins.hants.sch.uk)

Ask questions  
Shared reading

