Our Getting Ready To Teach training looks at how the new specifications can be delivered in the classroom.

Event duration: 1.5 Hours+

This is the presentation used in our events and there are embedded notes that will talk you through the specification content and assessment and will tell you what other documents you will need to access along the way.

The presentation will go through:
• the structure, content and assessment of the new qualifications
• possible teaching and delivery strategies, including co-teaching AS and A level
• the support available to guide you through the changes.

There are references to the GCE English Language specification, sample assessment materials and exemplars throughout this presentation so please make sure you have these to hand – these files can be found on our website:
Aims of the session

These are the aims of the session.

These slides will take you through our new specification. We will begin with an overview of the changes for all awarding bodies, the new Edexcel specification and gradually move in to look at the requirements of each paper in closer detail.

In working through each slide, there will be opportunities to reflect on the implications for teaching and learning – what can stay the same, and what will need to develop.
Adapt as appropriate
Spend no more than 10 minutes on this section – most delegates will (hopefully) be up to date with this info, so it is for recap and context only.

It is worth getting a sense of the level of familiarity with the specs in the room.
First, here is a summary of the regulatory changes to AS and A level from 2015.

AS and A levels have been decoupled, which means that the AS qualification will no longer ‘count towards’ the A level grade. Students can still take AS assessments and progress to A level, but they will need to enter all four A level components at the end of the course to achieve an A level grade.

We have designed our specification to be co-teachable so you can continue to offer your students an AS qualification as well as enable them to progress to the full A level. You will see later that the design of our course means that there is no content at AS Level that will not also be assessed at A level so you do not have to worry about spending time on material that will be less valuable when it comes to final A-level assessment. This also allows for maximum flexibility in resource allocation and student grouping in view of possible policy changes about AS and A-level entry at centre level as the impact of A-level reforms works its way through.

In terms of the timeline of changes, in 2014 students were continuing as normal with AS units contributing to the overall A Level. First teaching starts/ed in September 2015. Next year, the final AS and A2 exams will take place and the first AS exams from the new spec will be assessed in summer 2016. In 2017, the current (2008) spec will be retired and both new AS and A level examinations will take place.
Availability of AS and A level resits for legacy qualifications

Reformed AS and A level qualifications are being introduced for first teaching this September in a number of subjects. Ofqual plans to consult before the summer holidays, on the arrangements for resits in the legacy qualifications that are being replaced. The consultation will set out an expectation that all those that have started legacy A level or AS qualifications will have a resit opportunity in the summer after the they took the qualification. Any students starting a new AS or A level course this year in subjects where new A levels will be available will be taking the newly introduced qualifications and therefore will not be affected by the arrangements on which Ofqual will be consulting.

A list of subjects in which new AS and A levels are being introduced over in 2015, 2016 and 2017 is available on the Ofqual website.

Timeline of changes (pending outcome of consultation)

<table>
<thead>
<tr>
<th>Legacy qualifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS phase 1:</td>
</tr>
<tr>
<td>final 1st attempt</td>
</tr>
<tr>
<td>AS phase 2:</td>
</tr>
<tr>
<td>rest entries</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Reformed qualifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>A level phase 1:</td>
</tr>
<tr>
<td>1st teaching</td>
</tr>
<tr>
<td>AS phase 1:</td>
</tr>
<tr>
<td>1st assessment</td>
</tr>
<tr>
<td>AS phase 2:</td>
</tr>
<tr>
<td>1st teaching</td>
</tr>
<tr>
<td>AS phase 3:</td>
</tr>
<tr>
<td>1st assessment</td>
</tr>
</tbody>
</table>
Subject criteria

Compared with some subjects, the changes to the English subject criteria are relatively minor.

Looking at the changes to the subject criteria, the coursework weighting has been reduced to 20% of the total A Level qualification. This should highlight that your teaching plan may need to change. 20% is still a significant proportion of the qualification itself - 1/5 of the total qualification, so 1/5 of your teaching time depending on your cohort.

There is also much less genre prescription at AS and A level. We are looking less at descriptions and discussions in candidates’ work and responses when it comes to considerations with different genres. Now this might sound like a contradiction later, but the prescription idea here is really looking at context --for example, in one paper there is less of a focus on what is prescribed as a particular genre. You will see what I mean when we start talking about the anthology.

In addition, one of the texts must be a non-literary text. Non-literary texts, as evidenced by the Voices in Speech and Writing Anthology, is an umbrella term for texts that were selected to expose students to wider reading beyond the traditional literary genres of poetry, prose and drama, and to broaden the range of text types for which an integrated literary and linguistic analysis can be applied.

There is an inclusion of specific language levels and an emphasis on comparison which has been reduced. Some of the structure of the questions that you will have seen on the old spec, but there is less of an emphasis on ‘compare and contrast’ questions. Comparison is still very much alive but the focus has shifted to connections and links.
Assessment Objectives

Just as the changes to subject criteria are more cosmetic than substantial, so are the changes to Assessment Objectives. The key difference here is a change from four to five AOs to make them clearer and more focused with less conflation of different skills. This has been done by separating out the assessment of contextual factors and exploration of connections across texts that were previously both in AO3 into the separate AOs 3 & 4.

Consider for a moment AO 1 and the inclusion of specific language levels in the subject criteria.

The inclusion of AO4 – exploring connections – results in a lower weighting of AO5, the coursework objective (the old AO4). Note that AO5 must be targeted with at least one of A02, A03, A04 either in the same task or in two or more linked tasks. This has implications in other parts of the assessment as you will see later in the AS.

Let’s reflect for a moment on the inclusion of specific language levels in the subject criteria. Effectively this underpins the Assessment Objectives:
Now we will move on to look in detail about how the Edexcel specification addresses the subject criteria and meets the assessment objectives across both A and AS level.
At A level, you have three components:
- Component 1 (Voices in Speech and Writing) and Component 2 (Varieties in Language and Literature) are the formal examinations: 40% each, 80% in total.
- Component 3 is the coursework (Investigating and Creating Texts): 20% of the course.

At AS Level you have two components. They are similar to the A level, but there are some key differences in the content which will be discussed later on. There is also no coursework.

<table>
<thead>
<tr>
<th>Component</th>
<th>Assessment Method</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A level</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 – Voices in Speech and Writing</td>
<td>Examination</td>
<td>40%</td>
</tr>
<tr>
<td>2 – Varieties in Language and Literature</td>
<td>Examination</td>
<td>40%</td>
</tr>
<tr>
<td>3 – Investigating and Creating Texts</td>
<td>Coursework</td>
<td>20%</td>
</tr>
<tr>
<td><strong>AS Level</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 – Voices in Speech and Writing</td>
<td>Examination</td>
<td>50%</td>
</tr>
<tr>
<td>2 – Varieties in Language and Literature</td>
<td>Examination</td>
<td>50%</td>
</tr>
</tbody>
</table>
A Level

For A Level Component 1, the students study voices in speech and writing in non-literary texts (the *Voices* anthology) and this is a collection of non-fiction and digital texts from the 20th and 21st centuries; students also study one drama text from a prescribed list.

For A Level Component 2, students study two texts from a selected theme. There is one compulsory anchor text – one prose text of a particular theme – and one other literary text (from a selection of drama, poetry and prose) within a theme.

For A Level Component 3, coursework, students get a free choice of topics and texts - naturally you should agree/discuss with a subject specialist at Edexcel- but essentially students get a free choice. These texts must be complete texts and selected from different genres: one fiction, one non-fiction.

Components 1 and 2 are the only components for AS Level study, but with some differences.
The *Voices* anthology

There is a great range and variety of texts in the anthology, a great mix of genre (non-fiction such as articles and autobiography, and fiction, such as radio drama or screenplay). What unifies the collection is the way in which the writer and/or speaker creates a sense of voice in the piece – conveys a persona or identity through their use of language. It is worth considering that point for your teaching. You may want to teach by genre and introduce frameworks to each text, but you might want to focus your teaching through voice instead.

It is worth noting the change in focus with regard to speech in the course. In the anthology these examples are semi-scripted or scripted. They are not spontaneous in the traditional sense. This is a departure from the last spec – where one of the units started off with spontaneous speech and transcription. Speech in the *Voices* anthology is non-spontaneous, for example, JFK’s inauguration speech - something that is prepared in advance and then delivered to an audience – or a TV or radio interview which is scripted, performed and then edited.

The *Voices* anthology and teacher guide can be found on the website:

Free copies can be ordered at our online shop: http://www.edexcel-centre-materials.org/shop
Teacher Guide

There is a teacher guide available free of charge on the Edexcel website and it contains a range of points for analysis and discussion for every single anthology text. The purpose of this guide is to stimulate some thought and to give teachers a handle on language and literature frameworks and discussion points with the students.

It doesn't cover everything, but is a short guide and it does reflect some links to texts across the anthology. There are teaching activities suitable for both AS and A level.

For example, one of the texts (in the anthology) is an article by Charlie Brooker. It contains traditional genre conventions of an article in print as opposed to one online, so hopefully what the teacher guide does is prompt some thought on genre considerations, use of language, the authorial stance/voice, how the writer engages with the audience, and all sorts of considerations when you are thinking about literary and linguistic features and frameworks.

Voices anthology and teacher guide:
Paper 1 Section A assesses students on the Voices anthology. Section B assesses students on drama.

Students choose to answer **one (extract based) question** on a drama text from the following:

- All My Sons
- A Streetcar Named Desire
- Elmina’s Kitchen
- Equus
- The History Boys
- Top Girls
- Translations

Students choose to answer one question from a range of drama text choices. Centres can choose to teach more than one if they wish. Students should focus responses on subject matter, context, setting, a range of language choices/uses.
Component 2

Component 2 is split into four main themes. Students respond to two texts from one theme which is assessed by a comparaiaive essay.

Students study: one compulsory prose fiction text (anchor text) from a choice of two and one other literary text selected from a chosen theme.

If you are looking at choosing Society and the Individual as your theme you could (in theory!) teach all of the different texts. There are seven texts within the theme; you must study at least two. You could teach both anchor texts if you want, but you only need to do one anchor text and marry this with one other text: for example, Gatsby and Othello, or Great Expectations and Whitsun Weddings, or Great Expectations and The Wife of Bath (prologue and tale).

There is a massive range, from different eras, very different authors and different contexts. Your choices will depend on the types of cohorts you’ve got and it is worth reflecting on genre when choosing your set texts. If the majority of your cohort will be going on to study literature at higher education then it may be worth ensuring all genres (drama, prose and poetry) are covered so that students don’t go from GCSE poetry study to undergraduate study, for example. You may want to consider teaching beyond the two text requirement to ensure coverage of genres and authors/poets/playwrights.
### AS Level content overview

The AS course is a subset of the A level content.
- **Component 1**: there is no study of a drama text; you only cover the Voices Anthology, but there is a creative writing task since there is no coursework.
- **Component 2**: same as A level but there is no comparison; same texts and the same themes.

This allows for complete co-teachability between the two courses.
Here is an overview of the set texts at AS Level.

**Activity 1**
Consider the set text lists for Components 1 and 2. Which texts might you select? Why? What considerations are behind these choices.

Things to consider:
• currently taught texts
• opportunities for introducing new texts
• cohort types/interests
• preferences: teacher’s, dept, etc.

The **Getting Started Guide** on the Edexcel website includes discussion and introductions around each of the four themes:
Here is an example of how you may deliver the course if your cohort is entering for AS and A Levels.

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Year 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>• <em>Voices in Speech and Writing: An Anthology</em>. A wide selection of non-literary and digital texts from the 20\textsuperscript{th} and 21\textsuperscript{st} centuries</td>
<td>• 1 drama text</td>
</tr>
<tr>
<td>• 1 prose text</td>
<td>• 2 further texts; 1 fiction and 1 non-fiction (for coursework)</td>
</tr>
<tr>
<td>• 1 further text from the genres of poetry, prose and/or drama</td>
<td></td>
</tr>
</tbody>
</table>

Teachers may wish to begin preparation for the coursework with A level 2-year students towards the end of year 1, whilst the AS students prepare for their AS examinations. Therefore, the 2 coursework texts (one fiction and one non-fiction, as above) may be covered in year 1, year 2 or a combination of both, as appropriate.
Now we’re going to get into the detail of each component – the assessment method, the AOs, and how these might be met.
The key ideas underpinning this part of the specification, which we want students to develop their understanding of, is how writers and speakers shape and craft the language to present an identity, persona as well as connections between texts and significance and influence of context.
Assessment for A level Component 1

The assessment is 2 ½ hour exam; it is 40% of total qualification and carries 50 marks. It is equally weighted between the two sections. For Section A they do a comparative essay on an unseen extract taken from 20th or 21st century literary sources and one text from the anthology (AO1, AO2, AO3, AO4 assessed).

Section B – Drama Texts: one extract-based essay question on the chosen drama text (AO1, AO2, AO3 assessed).

Students should be absolutely familiar with the anthology in order to be prepared for comparing an unseen text with an anthology text. For each text, students should be prepared to respond on how the language choices work, the persona, the voices that are coming through, aspects of context, aspects of genre, how the language is being used, etc.

For the drama text, students respond to one extract-based question on their set drama text. They analyse one part of the play, doing a close reading of the extract, but also use their reading of the extract to discuss the rest of the play; they should use the extract as a springboard.

Note that the examination is open book: a clean copy of the prescribed drama text can be taken into the exam. The anthology text is printed in the examination booklet.
Paper 1, Section A
What do we mean by consistency of wording and structure? What do we mean by a sense of voice? What do we mean by the use of command words and reference to assessment objectives?

The examination question is consistently worded: ‘compare’, ‘sense of voice’ and ‘In your answer you must.....and context’ will always form part of the question. You are always reminded of the targeted AOs ‘In your answer you must...’ and the focus on voices in speech and writing ‘sense of voice’. Sense of voice relates to use of language/crafting of language to produce a persona or identity, a sense of personality and individuality within the texts and may be linked to form, function, audience as well as individual/social identity.

Possible variations would be found in the ‘describe their experiences’ section of the sample assessment question which may be specific to the two texts being considered.

We are also consistent with the content: there is always one unseen text and it is always from an anthology text type i.e. students will be familiar with its generic conventions as a speech/screenplay/article... It is always compared to one text from the studied anthology.

**Paper 1, Section B**

This example is based on *All My Sons*.

The initial prompt is to read the extract which is given to them in the exam, page 7-8 in the source booklet. This is followed by 'Using this extract....discuss' and 'in your answer you must.....and contextual factors' which are also always consistent and remind you of the assessment objectives.

Possible variations would be found in the ‘develops the characters’ dilemma with the morality of the business world’ section of the sample assessment question.

We are also consistent with the content: it is always one extract based question per studied play, always requiring same AOs and always referencing to other parts of the play.
How is good practice reflected in student work?
Read and discuss the exemplar with delegates.


Exemplars:
Look at the examiner comments. I think you’ll agree that it sustains focus on the task, it talks about the dynamics between characters and it relates the extract to the broader play, there is awareness of the historical context of the play, there is pretty accurate use of terminology and a reasonable range, and the overall structure is sound and coherent. What the examiner is doing here is drawing out exactly how the student has hit those assessment objectives and that is a very good thing to do as an example to you and for you moving forward today.

Look at the other exemplars and the other questions, even if they’re for texts you’re not going to study. Think about how you might answer the question, and then translate that in terms of teaching and delivery. If you have a long view of what students will be expected to produce in the exam, this should inform your teaching and delivery right from the beginning rather than when it comes to the exams as you get towards the end.

The exemplar in the delegate pack also includes an annotated version, with examiner comments highlighting areas of strength and possible improvement.

Exemplars:
A level Component 2
Component 2

This component focuses on varieties in language and literature. What binds all these texts together is the theme itself; they may be very different texts, from different times, or genres, but there are very many thoughts, ideas, engagements, discussions, developments that are all drawn together under the theme.

Students should develop their understanding of how writers use language techniques and literary devices to craft their work. The emphasis is the thoughts and ideas and the language techniques and literary devices. The ‘spirit’ of the old specification comes through here: the integrated response to the literary and linguistic features and the frameworks used in this approach.
Assessment for A level Component 2

The exam is 2.5 hours, 40% of the total award and the paper is 50 marks in total: 20 marks for section A and 30 marks for section B.

Section A: students respond to an essay question on an unseen prose non-fiction extract. That extract is taken from the studied theme. Looking at the SAMs, you will notice that questions look at particular themes; at different texts across different authors; at different voices, different personas and different personalities; at different uses of language, literary features and frameworks. The theme helps them to access the unseen text.

Section B consists of a comparative essay question on one prose fiction anchor text and one other text.
Paper 2 Section A
Again you have consistency of wording in the questions. The command word is always ‘Critically evaluate’ and you are always reminded of the AOs targeted ‘in your answer you must…..and contextual factors’. Students only have to respond to one non-fiction unseen extract per theme. It is advisable for students to respond to the text on their studied theme but they don’t have to.

There is a bank of example unseen extracts on the Edexcel website:

There is also support material on the website for ‘Critically evaluate’ questions:

Schemes of Work:
Paper 2 Section A
The command word will always be ‘Evaluate the effectiveness’ and you students will always be reminded of the targeted AOs: ‘in your response you must.....and contextual factors’. There is always one question per theme which is sufficiently broad enough to cover any combination of studied texts.
How is good practice reflected in student work?
Read and discuss the exemplars with the delegates.


Exemplars:
This response was a Level 3:
The examiner comments states that it shows an understanding of contextual factors, a bit of repetition, bit awkward in some expressions used, some inaccuracies, etc.

This should give you an idea for your delivery in what the examiners are going to be looking for in terms of students responses. Always match them against the assessment objectives, look at the spec and think about how it will not only affect the teaching, but how the knowledge and understanding sections [in the specification] underpin those assessment objectives.
A level component 3
Students are being asked to demonstrate their skills as writers, and how they craft their own original texts.

Why? In Components 1 and 2 they explore various types of writing and how writers use different literary and linguistic techniques and frameworks and through their coursework we hope they will demonstrate what they have learnt through their own original piece of writing.

Crucially they have free choice of texts, so they can pursue their own interests. They will apply the skills they have developed to investigate a topic that they are interested in.
Coursework is worth 20% of the whole course with 36 marks for Assignment 1 (the creative writing) and 24 marks for Assignment 2 (the commentary).

For Assignment 1, students create two pieces of writing: one fiction and one non-fiction.

For Assignment 2, students produce one analytical commentary reflecting on the two pieces they have produced.

Advisory word count for this is 1500-2000 words across the two creative pieces and 1000-1250 for the commentary. Total advisory word count is 2500-3000.

So, hopefully what you'll be doing with them is developing the skills in order to write that commentary and spending the time crafting their pieces of writing and developing those aspects before doing the commentary. Hopefully with the more able candidates, the commentary writes itself really.
Selecting a coursework topic

There is a whole range of topic ideas on the Getting Started Guide on the Edexcel website as well as a scheme of work.

The idea is to help students frame their investigation, looking at different examples of fiction and non-fiction texts which will inform and influence their original writing and inform their critical commentary.

Coursework SOW:

Getting Started Guide:
These are some examples of fiction and non-fiction writing tasks.
**Activity** (if time allows)

Consider your current approach to the coursework task(s) and texts.

What opportunities to continue with current practice does this coursework offer? How will you manage the selection of coursework text and topics across the class – free choice for everyone? Teacher mediated choices i.e. shortlist of possible texts or topics? Other examples?

What new opportunities does the coursework offer?

Discuss these points with delegates.
The commentary is an important part of the coursework process and is worth 24 of the 60 marks for the coursework component. It provides students with the opportunity to reflect and comment on their own work.
How is good practice reflected in student work?
If there is time, read through the exemplar commentary with delegates. Discuss how effective the commentary is.

Comments may include:
- Gives a close examination of syntax and its effects related to characterisation.
- A discriminating commentary that highlights specific stylistic characteristics.

A range of examples of extracts from student commentaries can be found in the Getting Started Guide:
### Overview of assessment

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>Paper length: 1 hour and 30 minutes</td>
</tr>
<tr>
<td></td>
<td>Section A – Creation of Voice: one text transformation response to one text from <em>Voices in Speech and Writing: An Anthology</em> (AO3, AO5 assessed).</td>
</tr>
<tr>
<td></td>
<td>Section B – Comparing Voices: one comparative essay question on one unseen extract selected from 20th- or 21st century sources and one text from the anthology (AO1, AO2, AO3, AO4 assessed).</td>
</tr>
<tr>
<td></td>
<td>50 marks</td>
</tr>
<tr>
<td></td>
<td>Sec A 20 marks</td>
</tr>
<tr>
<td></td>
<td>Sec B 30 marks</td>
</tr>
<tr>
<td></td>
<td>50%</td>
</tr>
</tbody>
</table>
Paper 1, Section A will be one question requiring the transformation of a chosen anthology text (Text A) into a different named form. The destination form will always be one of the forms from the anthology so that the students are familiar with both the stimulus texts and the generic features of the required form.

There is no coursework at AS, so the AO5 requirement has to be met via external assessment – there are cross over opportunities with students’ fiction and non-fiction creative pieces for their year 2 coursework. AO5 is assessed through the students creating an effective and engaging text in their transformation with accurate and controlled written expression.

AO3 is assessed through their appropriate crafting of the text to its required audience, form and purpose, giving consideration to its reception (8 marks).


Teacher Guide:
This is exactly the same as A level paper 1 section A – the only difference is in the inclusion of bullet points to scaffold the question. This section is more heavily weighted than section A.
A level component 2
This paper is similar to the A Level. Students study the same themes and texts as at A Level, but there is no comparison and no unseen prose text. Students respond to an extract-based question on the anchor text in Section A and respond to their other set text in Section B of the paper.
There is one question per anchor text (including extract). There is the same coverage of the assessment objectives as per A level (AO1, AO2 and AO3), but without the links and connections to a second literary text (AO4). At AS Level, the AOs are broken down into bullet points to support students.
There is one question per second set text with the same coverage of the text as per A level (AO1, AO2 and AO3), but without the links and connections to a second literary text (AO4). At AS Level, the AOs are broken down into bullet points to support students.
Planning
A range of course planners for different models of delivery are available on the resources area of the Edexcel website, including AS only, A-Level only and a two-teacher model. These are in Word format so they can be easily edited to suit the particular needs of individual centres and teachers.

Activity 4
In your delegate pack, there is a blank course planner. Start thinking about how you will teach this course by filling in the blank boxes.

Consider in general:
• different delivery models
• 1 teacher vs 2 or more teachers delivering the specification
• 1 year (AS) and 2 year (AL) linearity
• AO focus at AS and AL
• AO5 at AS and AL.
Supporting you through the changes
Planning and delivery

We will provide you with:

- course planners
- schemes of work
- Getting Started guide, with teaching examples and detailed guidance
- lesson plans.
### Teaching and learning

*Voices in Speech and Writing: An Anthology*

Free hard copy to every student

A wide range of example of non-literary, digital and non-fiction texts from a variety of different sources.

Plus – **online teacher guide** covering every Anthology text with teaching and learning points, discussion and activity ideas.
Endorsed resources

We are committed to helping teachers deliver our Edexcel qualifications and students to achieve their full potential.

To do this, we aim for our qualifications to be supported by a wide range of high-quality resources, produced by a range of publishers, including ourselves.

However, it is not necessary to purchase endorsed resources to deliver our qualifications.

A list of all endorsed resources will be available on edexcel.com
Contact details for the subject advisor, and the English Language page of the website are on the final slide.

You can also sign up for email updates from the website, or via this direct link: http://qualifications.pearson.com/en/forms/subject-advisor-english.html

This will ensure you are notified any updates to resources on the website, and will hear about any further information.
Contact information

- Subject Advisor email: TeachingEnglish@pearson.com
- Subject Advisor telephone number: 0207 010 2183
- Subject page link: http://www.edexcel.com/quals/gce/gce15/eng-lit/Pages/default.aspx
- www.edexcel.com/contactus
- www.edexcel.com/learningforabetterfuture
Training from Pearson

Events in a timely manner to help you prepare to teach the new specification:

- Professional development events with a focus on developing expertise to support good teaching and learning.

www.edexcel.com/training
Tracking progress

- ResultsPlus provides the most detailed analysis available of your students' exam performance. It can help you to identify topics and skills where students could benefit from further learning.
- Mock Analysis provides analysis of past exam papers which can be set as mock exams.
- Extra assessment materials

www.edexcel.com/resultsplus