

# INTERNATIONAL GCSE

## English Language (Specification A) (9-1)

### NON-EXAMINED ASSESSMENT TITLE GUIDANCE FOR AMENDED COMPONENT 3

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Pearson Edexcel International GCSE in English Language (Specification A) (4EA1)

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For first teaching September 2016

First examination June 2018

Accompanying specification issue 4



# International GCSE English Language A Amended Component 3: Non-examined assessment

## Support for Teachers

The requirements are listed in the specification and below again, for ease of reference:

*'Students will be required to write TWO non-examined assignments, which may be self-generated or devised by their teachers.'* (p.15)

- The first assignment is assessed for **Reading: Assignment A: Poetry and Prose Texts**
- The second assignment is assessed for **Writing: Assignment B: Imaginative Writing**.

This guidance document offers advice on each of these.

## READING

### Assignment A: Poetry and Prose Texts

A piece of writing responding to any **three** poetry or prose texts from Part 2 of the Pearson Edexcel International GCSE English Anthology – **there must be at least one poetry text and one prose text chosen.**

### Assessment Objectives: Reading

This assignment will be assessed on the following objectives:

- AO1 read and understand a variety of texts, selecting and interpreting information, ideas and perspectives **(12 marks)**
- AO2 understand and analyse how writers use linguistic and structural devices to achieve their effects. **(18 marks)**

There is therefore a total of **30 marks** for this assignment.

### Word limit

The word limit (**1200 words**) for the essay is only a guide and there are no penalties for exceeding the limit.

### Presenting the assignment

The assignment may be handwritten or word-processed.

### Choice of Reading assignment titles

The selection of suitable titles is of paramount importance if students are to be able to access both assessment objectives. For example, the use of the word 'explore' in a question may lead to thorough analysis. Students may respond to self-devised non-examination assessment assignments or to those which are devised by the teacher. All students in a centre do not have to do the same assignment. There is no requirement for students in a centre to write on different texts, but it is often advantageous for centres to choose a variety of titles as this can enable students to complete assignments which suit their strengths.

Titles which include such words as 'Discuss', 'Explore', 'Consider', 'How far ...', 'To what extent...', 'In what ways...', 'How...' will enable students to show understanding, selection, interpretation, ideas and perspectives for AO1 (12 marks). Clear references to how a writer 'presents' an idea, theme, perspective, character through their choices of language and structure will enable students to offer analysis for AO2 (18 marks).

## **Possible titles for the Reading assignment**

Assignments may have titles of various kinds, such as the following:

Discuss how the writers use language and structure to present the theme of identity in '*An Unknown Girl*', '*Still I Rise*' and '*Night*'.

In your response you should:

- discuss the ideas and perspectives of the writers about identity
- discuss how the writers use language and structure to achieve their effects
- include textual references to illustrate the points you make.

## **The following section gives some guidance on setting titles and further suggestions.**

Discuss how the writers use language and structure to present powerful feelings in '*Disabled*', '*The Story of an Hour*' and '*Still I Rise*'.

In your response you should:

- explore what you understand about the powerful feelings in each text
- explore how the writers use language and structure to present those feelings and achieve their effects
- include textual references to illustrate the points you make.

All three of these texts explore very different feelings connected with the experiences and inner thoughts of the protagonists in each case: the regret and loss of the sense of self of the soldier; the conflicting responses to the death of a partner in the Chopin; the strong feelings of empowerment and resilience in the Angelou. Students should be able to explore how the sense of self and of voice is presented in each text – for example, the internal thoughts of the soldier and internal monologue of Mrs Mallard and the very direct outward address of the Angelou to show how different feelings can be presented with highly charged power.

## **A task providing more support:**

Explore how different places are presented in '*An Unknown Girl*', '*The Bright Lights of Sarajevo*' and '*Whistle and I'll Come to You*'.

Write about:

- what we learn about the different places in the three texts
- how the writer uses language features and structural techniques to present each place and the effect this has on you as a reader.

A task such as the one above is designed to be more supportive for candidates

enabling them to hit the required assessment objectives through the direction of the bullet points. In this case, all three texts provide vivid and evocative depictions of place: a country; a city; a house. Students could explore the details of each of the three places, making inferences on the atmosphere in each place before exploring how that atmosphere is created through particular choices of descriptive vocabulary, imagery, and tone.

**A task which directs students to the highest levels in the mark scheme:**

Explore how three writers use language and structure for effect to present different perspectives on isolation in their texts.

With this title, students could be encouraged to look at a variety of texts and select three to explore in more detail. For example: '*Disabled*', '*Whistle and I'll Come to You*', and '*Night*'. Ask students to consider:

- In what sense is each protagonist isolated?
- How does time and location play a part in their isolation?
- What impact does the narrative perspective or sense of the persona's voice have on the presentation of isolation?
- How do the different choices of imagery create the tone and atmosphere in each text?
- How does the structure of each text impact on the reader's response?

With all of these, it is possible to offer advice at the drafting stage, to ensure that there is a logical argument (perhaps presented through a thesis at the outset), that all AO1 points are supported by quotations, that the identification of language and structural features are exemplified and lead into comments on the effect of those choices rather than feature spotting. In this way, candidates will demonstrate that the assessment objectives are met and that a personal, interpretive viewpoint is explored.

## WRITING

### Assignment B: Imaginative writing

#### The nature of the assignment:

A piece of personal or imaginative writing based on a selected topic. Its purpose should therefore be to explore, imagine or entertain.

#### Assessment Objectives: Writing

This assignment will be assessed on the following objectives:

- AO4 communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences **(18 marks)**
- AO5 write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation **(12 marks)**

There is a total of **30 marks** for this assignment.

#### Word limit

The word limit (700 words) for the essay is only a guide and there are no penalties for exceeding the limit.

#### Presenting the assignment

The assignment may be handwritten or word-processed.

#### Choice of Writing assignment titles

As with Assignment A, it is most important to choose a task which enables students to address both assessment objectives, in this case AO4 and AO5. Some variety of task is desirable to cover the range of personal interests and skills of the students from the centre. Moderators have commented that where candidates have some element of choice about their writing task, there is a higher quality of response.

The topic could be

- suggested by a piece in the Anthology, or
- an unrelated topic, perhaps relating to an image or set of images, a title for a short story or a line which may start or end a piece of imaginative writing.

Teachers may well feel it is advisable to steer students away from stories which

become clichéd, far-fetched or from predictable endings (the abandoned house; 'I woke up. It was all a dream').

Drawing on personal experience or keeping closer to reality could be a more successful approach. The assignment should be carefully planned in terms of sequence, structure, and vocabulary. The most important thing to do at the completion of the assignment is to allow time for editing, shaping, redrafting, and proof-reading, to ensure that any errors of spelling, punctuation and grammar are eliminated, as far as possible and to make the piece cohesive and memorable.

### **Possible titles for the Writing assignment**

The following section gives some guidance on setting titles and further suggestions.

A title which draws directly from the anthology could be:

*"I've left Auror and that leaving of my home was hard and bitter, but my time is coming."* After reading 'Significant Cigarettes' write what you imagine might be the next episode in Lev's story.

There are many ways that the Anthology poems or prose can be a starting point for a creative piece of writing. This task can show an understanding of how to continue the ideas, situation, responses, and character of the given source. It can also be a good way of showing that the student can adapt form, tone and register. Ask the student whether it is an idea to concentrate on a further reaction to the journey, or whether it will work best if it draws on how Lev will react when he arrives in England.

Students may consider such questions as the following:

- What are his hopes and dreams and how they are realised?
- Does England offer the opportunities he needs?
- Does he find things alien or strange?
- Does he meet someone who can help?

- **The picture**

Write your own imaginative or descriptive piece with this title. This can be a picture or a photograph which forms the central point of a story and/or description. It allows the student to draw on the imagination or on real memories and it can be a useful suggestion for working on interesting vocabulary, sensory description and colour.

- **Write a story on the theme of meeting a challenge**

This could be inspired by one of the Anthology sources, but it could also

arise from personal experience or from a dramatic situation. As with the other suggested titles, planning is essential to maintain a focus on the challenge, rather than losing track by writing too much on the build-up to the challenge.

Whatever title is chosen, ensure that the students have planned a beginning, a middle and an end: concluding sections may often be rushed or anti-climactic. Dialogue should be punctuated carefully and should not be too long. Ask them to check that words are not wasted on immaterial direct speech. A moderator will read many assignments. What makes this piece special or arresting?

The Principal Moderator's Report at the end of each series also offers feedback on assignments and topics which have worked successfully in each series and is an invaluable reference for sharing good practice. It may also be useful to read the Principal Examiner Report on Paper 2 for additional advice and guidance.

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