

GCSE

WJEC Eduqas

GCSE ENGLISH
LANGUAGE
and
ENGLISH
LITERATURE

Co-teachability



WJEC Eduqas GCSE English Language and English Literature co-teachability

We think there are lots of good reasons to teach WJEC Eduqas GCSE English Language and English Literature as an integrated course. This little booklet will, we hope, help you to do it.

Skills overlap

A comparison of the **assessment objectives** for the two qualifications shows how closely the assessed skills in each are linked:

English Language	English Literature
<p>AO1: Identify and interpret explicit and implicit information and ideas</p> <p>AO2: Explain, comment on ... how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views</p>	<p>AO1: Read, understand and respond to texts.</p>
<p>AO4: Evaluate texts critically and support this with appropriate textual references</p>	<p>AO1: maintain a critical style and develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.</p>
<p>AO2: ... analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views</p>	<p>AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>
<p>AO1: Select and synthesise evidence from different texts</p> <p>AO3: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts</p>	<p><i>(In the specification as a whole, 20-25% of the marks will require candidates to show the abilities described in AO1, AO2 and AO3 through tasks which require them to make comparisons across texts.)</i></p>
<p>AO6: Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p>	<p>AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p>

There are a number of **transferable skills**: tracking through extracts, selection and discussion of relevant detail, inference, discussion of stylistic features and effects (the craft of the writer), evaluation and comparison.

Similarly there is overlap between the **content coverage** in English Literature and the types of reading assessed in the English Language qualification: the requirement for the study of 19th century non-fiction for Component 2 in the English Language exam can complement development of AO3 skills examined in responses to poems from the anthology in Component 1 and 19th century prose in Component 2. The study of 20th century fiction extracts for Component 1 in the English Language exam complements the study of prose texts for English Literature, particularly the close reading required in responding to extracts.

Some of the specific overlaps are detailed here:

Tracking the text and selecting details

In all components where extracts are used, students will practise using the whole extract to track and locate the best evidence, choosing the key words from within a quote.

Character

Students will need to recognise narrative perspective and for key characters they will trace their journey, their motivation and what they represent. They need to understand why the author created them and how the author created them. For creative writing in English Language Component 1, they will need to use this knowledge to create their own characters.

Structure

For all reading elements, students will need to recognise how writers have structured a text. Focus on beginnings, endings and key moments is a good starting point for considering how a writer has manipulated structure. For their own writing, students will apply this knowledge to carefully crafting their own structure.

Tone, mood, atmosphere

For all reading elements, students will need to recognise how the writer has created mood and will need to learn vocabulary to discuss this. They should then go on to apply these elements to their own creative writing.

Writer's intention and reader response

For all reading elements, the students should keep in mind 'the bigger picture'. In other words, what motivated the writer to produce the text they are studying, whether this is a novel, a play, a poem or a piece of non-fiction. What would the writer want the reader to do, feel or think as a result of reading the text? They should also have a clear idea of what they want to achieve when they set out to produce their own writing.

Context

Where context is specifically assessed, students should be aware of how the writer's intention arises from their life, beliefs or experiences. However, even where context is not specifically assessed, it is valuable to have an idea of how it may influence the content of a text, for example, in understanding how the genre and audience of a non-fiction text is important in how the writer addresses a topic. Similarly, it is really important that students recognise this in their own non-fiction writing where they are addressing a specific audience.

Language

For all reading elements, students should be recognising 'the bigger picture' (the meaning) before homing in on the details. For example if description is the main method of characterisation it may be relevant to find a few adjectives or if it is mainly dialogue there may be some relevant reported speech verbs. Their awareness of the writer's craft should, of course, inform their own writing.

Overview

For all reading elements it is helpful to summarise a text into a few key ideas or to synthesise ideas from more than one text.

Evaluation

Again, for all reading elements students should be able to make judgements, support these judgements and sometimes be able to recognise subtleties and other possible interpretations in a text.

Sample plan for an integrated approach		
Term	English Language	English Literature
Y10 Autumn	Component 1: reading and writing fiction	Component 2 section A: post 1914 text
	<ul style="list-style-type: none"> • Characterisation • Narrative techniques (perspective, dialogue, action, description, setting) • Tracking texts, close reading of extracts • Writing narratives using skills from above 	
Y10 Spring	Component 2: reading and writing non-fiction	Component 2 section B: 19 th century text
	<ul style="list-style-type: none"> • Context (19th C) • Tracking texts, close reading of extracts • Writing tasks for specified audience and purpose inspired by literature 	
Y10 Summer	Component 1 & 2 skill development	Component 1 & 2: poetry (anthology and unseen)
	<ul style="list-style-type: none"> • Identifying how language creates impact, selecting the best details • Approaching unseen texts • Writers' intentions • Comparative responses • Writing inspired by themes from poetry 	
Y11 Autumn	Component 1 & 2 skill development	Component 1 section A: Shakespeare
	<ul style="list-style-type: none"> • Character journeys, motivation, purpose • Structure • Writing inspired by themes from literature • Spoken language presentation 	
Y11 Spring	Revision as necessary	Revision as necessary

Some integrated classroom tasks

To emphasise the transferable skills across the two subjects, it is possible to:

1. Use English Language style questions to test knowledge of Literature texts
2. Use English Literature texts to stimulate English Language type tasks
3. Use context to illuminate writers' intentions

The following tasks exemplify these approaches. There is significant scope for developing tasks like these for all of the Literature texts studied. It is often useful to ask students to create tasks themselves, for example coming up with potential non-fiction writing tasks that stem from the texts they are studying or finding 19th century non-fiction pieces on aspects of context in the poems or novel they are reading and then creating English Language Component 2 style questions for these.

Example 1

An extract from A Christmas Carol is used with English Language Component 1 style questions

A Christmas Carol

- 1 Oh! but he was a tight-fisted hand at the grindstone, Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.
- 8 External heat and cold had little influence on Scrooge. No warmth could warm, nor wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often 'came down' handsomely, and Scrooge never did.
- 14 Nobody ever stopped him in the street to say, with gladsome looks, 'My dear Scrooge, how are you? When will you come to see me?' No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blindmen's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, 'no eye at all is better than an evil eye, dark master!'
- 21 But what did Scrooge care? It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call 'nuts' to Scrooge.

1. **Read lines 1-7.**

Write down 5 facts you find out about Scrooge in these lines.
(information retrieval)

- *he was tight-fisted*
- *he was a sinner*
- *he was old*
- *he had a pointed nose*
- *he had red eyes*
- *his office was always cold*

2. **Read lines 8 - 13**

How does the writer use weather to suggest Scrooge's character?

(explain how writers use language and structure to achieve effects and influence the reader)

- *nothing, even extreme weather, seems to affect him - he seems less than human*
- *emphasis on extremes highlights his negativity and unpleasantness*

3. **Read lines 14-23**

What impressions do you get of Scrooge in these lines? How does the writer create these impressions?

(explain how writers use language and structure to achieve effects and influence the reader)

- *nobody likes him*
- *nobody talked to him*
- *even guide-dogs were frightened of him/tugged their owners away*
- *Scrooge liked to be alone*

- *repetition of "no" "nothing" "nobody" etc*
- *use of range of people (and animals) suggests universal hatred*
- *Scrooge living on the edge of society suggests he avoided human contact*
- *rhetorical question involves reader in judgement.*

Example 2:

The following fiction and non-fiction writing tasks are all stimulated by studying *Lord of the Flies*.

Narrative openings (Component 1)

Narrative writing usually follows basic principles:

- It sets the scene, by selecting and highlighting detail to suggest where the story is set
- It creates mood and atmosphere
- It introduces characters, and suggests what they are like, perhaps through dialogue as well as by description
- Next, it introduces a complication, or problem for these characters to solve

How they deal with this will make up the rest of the story.

Read the opening of William Golding’s novel, *Lord of the Flies*, and see how these techniques have been used:

The boy with fair hair lowered himself down the last few feet of rock and began to pick his way toward the lagoon. Though he had taken off his school sweater and trailed it now from one hand, his grey shirt stuck to him and his hair was plastered to his forehead. All round him the long scar smashed into the jungle was a bath of heat. He was clambering heavily among the creepers and broken trunks when a bird, a vision of red and yellow, flashed upwards with a witch-like cry; and this cry was echoed by another.

Gets reader's attention: who is the boy? Suggests he doesn't belong in the exotic surroundings

"Hi!" it said. "Wait a minute!"

The undergrowth at the side of the scar was shaken and a multitude of raindrops fell pattering.

Creates tension.

"Wait a minute," the voice said. "I got caught up." The fair boy stopped and jerked his stockings with an automatic gesture that made the jungle seem for a moment like the Home Counties.

Makes reader wonder who this new character is. What impressions are created of the new character?

The voice spoke again.

"I can't hardly move with all these creeper things."

The owner of the voice came backing out of the undergrowth so that twigs scratched on a greasy wind-breaker. The naked crooks of his knees were plump, caught and scratched by thorns. He bent down, removed the thorns carefully, and turned around. He was shorter than

How does this add to our impressions of the characters and suggest what the relationship between them may be?

the fair boy and very fat. He came forward, searching out safe lodgments for his feet, and then looked up through thick spectacles.

"Where's the man with the megaphone?"

The fair boy shook his head.

"This is an island. At least I think it's an island. That's a reef out in the sea. Perhaps there aren't any grownups anywhere."

The fat boy looked startled.

"There was that pilot. But he wasn't in the passenger cabin, he was up in front."

The fair boy was peering at the reef through screwed-up eyes.

"All them other kids," the fat boy went on. "Some of them must have got out. They must have, mustn't they?"

More hints about the setting and what may have brought the characters there

The fair boy began to pick his way as casually as possible toward the water. He tried to be offhand and not too obviously uninterested, but the fat boy hurried after him.

"Aren't there any grownups at all?"

"I don't think so."

Potential for problems?

(An unannotated version is available at the end of this booklet.)

Now, write your own opening to a story, where someone arrives at a place they don't know well. Try to use the techniques highlighted here: hint, don't tell, about the setting, events and characters. Then create a "hook" into the rest of the story.

Non-fiction writing for specific purpose and audience (Component 2)

Imagine that the naval officer who appears at the end of the novel writes a report for his superiors about finding the boys.

Don't worry too much about including details from the novel - focus on adopting a suitable tone, and include the content/detail the naval officer's superiors would need to know.

You may want to follow this format:

Report on discovery of group of boys on island

From: Naval Officer

To: Commander of the Navy

Introduction:

What happened

How the boys behaved

Recommendations for further action.

Speech writing

Write a speech, to be delivered to English teachers in your school, about why, or why not, Lord of the Flies makes a good text to study for GCSE students.

- Make the purpose of your speech clear from the start
- Structure your speech so that your point of view is easy to follow
- Sum up your final point clearly at the end (maybe making a slightly new and original point)

N.B. This exercise could also be developed as the presentation for the Spoken Language part of the course.

Example 3:

The following tasks use 19th century context to make connections between non-fiction and Literature study.

Read the following excerpt from a letter (dated 30th January 1801) from Charles Lamb to William Wordsworth. Wordsworth had invited him to come to the Lake District on a visit.

Separate from the pleasure of your company, I don't much care if I never see a mountain in my life. I have passed all my days in London, until I have formed as many and intense local attachments as any of you mountaineers can have done with dead Nature. The lighted shops of the Strand and Fleet Street; the innumerable trades, tradesmen, and customers, coaches, waggons, playhouses; all the bustle and wickedness round about Covent Garden; the very women of the Town; the watchmen, drunken scenes, rattles; life awake, if you awake, at all hours of the night; the impossibility of being dull in Fleet Street; the crowds, the very dirt and mud, the sun shining upon houses and pavements, the print shops, the old bookstalls, parsons cheapening books, coffee-houses, steams of soups from kitchens, the pantomimes - London itself a pantomime and a masquerade - all these things work themselves into my mind, and feed me, without a power of satiating me. The wonder of these sights impels me into night-walks about her crowded streets, and I often shed tears in the motley Strand from fulness of joy at so much life. All these emotions must be strange to you; so are your rural emotions to me.

Now read the poem London by William Blake.

London

I wander thro' each charter'd street,
Near where the charter'd Thames does flow.
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infants cry of fear,
In every voice: in every ban,
The mind-forg'd manacles I hear

How the Chimney-sweepers cry
Every blackning Church appalls,
And the hapless Soldiers sigh
Runs in blood down Palace walls

But most thro' midnight streets I hear
How the youthful Harlots curse
Blasts the new-born Infants tear
And blights with plagues the Marriage hearse

William Blake

1. Write a list of the people Lamb mentions as being on the streets of London.
 - *tradesmen*
 - *customers*
 - *women of the town*
 - *watchmen*
 - *parsons*

2. What specific places does Lamb refer to in London?
 - *the Strand*
 - *Fleet Street*
 - *Covent Garden*
 - *playhouses*
 - *printshops*
 - *coffee houses*
 - *kitchens*
 - *pantomimes*

3. How does Lamb express his ideas about the Lake District?
 - *he wouldn't care if he never saw another mountain in his life*
 - *refers to "dead Nature"*

4. Briefly explain the impressions you have of London from reading Lamb's letter:
 - *busy*
 - *crowded*
 - *lively*
 - *noisy*
 - *lots of different places*
 - *different types of people*

5. Find a short quotation to match each point you have found.

6. Using both the letter and the poem, explain what you learn about 19th century London.

(the ability to select and synthesise evidence from different texts)

Non-fiction writing task (Component 2)

In London, William Blake describes what he thought and felt as he walked around his native city.

Write a letter to the editor of your local newspaper, expressing your thoughts and feelings about the neighbourhood where you live. If you wish, you may focus on negative points, like Blake, or you may highlight some of the more positive qualities.

Remember to use an appropriate layout for your letter

Additional London activity

To further develop the skills required for English Language Component 2, an additional text on London is included here.

My London: Alexandra Shulman on The Serpentine

- 1 For the first three years of my life, as a London child, the only water I saw outside of my bath was in the local park. In my case this was Hyde Park and the water was the Serpentine, the ornamental lake that stretches from the low 1960s sprawl of the Dell restaurant at the east, through to the Italian Gardens of the west. The road that winds between Hyde Park and Kensington Gardens technically divides the Serpentine from the western expanse of the Long Water but, like most Londoners, I regard the whole lake as one, a place that has been a constant companion to the seasons and the decades of my whole life.

- 9 As a very young child, I was wheeled in a heavy Silver Cross pram, tucked in end to end with a friend or sibling, along the banks of the water and, once able to walk, would stand at the edge throwing bread crusts down for the ducks, listening to constant entreaties not to fall in. My father would take us children on Sunday mornings to watch the Americans play baseball on the open grass on the south side of the water and, often when bored on a Sunday afternoon, I would follow my mother's brisk pace around the lake and along to the newly opened Serpentine Gallery. As a teenager, I would bolt from the claustrophobia of exam revision during the long, light summer evenings and run barefoot to meet friends on the benches near the lake and gaze and gossip until the park police would shoo us out. Early dates with schoolboys took place in rowing boats (now pedalos), where knees would touch as we clumsily manipulated the oars around and around the calm water. And years later, after-work trysts with a bottle of rosé and kisses eventually graduated into picnics with Ribena, pushchairs and Laughing Cow cheese.

- 23 The paths around the lake have always represented both escape and security. I love the huge expanse and the vistas, particularly in winter and spring, when the trees are free of leaves and in one direction you see the Palace of Westminster and the circular wheel of the London Eye, and to the other the single spire of St Matthew, Bayswater. There is space and air and the company of thousands of strangers, but there is also the familiarity of the routes around the water that have remained similar, as my own life has changed.

- 29 Mornings are the best time for the Serpentine. In the autumn it is beautiful to run alongside the pinky low mist that hovers above the water, and in the early light of spring and summer it's almost impossible not to feel optimistic about the day ahead among the blossom of the rich planting of shrubs and the extraordinary quiet, right in the centre of the city. As the day progresses, the peace of the water is replaced by a bustling multicultural urbanity that represents so much of the essence of London. Women in their burkas with expensive trainers and sunglasses walk slowly behind their scampering sons, foreign students chatter and take selfies, people cycle to and from work and, at weekends, huge packs gather on the slopes beside the lake with music and tables and rugs for all-day parties. Rollerbladers show off their skills as they twist and jump through cones among the elderly couples trolling arm in arm.
- 40 At its deepest, the water, which comes from three boreholes, is just over five metres. Stately swans cluster in the Long Water, while gaggles of ducks and ducklings occupy the majority of the lake, barely tolerating the roped-off Lido area, where very occasionally I have swum in the icy but silky-smooth water. The Serpentine was created by Queen Caroline and subsequent monarchs have altered and added to the landscape, including Prince Albert, who installed the intricate pipework of the Italian Gardens. But the Serpentine is the most democratic of places, shared by thousands yet still feeling as personal as home.

1. Read lines 1-8

Write down 5 facts you have found out about the Serpentine in these lines.

- *it is in Hyde Park*
- *it is an ornamental lake*
- *it stretches from the Dell Restaurant to the east*
- *to the Italian Gardens in the West*
- *a road divides it*
- *most Londoners regard it as one*

- *Information retrieval*

2. Read lines 9-22

In these lines the writer, Alexander Shulman, suggests that The Serpentine has always been important to her. How does she do this?

Write about what she says, and how she says it.

- *she was pushed there in a pram, with friends and/or siblings, and threw bread in the water*
went there from a very early age
associated with fun

- *she went there with both her parents, to watch sport or visit gallery*
an important place for all the family
contrasting activities to get involved in

- *she would go there as a break from revising and meet friends*
"bolt from claustrophobia" suggests escape from stress
"run barefoot" suggests freedom
"gaze and gossip" suggests freedom and friendship

- she went there with boyfriends in rowing boats
references to boats now pedalos, knees touching and clumsily manipulating the oars
suggest awkwardness of adolescence

- she went there for “after-work trysts” or dates
references to drinking rose and kisses suggest romance

- later she took her own children there
references to Ribena, Laughing Cow cheese, picnics and pushchairs suggest life
with small children

Overview: always a place of escape and pleasure with those closest to her, shown through careful selected details.

3. Read lines 23-47

In these lines the writer, Alexandra Shulman, describes what she loves about The Serpentine.

Write a lively article for a local newspaper describing why you love a place in your own area. Aim to make your audience share your views.

Key features of Eduqas GCSE English qualifications

- Significant co-teachability and transferable skills across English Language and English Literature
- Extensive range of marked exemplar responses with helpful comments from senior examiners on our [Online Exam Review website](#)
- Our subject specialists are English experts and have been teachers themselves
- Direct phone and email contact with our subject specialists- no call centres
- Free [Eduqas Digital Resource website](#) with teacher notes and classroom ready activities for a range of skills and content
- KS3 resources to introduce and embed the skills required at KS4
- ['Text Tools'](#) resources to develop a range of activities with any of the texts you are studying
- Assessment is positive and examiners are trained at face to face meetings to look for and reward all valid responses.

Key features of GCSE English Language qualifications

- Our 'long tariff' questions are worth 10 marks making time management more straightforward
- Our AO2 ('how'?) questions do not isolate a single device or technique, such as structure, allowing students to select the techniques they find most appropriate to how the writer has created meaning.
- Students can apply the techniques they find in the reading sections to their own writing in the writing sections.
- Line numbered narrative on Component 1 makes the text accessible to all students
- Students are given a range of choices for creative prose writing
- Our non-fiction writing tasks have realistic contexts that students can relate to

Key features of GCSE English Literature

- There is a wide range of text choices to suit your particular classes
- Our 'exploding extract' questions allow for a variety of approaches that enable teachers to differentiate and allow students to approach the task in the way that suits them best.
- Question stems are straightforward and indicate the AOs being assessed in each question
- We have a successful history of closed book exams and assessment of comparison of unseen poems

Appendix: Unannotated version of Lord of the Flies text

The boy with fair hair lowered himself down the last few feet of rock and began to pick his way toward the lagoon. Though he had taken off his school sweater and trailed it now from one hand, his grey shirt stuck to him and his hair was plastered to his forehead. All round him the long scar smashed into the jungle was a bath of heat. He was clambering heavily among the creepers and broken trunks when a bird, a vision of red and yellow, flashed upwards with a witch-like cry; and this cry was echoed by another.

"Hi!" it said. "Wait a minute!"

The undergrowth at the side of the scar was shaken and a multitude of raindrops fell pattering.

"Wait a minute," the voice said. "I got caught up."

The fair boy stopped and jerked his stockings with an automatic gesture that made the jungle seem for a moment like the Home Counties.

The voice spoke again.

"I can't hardly move with all these creeper things."

The owner of the voice came backing out of the undergrowth so that twigs scratched on a greasy wind-breaker. The naked crooks of his knees were plump, caught and scratched by thorns. He bent down, removed the thorns carefully, and turned around. He was shorter than the fair boy and very fat. He came forward, searching out safe lodgments for his feet, and then looked up through thick spectacles.

"Where's the man with the megaphone?"

The fair boy shook his head.

"This is an island. At least I think it's an island. That's a reef out in the sea. Perhaps there aren't any grownups anywhere."

The fat boy looked startled.

"There was that pilot. But he wasn't in the passenger cabin, he was up in front."

The fair boy was peering at the reef through screwed-up eyes.

"All them other kids," the fat boy went on. "Some of them must have got out. They must have, mustn't they?"

The fair boy began to pick his way as casually as possible toward the water. He tried to be offhand and not too obviously uninterested, but the fat boy hurried after him.

"Aren't there any grownups at all?"

"I don't think so."