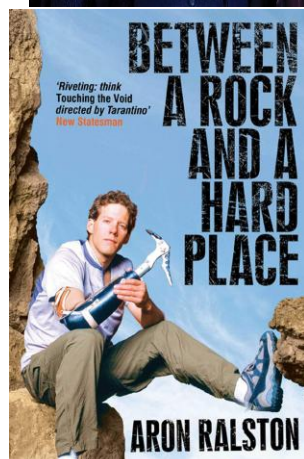
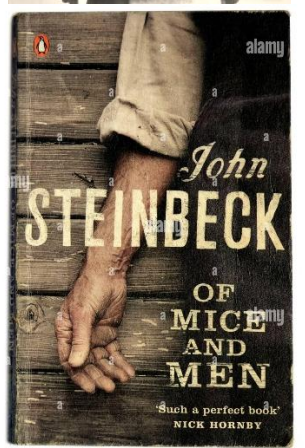


IGCSE Edexcel English Language and English Literature Course guide

'Read at every wait; read at all hours; read within leisure; read within times of labor; read as one goes in; read as one goes out. The task of the educated mind is simply put: read to lead.' Cicero

Name:

Course overview

IGCSE English Language	
Paper 1: <i>Non-fiction and Transactional Writing</i> 2 hours and 15 minutes 90 marks 60% of the total International GCSE	Section A: Reading – a mixture of short and long answer questions to a non-fiction text from Part 1 of the Pearson Edexcel International GCSE English Anthology and one previously unseen extract (45 marks)
	Section B: Transactional Writing – one 45-mark writing task, from a choice of two involving a given audience, form or purpose.
Paper 2: <i>Poetry and Prose Texts and Imaginative Writing</i> 1 hour 30 minutes 60 marks 40% of the total International GCSE	Section A: Reading: one 30-mark essay question on a poetry or prose text from Part 2 of the Pearson Edexcel International GCSE English Anthology.
	Section B: Imaginative Writing – one 30-mark imaginative writing task from a choice of three.
IGCSE English Literature	
Paper 1: <i>Poetry and Modern Prose</i> 2 hours 90 marks 60% of the total International GCSE	Section A: Unseen Poetry: one 20-mark essay question exploring the meaning and effects created in an unseen poem. The poem will be reproduced in the question paper.
	Section B: Anthology Poetry: one 30-mark essay question from a choice of two, comparing two poems from Part 3 of the Pearson Edexcel International GCSE English Anthology
	Section C: Modern Prose: one 40-mark essay question from a choice of two on each of the set texts.
Paper 2: <i>Modern Drama and Literary Heritage</i> 1 hour 30 minutes 60 marks 40% of the total International GCSE	Section A: Modern Drama: one 30-mark essay question from a choice of two on each of the set texts.
	Section B: Literary Heritage Texts: one 30-mark essay question from a choice of two on each of the set texts.

Assessment Objectives

IGCSE English Language				IGCSE English Literature			
Reading	AO1	Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives	15%		AO1	Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement.	30%
	AO2	Understand and analyse how writers use linguistic and structural devices to achieve their effects	20%		AO2	Analyse the language, form and structure used by a writer to create meanings and effects.	40%
	AO3	Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed.	15%		AO3	Explore links and connections between texts.	10%
Writing	AO4	Communicate effectively and imaginatively, adapting form and register of writing for specific purposes and audiences	30%		AO4	Show understanding of the relationships between texts and the contexts in which they were written.	20%
	AO5	Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation	20%				
Speaking and Listening	AO6	Speaking and Listening skills: • Demonstrate presentation skills in a formal setting • Listen and respond appropriately to spoken language, including to questions and feedback to presentations • Use spoken Standard English effectively in speeches and presentations	NA				

Year 10 Autumn Term:

How do contrasting emotions shape human growth and development?

Key concepts: Identity, Transformation, Culture

What will I be studying in this unit?

Unit 1: Poetry from Section 2 of the IGCSE Anthology



Disabled by Wilfred Owen

Disabled powerfully explores the physical and emotional loss of a young soldier wounded in war. Owen's vivid imagery and contrast show the brutal cost of conflict—but also the resilience of a mind forced to confront shattered dreams. It's a moving, thought-provoking poem that leaves a lasting impact.



An Unknown Girl by Moniza Alvi

An Unknown Girl captures a fleeting moment of connection in a bustling Indian market, where a girl henna-paints the speaker's hand. As the memory lingers, it becomes a symbol of identity, belonging, and quiet resilience. This reflective poem shows how even brief encounters can leave lasting emotional imprints.



Out, out by Robert Frost

Out, Out— tells the tragic story of a boy's accidental death while working with a saw. Frost's calm tone and shocking ending highlight the fragility of life and the harshness of adult indifference. It's a gripping, emotional poem that explores sudden loss and the resilience of those forced to move on.



Still I Rise by Maya Angelou

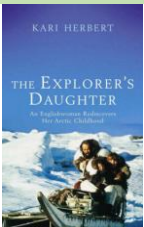
Still I Rise is a bold, empowering poem where Maya Angelou transforms pain and oppression into strength and defiance. Through powerful repetition and uplifting imagery, she shows how resilience can rise above loss, prejudice, and hardship. It's an inspiring anthem of hope, perfect for anyone ready to stand tall.



The Bright Lights of Sarajevo by Tony Harrison

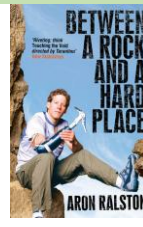
The Bright Lights of Sarajevo contrasts the horrors of war with a tender moment between two young lovers. Amid destruction and fear, hope and humanity shine through. This powerful poem shows how resilience can survive even in the darkest times—making it both heartbreaking and uplifting for modern readers.

Unit 1: Non-fiction from Section 1 of the IGCSE Anthology



The Explorer's Daughter by Kari Herbert

In The Explorer's Daughter, Kari Herbert blends stunning description with personal reflection as she watches Inuit hunters prepare to catch a narwhal. Torn between admiration and concern, she explores the tension between survival and conservation. It's a beautifully written extract that makes you see the Arctic—and its people—through new eyes.



Between a Rock and a Hard Place by Aron Ralston

In Between a Rock and a Hard Place, Aron Ralston recounts the terrifying moment he's trapped alone in a canyon. Facing death, he makes an unthinkable choice to survive. This gripping true story is a powerful testament to human resilience, showing how courage can triumph even in the darkest situations.

Unit 1: Imaginative Writing

In this unit, you will learn how to craft powerful imaginative writing using the structure: Drop, Shift, Zoom in, Zoom out. You will explore each stage through strong examples, before experimenting with your own ideas and developing a piece of writing that is vivid, controlled and purposeful..

Unit 1: Assessment

Language: Poetry and Prose poem response

Language: Paper 1: Q1-3 on anthology text

Language: Imaginative Writing piece

Unit 2: Prose from Section 2 of the IGCSE Anthology



The Story of an Hour by Kate Chopin

A woman learns her husband has died—and feels an unexpected sense of freedom. As she processes this, her emotions shift in powerful ways. This short, shocking story explores isolation, identity, and resilience, making readers question freedom, love, and the roles women are expected to play.



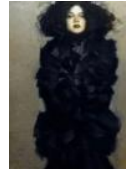
The Necklace by Guy de Maupassant

In *The Necklace*, a woman loses a borrowed necklace and spends years repaying the debt—only to discover it was fake. Maupassant's twist-ending tale explores pride, loss, and the harsh cost of appearances. It's a gripping story that shows true resilience in the face of unexpected, life-changing consequences.



Significant Cigarettes by Rose Tremain

Through unspoken emotions and small gestures, the story explores the pain of loss and the quiet resilience needed to face change as a father prepares to say goodbye to his son. It's a tender, powerful reflection on love, distance, and letting go.



Whistle and I'll Come to You by Susan Hill

A sceptical professor discovers a mysterious whistle—and unleashes something terrifying. This chilling ghost story explores the impact of isolation and the limits of logic. It's a gripping tale of loss, fear, and the resilience needed when the past refuses to stay buried.



Night by Alice Munro

Set in the stillness of nighttime, the story explores emotional isolation and the resilience it takes to confront inner turmoil. It's a moving, honest glimpse into growing up and finding strength within.

Unit 2: Poetry from Section 3 of the IGCSE Anthology



Piano by DH Lawrence

A piece of music transports the speaker back to his childhood, creating a contrast between the warmth of treasured memories and the sadness of growing older. The poem explores nostalgia, loss and the emotional power of memory.



Remember by Christina Rossetti

Rossetti contrasts the pain of separation with the selflessness of love. While the speaker first wishes to be remembered after death, she ultimately values the happiness of loved ones above their grief.



If by Rudyard Kipling

Kipling contrasts life's emotional highs and lows, arguing that true strength comes from remaining calm, resilient and humble. The poem suggests that maturity is achieved through self-control, perseverance and balanced responses to success and failure.



Do not go gentle by Dylan Thomas

Thomas contrasts acceptance of death with fierce defiance. Urging his father to resist dying, the speaker celebrates courage, determination and love, suggesting that life should be fought for until the very end.

Unit 1: Imaginative Writing

In this unit, we will continue to learn how to craft powerful imaginative writing using the structure: **Drop, Shift, Zoom In, Zoom Out**. You will explore each stage through strong examples, before experimenting with your own ideas and developing a piece of writing that is vivid, controlled and purposeful.

Unit 1: Assessment

Language: Poetry and Prose prose response

Language: Imaginative Writing piece

Literature: Poetry anthology response

Year 10 Spring Term:

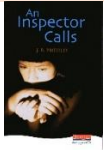
What makes a group of individuals a community rather than just a collection of people?

Key concepts: Identity, Perspective, Culture

What will I be studying in this unit?

Unit 2: Modern Drama

An Inspector Calls by JB Priestley



In *An Inspector Calls*, JB Priestley explores the tension between individual responsibility and collective responsibility through the Birling family and the Inspector's investigation. While some characters prioritise wealth and self-interest, others recognise their duty towards others. The play suggests that stronger communities are built when individuals accept responsibility for the impact of their actions on those around them.

Unit 2: Poetry from Section 2 of the IGCSE Anthology



Blessing by Imtiaz Dharker

Dharker contrasts hardship with hope through a community's joyful response to clean water. The poem highlights inequality while celebrating resilience, unity and gratitude.



Search for my Tongue by Sujata Bhatt

Although the speaker fears her mother tongue is disappearing, she discovers it remains deeply rooted within her, celebrating the enduring connection between language, heritage and identity.



Half-Caste by John Agard

Through humour, direct address and challenging questions, Agard confronts prejudice and stereotypes. The poem argues that identity cannot be divided into "halves", encouraging readers to reject discrimination and recognise the richness of mixed heritage and individual identity.



Half-Past Two by UA Fanthorpe

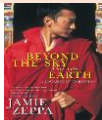
Using the innocent perspective of a young child, Fanthorpe explores the contrast between childhood imagination and adult authority. The poem celebrates curiosity while questioning rigid rules, showing how children often experience the world differently from adults.



Poem at 39 by Alice Walker

Reflecting on memories of her father, Walker explores love, loss and personal growth. As she recognises the lasting influence he has had on her life, the poem celebrates family, identity and the enduring bonds between generations.

Unit 2: Non-fiction from Section 1 of the IGCSE Anthology



Beyond the Sky and Earth by Jamie Zeppa

This memoir follows Zeppa as she arrives in Bhutan and journeys from bewildered newcomer to someone who grows a deep appreciation for both the landscape and the culture. It makes us question the metrics by which we judge a culture and how cultures connect with us.



Explorers or Boys Messing About by Steven Morris

In *Explorers or Boys Messing About?*, a dramatic helicopter rescue sparks a fierce debate about risk, responsibility, and adventure. This lively, sharply written article mixes fact, opinion, and sarcasm to question the actions of two explorers. It's a gripping, real-world text that challenges you to spot bias and think critically.



A Passage to Africa by George Alagiah

In *A Passage to Africa*, George Alagiah reflects on his experiences as a war reporter in Somalia. Through vivid, haunting imagery, he explores the tension between witnessing suffering and telling the story. It's a powerful, thought-provoking piece that challenges you to consider empathy, ethics, and the role of journalism.

Unit 2: Transactional Writing

In this unit, you will learn to develop the skills to write confidently for different audiences and purposes. By exploring how writers use language, structure and tone to inform, persuade and engage, you will learn to craft effective articles and speeches that communicate your ideas with clarity and impact.

Unit 2: Assessment

Language: Paper 1: Q4 on anthology text

Language: Transactional piece of writing linked to non-fiction study or poetry

Literature: Modern Drama response

Literature: Unseen Poetry response

Literature: Response to 1 poem studied

Year 10 Summer Term:

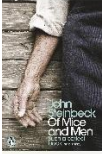
To what extent do writers reflect the realities of the world in their work?

Key concepts: Creativity, Representation, Perspective, Culture

What will I be studying in this unit?

Unit 3: Modern Prose

Of Mice and Men by John Steinbeck



Set during the Great Depression, Steinbeck explores the realities of life in America through themes of poverty, loneliness and discrimination. As characters pursue the American Dream, the novel reveals the barriers created by inequality, prejudice and economic hardship, encouraging readers to question whether opportunity is truly available to everyone.

Unit 3: Poetry from Section 2 of the IGCSE Anthology



Prayer Before Birth by Louis MacNeice

Before entering the world, an unborn child pleads for protection from cruelty, hatred and corruption. MacNeice explores innocence, fear and the influence of society, encouraging readers to reflect on humanity's responsibility for shaping future generations.



War Photographer by Carol Ann Duffy

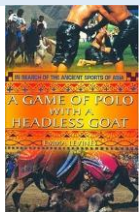
By contrasting the photographer's dangerous work with the comfort of everyday life, Duffy explores the emotional cost of recording conflict. The poem examines suffering, responsibility and society's often fleeting response to the realities of war.



The Tyger by William Blake

Using the powerful image of the tiger, Blake explores the mystery of creation and the coexistence of beauty and danger. The poem encourages readers to question the nature of power, innocence and the forces that shape the world.

Unit 3: Non-fiction from Section 1 of the IGCSE Anthology



A Game of Polo by Emma Levine

Through her experiences in Pakistan, Emma Levine explores how travel can challenge assumptions about people, places and cultures. By reflecting on unfamiliar traditions and perspectives, the text encourages readers to question stereotypes and develop a deeper appreciation of cultural diversity.



The Danger of a Single Story by Chimamanda Ngozi Adichie

In *The Danger of a Single Story*, Chimamanda Ngozi Adichie shows how stereotypes are born when we only hear one perspective. Through powerful personal stories, she challenges us to seek out diverse voices. It's an inspiring, eye-opening text that makes you rethink the world—and the stories we tell about it.

Unit 3: Imaginative Writing

In this unit, you will discover how skilled writers use stylistic choices to immerse readers in imagined worlds. By experimenting with language, structure and narrative techniques, you will learn to craft vivid settings, build atmosphere and create stories that engage, intrigue and leave a lasting impression.

Unit 3: Assessment

Language: Q1-3 on unseen and Q4+5 on anthology text

Language: Imaginative Writing piece

Literature: Modern Prose response

Literature: Unseen Poetry response

Literature: Comparative poetry

Year 11 Autumn Term:

Power: A force for good or a corruptive state?

Key concept: Culture, Identity, Perspective

What will I be studying in this unit?

Unit 4: Literary Heritage

Macbeth by William Shakespeare



Through ambition, betrayal and conflict, Shakespeare explores how the pursuit of power transforms individuals and relationships. As power shifts between characters, the play reveals its corrupting influence, encouraging readers to question how ambition shapes leadership, loyalty and moral responsibility.

Unit 4: Poetry from Section 2 of the IGCSE Anthology

Hide and Seek by Vernon Scannell



Scannell explores the shifting power between confidence and vulnerability during a childhood game. As excitement turns to isolation, the poem reveals how fear, imagination and uncertainty can transform an ordinary experience into one where emotions hold unexpected power.

La Belle Dame sans Merci by John Keats



Keats presents the destructive power of beauty and desire through the mysterious enchantress. As the knight falls under her spell, the poem explores obsession, illusion and vulnerability, questioning who truly holds power within love and human relationships.



My Last Duchess by Robert Browning

Through the Duke's dramatic monologue, Browning explores the abuse of power within relationships. The Duke's desire for complete control reveals how pride, jealousy and authority can destroy love, exposing the dangerous consequences of power without compassion.



Sonnet 116 by William Shakespeare

Shakespeare presents love as a force stronger than time, change and adversity. By celebrating love's enduring power, the poem suggests that genuine commitment remains constant despite life's challenges, making love one of humanity's greatest strengths.

Unit 4: Non-fiction from Section 1 of the IGCSE Anthology



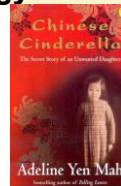
Young and Dyslexic by Benjamin Zephaniah

Benjamin Zephaniah shares his struggles - and triumphs - growing up with dyslexia. With honesty and humour, he challenges school systems and celebrates creativity and difference. This inspiring, energetic piece proves that labels don't define you—and shows how resilience and self-belief can turn challenges into powerful strengths.



H is for Hawk by Helen Macdonald

In the IGCSE extract from H is for Hawk, Helen Macdonald describes the intense moment she first meets her goshawk. Grieving her father's death, she finds both fear and connection in the bird. The passage powerfully explores how loss can shape us—and how resilience begins with unexpected, emotional encounters.



Chinese Cinderella by Adeline Yen Mah

In this powerful extract from Chinese Cinderella, Adeline Yen Mah shares a rare moment of recognition from her strict father. Suddenly, her dream of studying in England becomes real. It's an emotional and inspiring glimpse into how courage, resilience, and hope can shine through—even in the toughest families.

Unit 4: Transactional Writing

In this unit, you will learn to develop the skills to write confidently for different audiences and purposes. By exploring how writers use language, structure and tone to inform, persuade and engage, you will learn to craft effective letter and guides that will work to have an impact on their audience.

Unit 4: Assessment

Language: Q1-3 on unseen and Q4+5 on anthology text

Language: Transactional Writing piece

Literature: Macbeth response

Literature: Unseen Poetry response

Literature: Comparative poetry

Assessment Criterion: English Language: **Paper 1: Reading – Non-fiction Anthology**

Question 4: Analysing language and structure

Level 5 <i>Discriminating Perceptive Analytical</i>	11-12	- Perceptive understanding and analysis of language and structural devices and how these are used by writers to achieve effects. - The selection of references is discriminating and clarifies the points being made
Level 4 <i>Thorough Confident Exploratory</i>	8-10	- Thorough understanding and exploration of language and structural devices and how these are used to achieve effects. - The selection of references is confident, detailed and fully supports the points being made.
Level 3 <i>Clear Relevant Explanatory</i>	5-7	- Clear understanding and explanation of language and structural devices and how these are used by writers to achieve effects. - The selection of references is appropriate and relevant to the points being made.
Level 2 <i>Some Developing</i>	3-4	- Some understanding of and comment on language and structural devices and how these are used by writers to achieve effects. - The selection of references is valid but not developed.
Level 1 <i>Limited Basic</i>	1-2	- Basic identification and little understanding of the language and / or structural devices used by writers to achieve effects. - The use of references is limited.

Question 5: Comparison of ideas and perspectives

Level 5	19-22	- The response considers a varied and comprehensive range of comparisons between the texts. - Analysis of writers' ideas and perspectives, including how theme, language and / or structure are used across the texts. - References are balanced across both texts; they are discriminating and fully support the points being made.
Level 4	14-18	- The response considers a wide range of comparisons between the texts. - Exploration of writers' ideas and perspectives, including how theme, language and / or structure are used across the texts. - References are balanced across both texts and fully support the points being made.
Level 3	9-13	- The response considers a range of comparisons between the texts. - Explanation of writers' ideas and perspectives, including theme, language and / or structure. - The selection of references is appropriate and relevant to the points being made.
Level 2	5-8	- The response considers obvious comparisons between the texts. - Comment on writers' ideas and perspectives, including theme, language and / or structure. - The selection of references is valid but not developed. NB: candidates who have considered only one text may only achieve a mark up to the top of Level 2.
Level 1	1-4	- The response does not compare the texts. - Description of writers' ideas and perspectives, including theme, language and / or structure. - The use of references is limited.

Assessment Criterion: English Language:

Paper 1: Writing - Transactional Writing

AO4: Communicates effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.		
Level 5	23-27	- Communication is perceptive and subtle. - Task is sharply focused on purpose and the expectations / requirements of the intended reader. - Sophisticated use of form, tone and register.
Level 4	18-22	- Communicates successfully. - A secure realization of purpose and the expectations / requirements of the intended reader. - Effective use of form, tone and register.
Level 3	12-17	- Communicates clearly. - Shows a clear sense of purpose and understanding of the expectations / requirements of the intended reader. - Appropriate use of form, tone and register.
Level 2	6-11	- Communicates in a broadly appropriate way. - Shows some grasp of the purpose and of the expectations / requirements of the intended reader. - Straightforward use of form, tone and register.
Level 1	1-5	- Communication is at a basic level, and limited in clarity - Little awareness is shown of the purpose of the writing and the intended reader - Little awareness of form, tone and register

AO5: Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.		
Level 5	16-18	- Manipulates complex ideas, utilizing a range of structural and grammatical features to support coherence and cohesion. - Uses extensive vocabulary strategically; rare spelling errors do not detract from overall meaning. - Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.
Level 4	12-15	- Manages information and ideas, with structural and grammatical feature used cohesively and deliberately across the text. - Uses a wide, selective vocabulary with only occasional spelling errors. - Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.
Level 3	8-11	- Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make the meaning clear. - Uses a varied vocabulary and spells words containing irregular patterns correctly. - Uses accurate and varied punctuation, adapting sentence structures as appropriate.
Level 2	4-7	- Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features. - Uses some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants - Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination.
Level 1	1-3	- Expresses information and ideas, with limited use of structural and grammatical features. - Uses basic vocabulary, often misspelt. - Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.

Assessment Criterion: English Language:
Paper 2: Reading – Poetry and Prose

AO1: Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives		
Level 4 <i>Detailed Sustained</i>	10-12	- Sustained understanding of the text. - Selection and interpretation of information / ideas / perspectives is appropriate, detailed and fully supports the points being made. - The selection of references is detailed, appropriate and fully supports the points being made.
Level 3 <i>Clear Relevant</i>	7-9	- Sound understanding of the text. - Selection and interpretation of information / ideas / perspectives is appropriate and relevant to the points being made. - The selection of references is appropriate and relevant to the points being made.
Level 2 <i>Some Developing</i>	4-6	- Some understanding of the text. - Selection and interpretation of information / ideas / perspectives is valid, but not developed - The selection of references is valid, but not developed.
Level 1	1-3	- Basic understanding of the text. - Limited selection of information / ideas / perspectives. - Limited use of references.

AO2: Understand and analyse how writers use linguistic and structural devices to achieve their effect		
Level 5 <i>Discriminating Perceptive Analytical</i>	15-18	- Subtle and discriminating selection of language and structural devices - Discriminating and assured use of textual references. - Perceptive analysis of the effects of language and structure.
Level 4 <i>Thorough Confident Exploratory</i>	11-14	- Thorough and confident selection of language and structural devices - Confident and detailed use of textual references. - Detailed exploration of the effects of language and structure.
Level 3 <i>Clear Relevant Exemplary</i>	7-10	- Clear and relevant selection of language and structural devices. - Relevant and generally appropriate use of textual references. - Clear explanations of the effects of language and structure.
Level 2 <i>Some Developing</i>	4-6	- Some identification / selection of language and / or structural devices. - Some accurate textual references. - Some developing comment on the effect of language and / or structure.
Level 1 <i>Limited Basic</i>	1-3	- Limited identification of language and / or structural devices. - Limited selection of textual references. - Basic and simple comment on the effect of language and / or structure.

Assessment Criterion: English Language:
Paper 2: Writing – Imaginative Writing

AO4: Communicates effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.		
Level 5	16-18	- Communication is perceptive and subtle. - Task is sharply focused on purpose and the expectations / requirements of the intended reader. - Sophisticated use of form, tone and register.
Level 4	12-15	- Communicates successfully. - A secure realization of purpose and the expectations / requirements of the intended reader. - Effective use of form, tone and register.
Level 3	8-11	- Communicates clearly. - Shows a clear sense of purpose and understanding of the expectations / requirements of the intended reader. - Appropriate use of form, tone and register.
Level 2	4-7	- Communicates in a broadly appropriate way. - Shows some grasp of the purpose and of the expectations / requirements of the intended reader. - Straightforward use of form, tone and register.
Level 1	1-3	- Communication is at a basic level, and limited in clarity. - Little awareness is shown of the purpose of the writing and the intended reader. - Little awareness of form, tone and register

AO5: Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.		
Level 5	11-12	- Manipulates complex ideas, utilizing a range of structural and grammatical features to support coherence and cohesion. - Uses extensive vocabulary strategically; rare spelling errors do not detract from overall meaning. - Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.
Level 4	8-10	- Manages information and ideas, with structural and grammatical feature used cohesively and deliberately across the text. - Uses a wide, selective vocabulary with only occasional spelling errors. - Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.
Level 3	5-7	- Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make the meaning clear. - Uses a varied vocabulary and spells words containing irregular patterns correctly. - Uses accurate and varied punctuation, adapting sentence structures as appropriate.
Level 2	3-4	- Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features. - Uses some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants - Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination.
Level 1	1-2	- Expresses information and ideas, with limited use of structural and grammatical features. - Uses basic vocabulary, often misspelt. - Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.

Assessment Criterion: English Literature:
Paper 1: Section A: Unseen Poetry

AO2: Analyse the language, form and structure used by a writer to create meanings and effects.		
Level 5	17-20	- The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. - Discriminating use of relevant examples to support the response.
Level 4	13-16	- The response is focused and detailed, and the analysis of language, form and structure used by the writer and their effect on the reader is sustained. - Use of fully relevant examples to support the response.
Level 3	9-12	- The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. - Use of clearly relevant examples to support the response.
Level 2	5-8	- The response may be largely descriptive, with some comment on the language, form and structure used by the writer. - Some use of relevant examples to support the response.
Level 1	1-4	- The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples to support the response.

Assessment Criterion: English Literature:

Paper 1: Section B: Anthology Poetry

AO2: Analyse the language, form and structure used by a writer to create meanings and effects.

AO3: Explore links and connections between texts

Level 5	25-30	AO2 - The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. - Discriminating use of relevant examples to support the response.
		AO3 The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and / or differences between the poems.
Level 4	19-24	AO2 - The response is focused and detailed, and the analysis of language, form and structure used by the writer and their effect on the reader is sustained. - Use of fully relevant examples to support the response.
		AO3 The response compares and contrasts the poems effectively, considering a wide range of similarities and / or differences between the poems.
Level 3	13-18	AO2 - The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. - Use of clearly relevant examples to support the response.
		AO3 The response compares and contrasts a range of points and considers some similarities and / or differences between the poems.
Level 2 <i>The mark cannot progress beyond Level 2 if one poem has been considered.</i>	7-12	AO2 - The response may be largely descriptive, with some comment on the language, form and structure used by the writer. - Some use of relevant examples to support the response.
		AO3 There are some undeveloped comparisons and contrasts presented, with obvious similarities and / or differences between the poems.
Level 1	1-6	AO2 - The response is simple and the identification of language, form and structure used by the writer is minimal. - Limited use of relevant examples to support the response.
		AO3 There is little or no comparison of the two poems.

Assessment Criterion: English Literature:
Paper 1: Section C: Modern Prose: Of Mice and Men

AO1: Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement		
AO4: Show understanding of the relationships between texts and the contexts in which they were written.		
Level 5	33-40	AO1 - Assured knowledge and understanding of the text. - The response shows assured personal engagement and a perceptive critical style. - Discriminating use of relevant examples in support.
		AO4 Understanding of the relationship between text and context is integrated convincingly into the response.
Level 4	25-32	AO1 - Thorough knowledge and understanding of the text. - The response shows thorough personal engagement and a sustained critical style. - Use of fully relevant examples in support.
		AO4 There is a detailed awareness of the relationship between text and context.
Level 3		AO1 - Sound knowledge and understanding of the text. - The response shows relevant personal engagement and an appropriate critical style. - Use of clearly relevant examples in support.
		AO4 There is relevant comment on the relationship between text and context.
Level 2	9-16	AO1 - Some knowledge and understanding of the text. - The response is largely narrative with some evidence of personal engagement or critical style. - Some use of relevant examples in support.
		AO4 There is some comment on the relationship between text and context.
Level 1	1-8	AO1 - Limited knowledge and understanding of the text. - The response is simple with little evidence of personal engagement or critical style. - Limited use of relevant examples in support.
		AO4 There is little comment on the relationship between text and context.

Assessment Criterion: English Literature:
Paper 2: Section A: Modern Drama: An Inspector Calls

AO1: Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement		
AO2: Analyse the language, form and structure used by a writer to create meanings and effects		
Level 5	25-30	AO1 - Assured knowledge and understanding of the text. - The response shows assured personal engagement and a perceptive critical style. - Discriminating use of relevant examples in support.
		AO2 Cohesive evaluation of language, form and structure
Level 4	19-24	AO1 - Thorough knowledge and understanding of the text. - The response shows thorough personal engagement and a sustained critical style. - Use of fully relevant examples in support.
		AO2 Sustained analysis of language, form and structure.
Level 3	13-18	AO1 - Sound knowledge and understanding of the text. - The response shows relevant personal engagement and an appropriate critical style. - Use of clearly relevant examples in support.
		AO2 Sound understanding of language, form and structure.
Level 2	7-12	AO1 - Some knowledge and understanding of the text. - The response is largely narrative with some evidence of personal engagement or critical style. - Some use of relevant examples in support.
		AO2 Some comment on the language, form and structure.
Level 1	1-6	AO1 - Limited knowledge and understanding of the text. - The response is simple with little evidence of personal engagement or critical style. - Limited use of relevant examples in support.
		AO2 Minimal identification of language, form and structure

Assessment Criterion: English Literature:

Paper 2: Literary Heritage: Macbeth

AO1: Demonstrate a close knowledge and understanding of the texts, maintaining a critical style and presenting an informed personal engagement		
AO2: Analyse the language, form and structure used by a writer to create meanings and effects		
AO4: Show understanding of the relationships between texts and the contexts in which they were written.		
Level 5	25-30	AO1 - Assured knowledge and understanding of the text. - The response shows assured personal engagement and a perceptive critical style. - Discriminating use of relevant examples in support.
		AO2 Cohesive evaluation of language, form and structure
		AO4 Understanding of the relationship between text and context is integrated convincingly into the response.
Level 4	19-24	AO1 - Thorough knowledge and understanding of the text. - The response shows thorough personal engagement and a sustained critical style. - Use of fully relevant examples in support.
		AO2 Sustained analysis of language, form and structure
		AO4 There is a detailed awareness of the relationship between text and context.
Level 3	13-18	AO1 - Sound knowledge and understanding of the text. - The response shows relevant personal engagement and an appropriate critical style. - Use of clearly relevant examples in support.
		AO2 Sound understanding of language, form and structure
		AO4 There is relevant comment on the relationship between text and context.
Level 2	7-12	AO1 - Some knowledge and understanding of the text. - The response is largely narrative with some evidence of personal engagement or critical style. - Some use of relevant examples in support.
		AO2 Some comment on the language, form and structure
		AO4 There is some comment on the relationship between text and context.
Level 1	1-6	AO1 - Limited knowledge and understanding of the text. - The response is simple with little evidence of personal engagement or critical style. - Limited use of relevant examples in support.
		AO2 Minimal identification of language, form and structure
		AO4 There is little comment on the relationship between text and context.