Preparing for Unseens

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Wednesday 10th May 2017
Why so much assessment of unseen material?
<table>
<thead>
<tr>
<th>Preparing for Unseens</th>
</tr>
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</table>

<table>
<thead>
<tr>
<th>English Language</th>
<th>English Literature</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>“unseen... high quality, challenging”, texts taken from 19th, 20th and 21st centuries for comprehension</strong></td>
<td></td>
</tr>
<tr>
<td><strong>texts for reading should help students develop their own writing by providing effective models</strong></td>
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<tr>
<td><strong>texts to cover “a range of genres and types”, include literature, extended literary non-fiction, and other writing such as essays, reviews and journalism.</strong></td>
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</tr>
<tr>
<td><strong>no “transient” texts</strong></td>
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</tr>
<tr>
<td><strong>no marks for Spoken Language to contribute to final grade</strong></td>
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<tr>
<td><strong>increased importance of technical accuracy</strong></td>
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<tr>
<td><strong>“detailed study” of “high quality, intellectually challenging, substantial whole texts”</strong></td>
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</tr>
<tr>
<td><strong>at least one play by Shakespeare</strong></td>
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<tr>
<td><strong>at least one 19thcentury novel  (not short stories)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>a selection of poetry since 1789, including Romantic poetry (no fewer than 15 poems, no fewer than 5 poets, no shorter than 300 lines)</strong></td>
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<tr>
<td><strong>fiction or drama from 1914 onwards.</strong></td>
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<tr>
<td><strong>“unseen texts” (by authors who may or may not have been studied in the “set texts”)</strong></td>
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</tr>
<tr>
<td><strong>all texts to have been originally written in English within the British Isles</strong></td>
<td></td>
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<tr>
<td><strong>closed text exams</strong></td>
<td></td>
</tr>
<tr>
<td><strong>100% external, terminal assessment</strong></td>
<td></td>
</tr>
<tr>
<td><strong>no coursework or controlled conditions</strong></td>
<td></td>
</tr>
<tr>
<td><strong>un-tiered and no modules</strong></td>
<td></td>
</tr>
<tr>
<td><strong>new 1 to 9 grading scale</strong></td>
<td></td>
</tr>
<tr>
<td><strong>November re-take opportunity, but only for 16</strong></td>
<td></td>
</tr>
<tr>
<td><strong>no single English option</strong></td>
<td></td>
</tr>
</tbody>
</table>

- Use of “unseens” is a key strategy for ensuring that new specifications present significantly increased level of challenge
Where is unseen material assessed?
Preparing for Unseens

specification requirements

Language
<table>
<thead>
<tr>
<th></th>
<th>Duration</th>
<th>Weighting</th>
<th>Focus</th>
<th>Reading</th>
<th>Comparison?</th>
<th>19th Century</th>
<th>Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AQA</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paper 1</td>
<td>1 hour 45 minutes</td>
<td>50%</td>
<td>Fiction</td>
<td>Literary fiction</td>
<td>No</td>
<td>No</td>
<td>Descriptive/narrative (1 task, 2 choices)</td>
</tr>
<tr>
<td>Paper 2</td>
<td>1 hour 45 minutes</td>
<td>50%</td>
<td>Non-fiction</td>
<td>Literary non-fiction</td>
<td>Yes</td>
<td>Yes</td>
<td>Expressing a viewpoint (1 task, no choice)</td>
</tr>
<tr>
<td><strong>EDEXCEL</strong></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paper 1</td>
<td>1 hour 45 minutes</td>
<td>40%</td>
<td>Fiction</td>
<td>Literary fiction</td>
<td>No</td>
<td>Yes</td>
<td>Imaginative writing (1 task, 2 choices)</td>
</tr>
<tr>
<td>Paper 2</td>
<td>2 hours</td>
<td>60%</td>
<td>Non-fiction</td>
<td>Literary non-fiction</td>
<td>Yes</td>
<td>No</td>
<td>Transactional writing (1 task, 2 choices)</td>
</tr>
<tr>
<td><strong>OCR</strong></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paper 1</td>
<td>2 hours</td>
<td>50%</td>
<td>Non-fiction</td>
<td>Literary non-fiction</td>
<td>Yes</td>
<td>Yes</td>
<td>Non-fiction (1 task, 2 choices)</td>
</tr>
<tr>
<td>Paper 2</td>
<td>2 hours</td>
<td>50%</td>
<td>Fiction</td>
<td>Literary Fiction</td>
<td>Yes</td>
<td>No</td>
<td>Creative writing (1 task, 2 choices)</td>
</tr>
<tr>
<td><strong>WJEC/EDUQAS</strong></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paper 1</td>
<td>1 hour and 45 minutes</td>
<td>40%</td>
<td>Fiction</td>
<td>Literary fiction</td>
<td>No</td>
<td>No</td>
<td>Narrative/recount (1 task, 4 choices)</td>
</tr>
<tr>
<td>Paper 2</td>
<td>2 hours</td>
<td>60%</td>
<td>Non-fiction</td>
<td>Literary non-fiction</td>
<td>Yes</td>
<td>Yes</td>
<td>Transactional/persuasive (2 tasks, no choice)</td>
</tr>
</tbody>
</table>

**Wednesday 10th May 2017**
Preparing for Unseens

Wednesday 10th May 2017

Implications:

• Unseen material in both papers

• Students need to be prepared to understand both unseen literary fiction and unseen non-fiction

• Students need to understand unseen prose from 19th, 20th, 21st centuries

• The passage of unseen literary fiction set by Edexcel cannot be from any of the set texts set by any board for literature
specification requirements

Literature
Variations and differences?

<table>
<thead>
<tr>
<th>AQA</th>
<th>EDEXCEL</th>
<th>EDUQAS</th>
<th>OCR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two unseen poems – candidates write about one first and then compare this with second unseen poem</td>
<td>Two unseen poems – candidates compare the two unseen poems</td>
<td>Two unseen poems – candidates write about one first and then compare this with second unseen poem</td>
<td>An unseen poem used for comparison with a thematically linked poem from the Anthology AND An unseen drama or prose fiction extract linked thematically to the studied set text for post-1914 fiction</td>
</tr>
</tbody>
</table>
What is being assessed through unseen material?
Preparing for Unseens

clearly some “cross-over” skills

**Assessment Objectives**

<table>
<thead>
<tr>
<th>READING</th>
<th>30%</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A01</strong></td>
<td>Identify and interpret explicit and implicit information and ideas.</td>
</tr>
<tr>
<td></td>
<td>Select and synthesise evidence from different texts.</td>
</tr>
<tr>
<td><strong>A02</strong></td>
<td>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.</td>
</tr>
<tr>
<td><strong>A03</strong></td>
<td>Compare writers’ ideas and perspectives, as well as how these are conveyed, across two or more texts.</td>
</tr>
<tr>
<td><strong>A04</strong></td>
<td>Evaluate texts critically and support this with appropriate textual references.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WRITING</th>
<th>50%</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A05</strong></td>
<td>Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.</td>
</tr>
<tr>
<td></td>
<td>Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.</td>
</tr>
<tr>
<td><strong>A06</strong></td>
<td>Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SPOKEN LANGUAGE</th>
<th>(Unweighted)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A07</strong></td>
<td>Demonstrate presentation skills in a formal setting.</td>
</tr>
<tr>
<td><strong>A08</strong></td>
<td>Listen and respond appropriately to spoken language, including to questions and feedback to presentations.</td>
</tr>
<tr>
<td><strong>A09</strong></td>
<td>Use spoken Standard English effectively in speeches and presentations.</td>
</tr>
</tbody>
</table>

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### **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 relationship between texts and the contexts in which they were written.

### **AO4**

Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

In each specification as a whole, 20-25% of the marks should require candidates to show the abilities described in AO1, AO2 and AO3 through tasks which require them to make comparisons across texts.

Wednesday 10\(^{th}\) May 2017
Implications?

- AO1 and AO2 assessed in part through response to unseen poetry
- Different boards approach this in different ways.
<table>
<thead>
<tr>
<th>Board</th>
<th>Unseen elements</th>
<th>Tasks</th>
<th>Targeted AOs</th>
</tr>
</thead>
<tbody>
<tr>
<td>AQA</td>
<td>Two unseen poems</td>
<td>Students answer one question on first unseen poem and then compare this poem with a second unseen poem</td>
<td>AO1 and AO2 equally weighted for the first task AO2 only for the second task Less marks available for the comparison (8 rather than 24)</td>
</tr>
<tr>
<td>EDEXCEL</td>
<td>Two unseen poems</td>
<td>Students answer one question comparing the two unseen, thematically linked poems – concerning the poets’ portrayal of the theme through their use of language, form and structure</td>
<td>AO1 and AO2 with AO2 weighted slightly more heavily (3:2)</td>
</tr>
<tr>
<td>EDUQAS</td>
<td>Two unseen poems</td>
<td>Students answer one question on first unseen poem and then compare this poem with a second unseen poem</td>
<td>AO1 and AO2 equally weighted – more marks for the comparison (25 rather than 15)</td>
</tr>
<tr>
<td>OCR</td>
<td>One passage linked thematically to the chosen post-1914 fiction text, written in the same form (prose or drama) AND An unseen poem linked thematically to a poem from the chosen cluster from the post 1789 poetry anthology</td>
<td>Students compare the “known” text with the unseen text</td>
<td>Prose: AO1 and AO2 with AO1 weighted slightly more heavily (2:1) Poetry: AO1 and AO2 with AO2 weighted slightly more heavily (3:2)</td>
</tr>
</tbody>
</table>
### What are the reading skills assessed?

<table>
<thead>
<tr>
<th>READING (50%)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Read and understand a range of texts to:</td>
<td></td>
</tr>
<tr>
<td><strong>AO1</strong></td>
<td><strong>AO2</strong></td>
</tr>
<tr>
<td>- Identify and interpret explicit and implicit information and ideas</td>
<td>- Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate</td>
</tr>
<tr>
<td>- Select and synthesise evidence from different texts</td>
<td></td>
</tr>
<tr>
<td><strong>AO3</strong></td>
<td><strong>AO4</strong></td>
</tr>
<tr>
<td>- 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</td>
<td>- Compare writers’ ideas and perspectives, as well as how these are conveyed, across two or more texts</td>
</tr>
<tr>
<td>- Evaluate texts critically and support this with appropriate textual references</td>
<td>- Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation</td>
</tr>
</tbody>
</table>

- **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.
  - 35-40%

- **AO2**
  - Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate
  - 40-45%

- **AO3**
  - Show understanding of the relationships between texts and the contexts in which they were written
  - 15-20%

- **AO4**
  - Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation
  - 5%

In each specification as a whole, 20-25% of the marks should require candidates to show the abilities described in AO1, AO2 and AO3 through tasks which require them to make comparisons across texts.
What are the reading skills assessed?
What are the reading skills assessed?

**English language**
GCSE subject content and assessment objectives

**English literature**
GCSE subject content and assessment objectives
- literal, inferential and critical reading skills ("reading the lines", "reading between the lines", "reading beyond the lines")
- summarising and acquiring an overview
- evaluating a writer’s use of language for impact and effectiveness
- compare texts and make connections between texts
- support viewpoints and be aware of alternative interpretations
- be aware of the influence of context
- understand how literature works

All these reading skills – except the influence of context – assessed in part through response to unseens

- 19th 20th 21st century texts – literary fiction, literary-non-fiction and non-fiction
- poetry from 1789 onwards
- Shakespeare
- unseen, substantial, challenging texts (in terms of language use and subject matter)
integrate reading and writing

use two or more connected texts whenever possible

facilitate making links between texts

medium term plans

move between the “big picture” and “the detail”

encourage evaluation

foster confidence in handling unseen “challenging” texts
Making sense of the text

Word, sentence, whole text level
Explicit and implicit meanings
Influence of the text type, audience and purpose on meaning
Appreciating author’s tone and point of view
Students given descriptions of the poems (e.g. regular lines, final rhyming couplet) and try to link the description to the shape and justify.
The first letter is from a young boy called Henry writing to his father. Henry is living far away from home at a boarding school. A boarding school is a school where you go to live as well as study and was a very popular way of educating boys, especially from wealthier families, in the 1800s.
The first letter is from a young boy called Henry writing to his father. Henry is living far away from home at a boarding school. A boarding school is a school where you go to live as well as study and was a very popular way of educating boys, especially from wealthier families, in the 1800s.
combining sentences

Mr Utterson was dusty.
People liked Mr Utterson.
Mr Utterson was dull.
Mr. Utterson was a lawyer.
Mr Utterson had a rough-looking face.
Mr Utterson was tall.
Mr Utterson was unemotional.
Mr Utterson did not find it easy to talk to people.
Mr Utterson never smiled.
Mr Utterson never said much.
Mr Utterson seemed unfriendly.
Mr Utterson was thin.
combining sentences

What did you do?
Now compare your sentence with the original:

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.

What differences do you notice?

Try to explain the effects of the differences.
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.
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.

What is changed by the move to shorter lines?
(a feature of some poetic forms)
Mr John Utterson was a lawyer and he lived in London. He seemed to be a cold man, without feeling. He never smiled, and he spoke only when it was necessary. But people liked him. There was something in his eyes that showed kindness. It showed his understanding of other people. Men and women came to him about the law, and he helped them all. It did not matter who they were. He lived a quiet and simple life. He enjoyed the theatre, but he did not visit it any more.


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 beaconed 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 wondering, almost with envy, at the high pressure of spirits involved in their misdeeds; and in any extremity inclined to help rather than to reprove.

_Original version, 1886_
Preparing for Unseens

complex sentences – periodic and loose

and

shrivelled his cheek

his thin lips blue

the cold within him froze his old features

spoke out shrewdly in his grating voice

made his eyes red

stiffened his gait

nipped his pointed nose

Wednesday 10th May 2017
complex sentences – periodic and loose

1) empty the envelope
2) find the main clause
3) arrange all the other words and phrases into a sequence that seems right to you
4) explain your choices.
Preparing for Unseens

complex sentences – periodic and loose

and

shrivelled his cheek

his thin lips blue

the cold within him froze his old features

spoke out shrewdly in his grating voice

made his eyes red

stiffened his gait

nipped his pointed nose

Wednesday 10th May 2017
complex sentences – periodic and loose

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.

From *A Christmas Carol*, Charles Dickens
**reconstruction activities**

- **Text completion** (fill in missing words, phrases or sentences.)
- **Sequencing** (arrange jumbled segments of text in a logical or time sequence.)
- **Grouping** (group segments of text according to categories.)
- **Table completion** (fill in the cells of a table that has row and column headings, or provide row and column headings where cells have already been filled in.)
- **Diagram completion** (complete an unfinished diagram or label a finished diagram.)
- **Prediction activities** (write the next step or stage of a text, or end the text.)

**analysis activities**

- **Text marking** (find and underline parts of the text that have a particular meaning or contain particular information.)
- **Text segmenting and labelling** (break the text into meaningful chunks and label each chunk.)
- **Table construction** (Draw a table, using the information in the text to decide on the row and column headings and to fill in the cells.)
- **Diagram construction** (Construct a diagram that explains the meaning of the text e.g. a flow chart for a process.)
- **Questioning** (answering questions or devising them)
- **Summarising**
making sense of the text

word, sentence, whole text level
explicit and implicit meanings
influence of the text type, audience and purpose on meaning
appreciating author’s tone and point of view

some ideas....
And I could wish my days to be
Bound each to each by natural piety.
The Child is father of the Man;
So it is now I am a man;
My heart leaps up when I behold
Or let me die!
So be it when I shall grow old,
A rainbow in the sky:
So was it when my life began;
The Rainbow
And I could wish my days to be
Bound each to each by natural piety.
The Child is father of the Man;
So it is now I am a man;
My heart leaps up when I behold
Or let me die!
So be it when I shall grow old,
A rainbow in the sky:
So was it when my life began;
The Rainbow
Preparing for Unseens

The _ _ _ _ _ _
My heart _ _ _ _ _ up when I behold
    A _ _ _ _ _ _ in the sky:
So was it when my life _ _ _ _ _ ;
So it is now I am a man;
So be it when I shall grow _ _ _ ,
    Or let me _ _ _ !
The _ _ _ _ _ is father of the Man;
And I could wish my _ _ _ _ to be
Bound each to each by natural _ _ _ _ _.
my heart leaps up when I behold a rainbow in the sky so
was it when my life began so it is now I am a man so be
it when I shall grow old or let me die the child is father
of the man and I could wish my days to be bound each
to each by natural piety

Put in line breaks
Put in punctuation
Alter line breaks to make some words stand out more than others
Capitalise some words to make them stand out
Add a title
Underline key word from each line
DARTs activities
Help to foster deeper engagement with texts
Encourage confidence in handling/interrogating/deconstructing texts
Help to develop some of the qualities of good readers
medium term plans

integrate reading and writing

use two or more connected texts whenever possible

facilitate making links between texts

move between the “big picture” and “the detail”

encourage evaluation

foster confidence in handling unseen “challenging” texts
Dictogloss
When I taught you at eight to ride a bicycle, loping along beside you as you wobbled away on two round wheels, my own mouth rounding in surprise when you pulled ahead down the curved path of the park, I kept waiting for the thud of your crash as I sprinted to catch up,
independent work – perhaps at end of lesson
pair – share – and compare
read it back – questions to ascertain accuracy / focus
on author’s choices
helps to memorise the poem
Preparing for Unseens

The Collapsed Text

Wednesday 10th May 2017
a behind breakable distance flapping for goodbye
grew hair handkerchief laughter life like more
pumping pumping screaming smaller the waving
while with with you you your
To a Daughter Leaving Home

When I taught you
at sight to ride
a bicycle, loping along
beside you
as you wobbled away
on two round wheels,
my own mouth rounding
in surprise when you pulled
ahead down the curved
path of the park,
I kept waiting
for the fraud
of your crash as I
sprinted to catch up.

while you grew
smaller, more breakable
with distance,
pumping, pumping
for your life, screaming
with laughter,
the hair flapping
behind you like a
handkerchief waving
goodbye.

Linda Pastan
Preparing for Unseens

Collapsing a Text

• Type – or copy and paste – the poem into Word.
• Choose “Select All” from the “Select” button which is on the extreme right of the screen when you have the “Home” tab displayed so that the whole text is highlighted.
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• Then, from that same area in the top right hand side of the screen, click on “Replace”…
• …and into the “Find what:” box type in a space and into the “Replace with:” box type in `^P`.
• Then click on “Replace All”
Preparing for Unseens

• All the spaces will be replaced with a “return” (i.e. ^P) and the text collapses into one column of single words.

• Choose “Select All” again to highlight all the words in the column
• Look for the “A-Z Sort” button on the main icon bar at the top of the screen
• Select it

• Click “OK” and this will arrange the words in the column alphabetically
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- Then to re-format the column into a box, reverse the process: “Select All”; “Replace”; “Find what: ^p”/ Replace with: “ (i.e. a space) or “ ” (i.e. multiple spaces – note: you do not need the speech marks)

- Then “Select All” one final time and “justify” the text using the icon on the top bar to produce a block of words
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Power Point
Poems

Wednesday 10th May 2017
Preparing for Unseens

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OZYMANDIAS

I met a traveller from an antique land
Who said: Two vast and lofty walls
I built of stone over twenty centuries ago
And now lies waste, and grassy is the lawn.

Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

NATE

NATE
Preparing for Unseens

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crawl

speed

boy  girl
Preparing for Unseens

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 Infant’s 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 Soldier’s 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

Wednesday 10th May 2017
I wander thro' each charter'd street,
Near where the charter'd Thames does flow.
Preparing for Unseens

I wander thro' each charter'd street,
Near where the charter'd Thames does flow.

Wednesday 10th May 2017
I wander thro' each charter'd street,
Near where the charter'd Thames does flow.
I wander

Wednesday 10th May 2017
Preparing for Unseens

The Red Wheelbarrow

so much depends
upon

a red wheel
barrow

glazed with rain
water

beside the white
chickens

William Carlos Williams
The Red Wheelbarrow

So much depends

upon

A red wheelbarrow

beside

Glazed with rain water
Preparing for Unseens

Wednesday 10th May 2017

PowerPoint Poems

foster close attention to words and imagery and help students to memorise poetry

restrict "illustration" to develop appreciation of metaphor, metonymy, symbol
O Rose thou art sick
Preparing for Unseens

Wednesday 10th May 2017
The Director’s Commentary
Give the students a pre-prepared Powerpoint Poem and ask them to create a director’s commentary to it. The Powerpoint Poem could be created by other students/groups. It could contain the words of the poem or simply be composed of pictures.
translate the poem
Fog

The fog comes on little cat feet.

It sits looking over harbor and city on silent haunches and then moves on.

Carl Sandburg

Fog is coming to the feet of a small cat.

It sits. Look!
The port, the city:
Silent buttocks.
Then you move on.

• Take a poem
• Translate it several times, into several different languages using google translate and then translate it back into English
• Compare the two versions – which is the original? What makes the original “superior”
Preparing for Unseens

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parody
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mix it up
Cut up the poems into single lines and put into envelopes.

Every student/pair/group receives an envelope with the cut up lines of all three poems.

They piece them together.

See if the students can guess at first how many poems there are.

Get them to put into three piles before sequencing them.
Preparing for Unseens

I am Not Belittled by Your Culture of Ambition

My wife has a moustache
It is plastic
It came out of a Christmas cracker

We are monarchy
in our paper hats

I am King Superman in his favourite cardigan
full of pud

It’s not a thought-through image
we are ramshackle
a homely mess
like bric-a-brac
at a car boot

There is no sleekness to our design
no colour co-ordination
no concession to taste

Against all rules of fashion
and all aesthetic consideration
we are happy
at ease
daft in love

Another Valentine – Wendy Cope

Today we are obliged to be romantic
And think of yet another valentine.
We know the rules and we are both pedantic:
Today’s the day we have to be romantic.
Our love is old and sure, not new and frantic.
You know I’m yours and I know you are mine.
And saying that has made me feel romantic,
My dearest love, my darling valentine,

As long as you love me
I’ll stay by your side
I’ll be your companion
Your friend and your guide

As long as you love me
As long as you care
I’ll do anything for you
I’ll go anywhere

I’ll bring you the sunshine
I’ll comfort your fears
I’ll gather up rainbows

As long as forever
My love will be true
For as long as you love me
I’ll only love you

Wednesday 10th May 2017
dramatic approaches
Preparing for Unseens

- tableaux / actions to accompany lines
- silent film versions with intertitles
- film poems
- dramas based on or inspired by poems
- ...and so on...

Wednesday 10th May 2017
collaborative annotation
Sections of the poem are enlarged and placed on tables. Students scribble questions / points of interest on them. Use question fans / dice if necessary to prompt questions and ideas. Students move around the room, to the different tables, and add their comments. Also works with prose texts.
Preparing for Unseens

**reconstruction activities**

- **Text completion** (fill in missing words, phrases or sentences.)
- **Grouping** (group segments of text according to categories.)
- **Table completion** (fill in the cells of a table that has row and column headings, or provide row and column headings where cells have already been filled in.)
- **Diagram completion** (complete an unfinished diagram or label a finished diagram.)
- **Prediction activities** (write the next step or stage of a text, or end the text.)

**analysis**

- **Text marking** (find and underline parts of the text that have a particular meaning or contain particular information.)
- **Text segmenting and labelling** (break the text into meaningful chunks and label each chunk.)
- **Table construction** (Draw a table, using the information in the text to decide on the row and column headings and to fill in the cells.)
- **Diagram construction** (Construct a diagram that explains the meaning of the text e.g. a flow chart for a process.)
- **Questioning** (answering questions or devising them)
- **Summarising**

**exam preparation**

**exam practice**

Wednesday 10th May 2017
Treasure and trash!

Get rid of words in a text that are not useful or important ("trash") so that there are only key words left ("treasure")
Preparing for Unseens

Wednesday 10th May 2017
### Preparing for Unseens

**Select a Quotation.** Choose a quote that stands out in the text for its effect; find quotes that are significant to the theme of the work; select quotes that affect you as a reader. Copy the quotation; include page number. **NOTE:** A quotation can be from the narrative—it does NOT have to be from the dialogue of a character.

**Understand.** Prove your understanding by taking some time to consider the quotation's relevance to the section of the work in which it is found and the work as a whole. Think about the sentence structure and its effect. Look for rhetorical effect.

**Identify.** Identify the context in which the quote appears—what happened before and after the words you chose. Where/when does it appear in the text? Categorize its status as a rhetorical or literary device.

**Describing the Significance.** Be sure to connect the passage to overall themes of the book. What makes this quote important? Why does it stand out? How does it make you, the reader, take notice?

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**Wednesday 10\textsuperscript{th} May 2017**
academic style
academic style

Focus this part of your answer on the second half of the Source from line 16 to the end.

A student said ‘This part of the story, set during breakfast time, shows that Alex is struggling to cope with his mother’s illness.’

To what extent do you agree?

In your response, you could:

- consider your own impressions of Alex
- evaluate how the writer shows that Alex is struggling to cope
- support your response with references to the text.

[20 marks]
With this statement I would agree that Alex is struggling to cope as it says that he was angry. The writer says, “Alex was angry with his father, his sister, life in general – even with his mother for getting” this suggests that he cannot cope with his mother’s illness as he is very angry. The writer also says “how enormous her presence had been” this suggests that he is missing his mother and cannot cope very well.
I would agree with this statement that Alex is struggling to cope as it says that he was angry. The writer says, "Alex was angry with his father, his sister, life in general – even with his mother for getting" this suggests that he cannot cope with his mother's illness as he is very angry.

It says that he was angry.

"Alex was angry with his father, his sister, life in general – even with his mother for getting"

This suggests that he cannot cope with his mother’s illness as he is very angry.
I would agree with this statement that Alex is struggling to cope.

point

It says that he was angry.

evidence

“Alex was angry with his father, his sister, life in general – even with his mother for getting”

This suggests that he cannot cope with his mother’s illness as he is very angry.

exploration/explanation
I would agree with this statement that Alex is struggling to cope “Alex was angry with his father, his sister, life in general – even with his mother for getting” What does this suggest about him? Clearly he cannot cope with his mother’s illness because of his anger.
Preparation for Unseens

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This is the statement that Alex is struggling to cope as it says that he was angry. The writer says 'Alex was angry with his father, his sister, his life in general - even with his mother for getting his mother and cannot cope with his mother's illness as he is very angry.

The writer also says how enormous his presence had been.
Preparing for Unseens

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The writer also

Incomplete quotation

Simple evaluative comment

Mis-quotation

had been mis

Simple response to the focus of the statement.

had heard. This suggests that he is missing his mother and cannot cope very well.

had been saying 'I need

Level 1: 3 marks

Simple, limited evaluation; simple evaluative comments in response to the focus of the statement; nothing on writer’s methods and textual references are either incomplete or incorrect.

with his father, his

girlfriend. In general,

even with his mother.

for example, this suggests that they can not
cope with his mother's illness as he is very

in grey

The writer also

Incomplete quotation
Preparing for Unseens

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78 words of which 14 are nouns or part of noun phrases (approx. 18%)
Preparing for Unseens

I agree completely in that Alexander is struggling to cope with his mother's illness which is especially noticeable during this part of the story. This is evident during Alexander's outburst at his sister's predictions about his mother dying. He says, "You two are just kids. You don't know what you're talking about," which shows a sense of demand for Alexander. This could then show Alexander longing for a sense of normality from his past, when his mother was well. However, it may not come true as predicted by his sister. It could be said that his mortality prediction is similar to the storm as it is impossible to stop a storm by simply denying its existence. Therefore, Alexander is trying to deal with his mother's illness. Also, the storm could also represent the inevitable chaos within his house if his mother dies as there is already a chaotic structure. Although he pleads, "Each of them ate whenever and whatever they pleased," and even goes so far as referring to the situation as "an almost love story." The storm, therefore, symbolizes the loss of his mother and the impact on his life.

Also in the last paragraph, Alex reflects on his memories of his mother before the illness. Furthermore, portraying this sense of longing for his mother is both sad and the lifestyle of order that he was used to. By listing with the aspects of his life before his mother's illness, such as "her flowers, the unequally regular rhythm of fresh-baked cookies and the smell of paint" and then going on to describe his mother as "little more than a silent ghost," creates a sense of change and helps us to imagine the vast impact this illness has had on not only Alexander's mother, but Alexander's whole world as well.

286 words of which 110 are nouns or part of noun phrases (38 % approx)
Language Features of academic style

Four key grammar resources make writing more formal...
1. Nominalisation
2. Use of technical / specialist language
3. Use of passive voice
4. Use of advanced discourse markers for linking ideas (and developing cohesion)
Preparing for Unseens

Alexander says that he is not struggling. Alexander screams at his sister when she says that their mother will die. Alexander wants things to be normal again.

Alexander denies that he is struggling. He shouts at his sister when she predicts that their mother will die. Alexander craves for things to be normal again.

Alexander’s denial that he is struggling is indicated by his outburst at his sister’s prediction of their mother’s death. He craves for normality.
Alexander says that he is not struggling. Alexander screams at his sister when she says that their mother will die. Alexander wants things to be normal again.

An indication of Alexander’s denial of his struggle to cope is his outburst at his sister’s prediction of their mother’s death, a reflection too of his craving for normality.
Preparing for Unseens

exam board websites

AQA
eduqas
Part of WJEC
OCR
edexcel

Wednesday 10th May 2017
Preparing for Unseens

Wednesday 10th May 2017

Poverty

Government report on Metropolitan Workhouses, 1848
http://www.bl.uk/learning/images/dickens/large116392.html

Huddersfield Workhouse newspaper report, 1848
http://www.nationalarchives.gov.uk/education/victorianbritain/icoing/source4.html

Workhouse Food, 1823 (table)
http://www.bl.uk/learning/images/dickens/large116503.html

Workhouse Labour, 1862 (table)
http://www.bl.uk/learning/images/dickens/large116405.html

Some examples of 21st century texts:

- Surviving life on benefits: http://www.benefitsandwork.co.uk/surviving-life-on-benefits
- Jobless mum advises daughter to get pregnant for easy life on benefits
  http://www.dailymail.co.uk/news/article-2302877/Mother-was-never-encouraged-daughter-pregnant-council-house-easy-life-benefits.html

Background to workhouses:
http://www.historyextra.com/workhouse
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Mock exams will be key to gaining a snapshot of how students are performing during new, linear GCSE English courses. Our Mocks Marking Training events will help you apply the new mark scheme so you can be confident you’re getting a clear picture of your students’ achievements.

This pre-recorded training is an introduction to our online and face-to-face Mocks Marking Training events.

Edexcel GCSE (9-1) English Language - Mocks Marking Training Introduction (36.21 mins)

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Question 3

Script 3A

This answer repeats the words “language and structure” but tends to focus upon explaining what has happened in the text rather than either of the two features named in the question. The answer does not make any comments about structure and so cannot progress beyond Level 1. It recognises some use of extreme language and understands that the writer hates Bertha.

Level 1 - 1 mark

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Script 3B

This answer offers a response to both language and structure. The language points, such as the reference to insults towards the end of the answer, explain clearly how the writer’s feelings are portrayed. The final comment is less well made. There are structural points on the use of hyphens to create a growing sense of pace, though this is largely the only point on structure. The comment upon exclamation marks here is all about tone rather than structure.

Level 2 – 3 marks
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Wednesday 10th May 2017

Looking at how a poem is written

VOICE • register • tone
• How would I read this poem aloud? Is there anything about the poem which makes it difficult for me to read it aloud?
• Does the voice in this poem sound as if it’s coming from a particular time or place?
• Who seems to be speaking in this poem? Who is the poem speaking to?
• Does the poem’s tone of voice suggest a particular attitude towards the reader?
• Is the poem characterized by a particular kind of vocabulary, or style of sentences?
• Does the tone of voice suggest a particular attitude towards the subject matter of the poem?
• Is there more than one kind of voice in the poem? If so, what’s the relationship between the two?

FORM • pattern • typography
• Is there a formal structure to this poem? Does it have a regular metrical pattern? Is there a rhyme scheme? Could someone sing this poem?
• Are there other ways in which this poem is patterned? What elements of repetition are there?
• Is this form associated with a particular type of poem, or particular period?
• What biographical conventions does the poem use, or not use? How does this contribute to the style or voice of the poem?
• Do any of these things help me in understanding what kind of poem this is?
• Does the form of the poem emphasize any aspect of its meaning?

IMAGERY • metaphor • representation
• Which image first caught my attention? Which image is most central to what the poem has to say? Did any of the images surprise me?
• Are some of these images metaphorical? What things are being superimposed here? How does this add to my understanding?
• Are some of the images suggest strong positive or negative connotations?
• Do certain images connect with each other, to create a particular mood or attitude or impression?
• Are there contrasting images in the poem? How does these contribute to meaning? Does it relate to shifts in the narrative or argument?

NARRATIVE • argument • viewpoint
• Is the poem divided into sections? Do these correspond to shifts in the narrative or argument?
• What voices are used here? Is there a dominant voice, or a mixture? What does this tell me about the poem?
• Which pronouns are used? Is this broadly a first, second, third person text? A mixture?
• From what viewpoint is the story told? Where would the camera be if the poem were filmed? Does the viewpoint change?
• Is it clear what kind of sequence this is - narration, argument, description?
• Which are the key connectives? What do they tell me about the way the poem develops?
• What questions does the poet ask? What questions are left for the reader to ask?
Ideas, advice and resources?