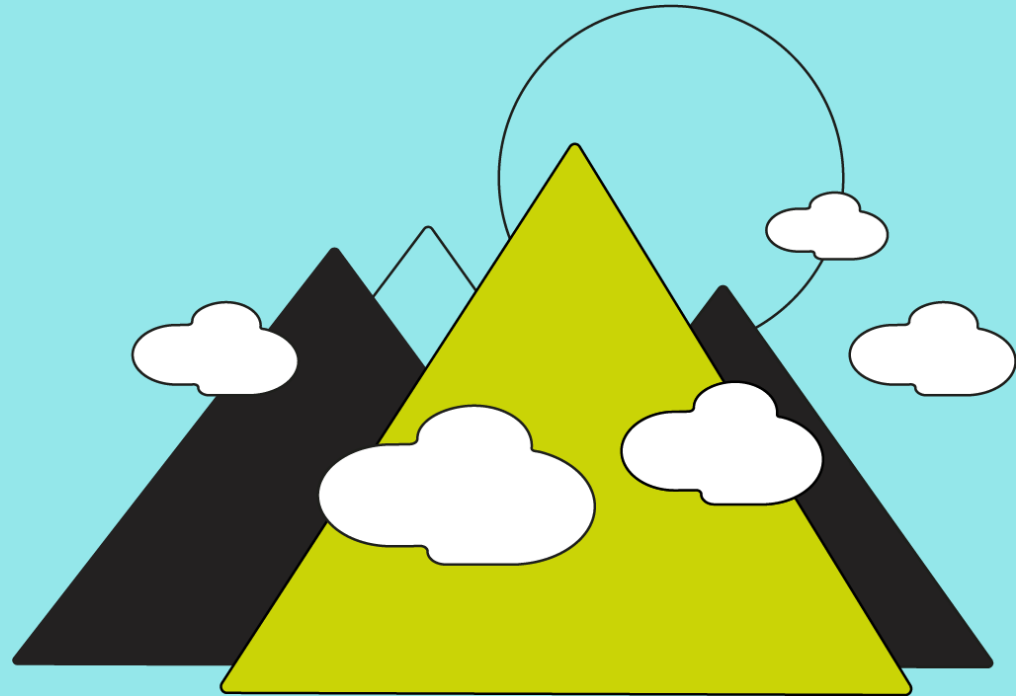


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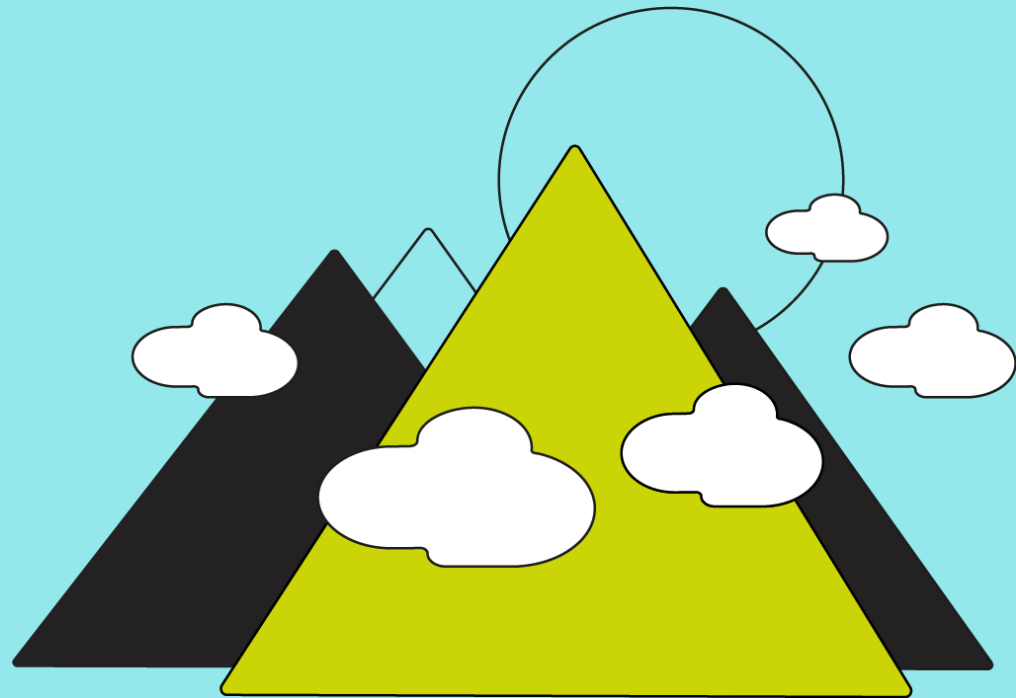
March 2023



Agenda

- Introduction and welcome
- Ideas round-up
- Using misconceptions
- Planning ideas
- Using the mark scheme

Ideas round-up



Drama as drama – a thread

[Link to thread](#)



Clare Haviland, Pearson English Subject Advisor
@PearsonTeachEng

...

English teachers, do you have any fav resources for writing about drama as drama (recognising how it's diff to prose?). Would like to share with other teachers to improve student perf in this area

@Team_English1 @EdexcelTeachers
@AlwaysLearnWeb @engteacherabro2
@literaryconnect

Shakespeare poetry

[Link to thread](#)



Anmika Salter
@AnmikaEMC

...

While I'm thinking about how worthwhile creative tasks are when teaching Shakespeare (even with sixth form!), here is a nice poem by another Year 12 student using quotes from the play to showcase their interpretation of 'Hamlet'. @EngMediaCentre's 'Tell it in Ten'

All is not well, I doubt some foul play
The pangs of despised love, the law's delay
Most lazar like, with vile and wholesome crust
Yet to me what is this quintessence of dust
To die: to sleep, to sleep, perchance to dream
Forms, moods, shapes of grief, I know not 'seems'
Lives must die, passing through nature to eternity
I do not set my life at a pin's fee
Diseases desperate grown by desperate appliance
The potent poison o'er-crows my spirit, the rest is silence

Academic vocabulary

[Link to blog](#)



Barbara Bleiman 🎓 **Education is Conver...** @BarbaraBlei... · Jan 16 ...

A new blog on academic vocabulary & literary terms – a continuing concern for me. I hope this one both explains the problem and offers some helpful suggestions about ways of developing writing where the words used are well-judged & appropriate!

englishandmedia.co.uk/blog/cuttlefis...

Back | Monday 16 Jan 2023 11:52 am | Print | Share | Facebook | Twitter | YouTube | LinkedIn | Email

Cuttlefish Spurting Out Ink – Literary Terms and Academic Vocabulary

EMC's Barbara Bleiman has written extensively on vocabulary teaching before, arguing that focusing on it too much can limit opportunities for substantial learning in English. Here she returns to the topic to explore the distortions that can occur in student writing when the focus is on words rather than meaning.

Post written by: Barbara Bleiman

Related Posts

- Overemphasising the vocabulary challenge?

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Handwritten note on lined paper:

- X After hyperbolising Ness's part as 'Hell', the paragraph ends, signifying a decisive termination of reflection.
- ✓ The paragraph ends suddenly, after powerful depictions of Ness's part as 'Hell', bringing an abrupt end to all reflection.

Subject terminology

[Web link](#)

Parts-of-speech.Info

POS tagging

[about Parts-of-speech.Info](#)

Enter a **complete sentence** (no single words!) and click at "POS-tag!". The tagging works better when grammar and orthography are correct.

Text:

Life 's but a walking shadow , a poor player that struts and frets his hour upon the stage , and then is heard no more . It is a tale told by an idiot , full of sound and fury , signifying nothing .

 Edit text



English



Adjective

Adverb

Conjunction

Determiner

Noun

Number

Preposition

Pronoun

Verb

AI

[Link to Twitter account](#)



Douglas Wise @DoWise · Jan 4

Example of an essay plan on the theme of ambition in Macbeth, generated by ChatGPT. Very limited input from me. Not bad, right?



Create an essay plan on the theme of ambition in Macbeth



Here is a possible essay plan for an essay on the theme of ambition in Macbeth:

I. Introduction

- Definition of ambition
- Brief overview of Macbeth and its themes
- Thesis statement outlining the role of ambition in the play

II. Ambition drives Macbeth to murder Duncan

- Macbeth's initial hesitation and moral conflict
- The influence of the witches and Lady Macbeth
- The consequences of Macbeth's ambition and guilt

III. The corrupting power of ambition

- Macbeth's descent into tyranny and violence
- The destruction of relationships and moral values
- The theme of the corrupting power of unchecked ambition

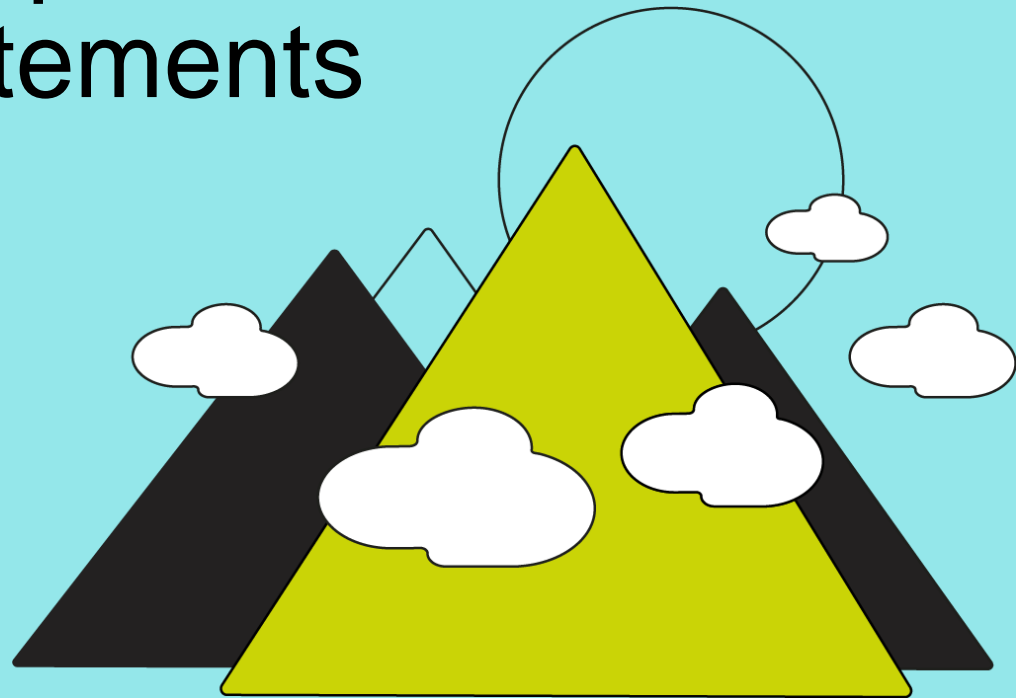
IV. The consequences of ambition on the other characters

- Lady Macbeth's madness and suicide
- The rebellion of Macduff and the downfall of Macbeth
- The tragic consequences of ambition on the other characters

V. Conclusion

- Recap of the main points and restatement of thesis
- Reflection on the enduring relevance of the theme of ambition in Macbeth

Using misconceptions and challenging statements





Macbeth misconceptions

- Macbeth is a coward
- Lady Macbeth is callous
- Macbeth goes mad
- Banquo is bland
- The play ends happily

An Inspector Calls misconceptions

- Birling is stupid
- Sheila is naïve
- Edna is not important
- Eric behaved honourably
- Birling will never change

Challenging statements

Mr Hyde is regarded as physically detestable but perhaps only because he subconsciously reminds those he encounters of their own...

Hyde is merely the manifestation of Jekyll's overarching ego, and as such should be ...

Macbeth is full of sound and fury, signifying...



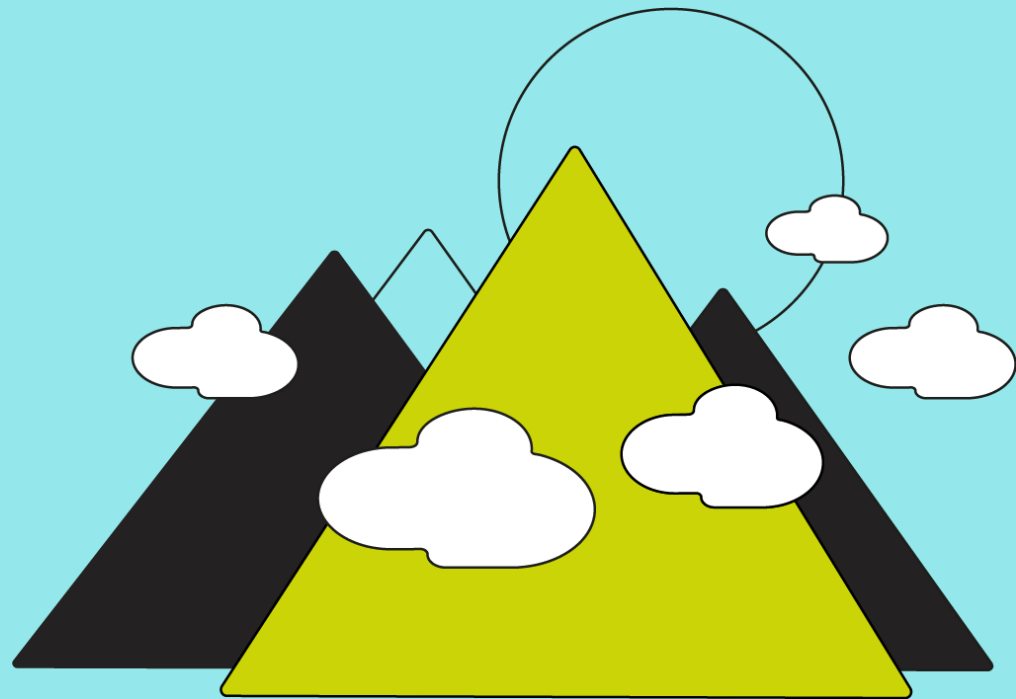
An Inspector Calls

Gerald's behaviour is excusable; men still behave that way today.

Eric shows far less remorse for his actions than Gerald.

Sheila and Eric are incapable of sustained change.

Planning ideas



Analysing the question

What type of guilt is shown?

Which three characters best exemplify guilt?

Explore the importance of guilt elsewhere in the play.

What message does the play impart about guilt?

Rephrasing the question

Explore the importance of ambition elsewhere in the play.

Why does Shakespeare include ideas about ambition in the play?

Do you think ambition is presented positively in the play?

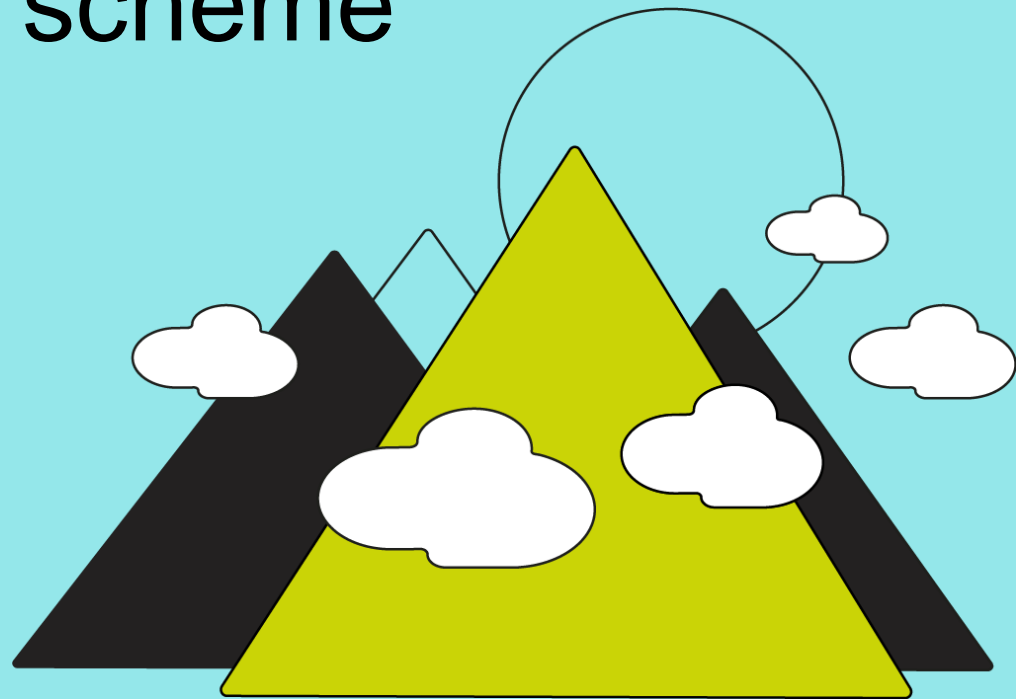
What does the play teach an audience about ambition?



Discerning approaches

- Be brave – use a narrow lens; what *character* would best exemplify the theme?
- What specific *event* best exemplifies your point?
- Consider alternative interpretations.

Using the mark scheme



Key word mark schemes

Level 3	13–19	<ul style="list-style-type: none">• The response shows a relevant personal response, soundly related to the text with focused supporting textual references.• There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.• Sound comment is offered on relevant contexts.• There is relevant comment on the relationship between text and context.
Level 4	20–26	<ul style="list-style-type: none">• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.• The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.• Sustained comment is offered on relevant contexts.• There is detailed awareness of the relationship between text and context.
Level 5	27–32	<ul style="list-style-type: none">• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.• A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text.• The understanding of relevant contexts is excellent.• Understanding of the relationship between text and context is integrated convincingly into the response.

Sound interpretation – supporting refs – relevant contexts

Well-developed interpretation – well-chosen refs – detailed awareness of text and context

Perceptive understanding – discerning refs – integrated context

Understand the key words

Level 5	17-20	<ul style="list-style-type: none">• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered.• There is perceptive grasp of form and structure and their effect.• The response offers a cohesive evaluation of the poets' language and its effect on the reader.• Relevant subject terminology is integrated and precise.• There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.
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PERCEPTIVE
COMPREHENSIVE
COHESIVE
INTEGRATED



Plan using key words

PERCEPTIVE

DISCERNING

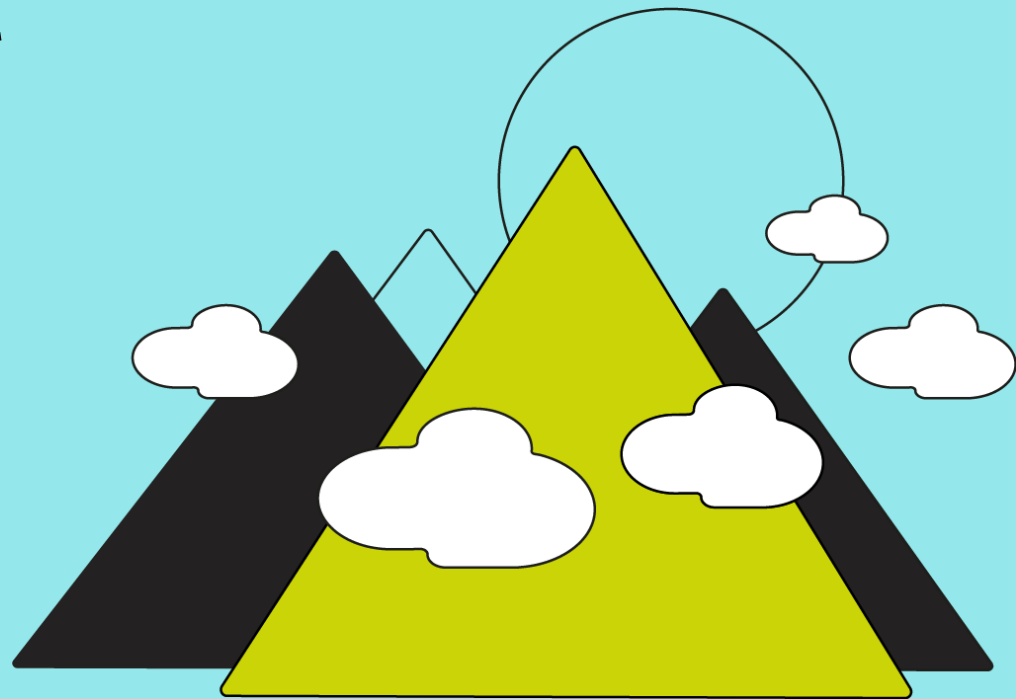
INTEGRATED

MARRIAGE IN AIC

Unseen poetry key words

Level 5	17–20	<ul style="list-style-type: none">• The writing is informed by <u>perceptive comparisons and contrasts</u>, with a varied and• comprehensive range of <u>similarities and differences</u> between the poems considered.• There is an <u>assured</u> personal response, showing a high level of engagement with the• text and <u>discerning</u> choice of references to the text.• A critical style is developed with maturity, <u>perceptive</u> understanding and interpretation with discerning choice of references to the text.• There is <u>perceptive</u> grasp of form and structure and their effect.• The response offers a <u>cohesive</u> evaluation of the poets' language and its effects on the reader.• Relevant subject terminology <u>is integrated and precise</u>.
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Further support



Teaching resources and support

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Subject Advisor contact details

Clare Haviland

Pronouns: She, her, hers

- 0333 016 4120
- qualifications.pearson.com/contactus
- Email: teachingenglish@pearson.com
- Twitter: [@PearsonTeachEng](https://twitter.com/PearsonTeachEng)
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The Full English Podcast



Ep 10: The impact of diversifying your school's Literature texts with Diane Lee

During this episode Pam talks with Diane who is an English teacher in Suffolk. Diane's school is part of our Lit in Colour Pioneers programme, and she explains the positive impact that being a Lit in Colour Pioneer has had on the school community. We hear about how they diversified their literature curriculum and how starting a Lit in Colour book club can really open up conversations about different voices and experiences.



Ep 09: Closing the Writing Gap with Alex Quigley

In this episode, Pam is joined by Alex Quigley who talks about his latest book 'Closing the Writing Gap'. You'll hear about the science of writing and how to further develop your students' writing skills. Alex also shares some great ideas to use in the classroom as well as helping you to reflect on your own pedagogy, and how to support and empower your students to create effective writing.



Ep 08: Reading for Pleasure with Emma Braithwaite

Join Pam for episode 8 with guest Emma Braithwaite. Emma is Head of Skills and Engagement at The Reading Agency and leads on a range of

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