

# GCSE

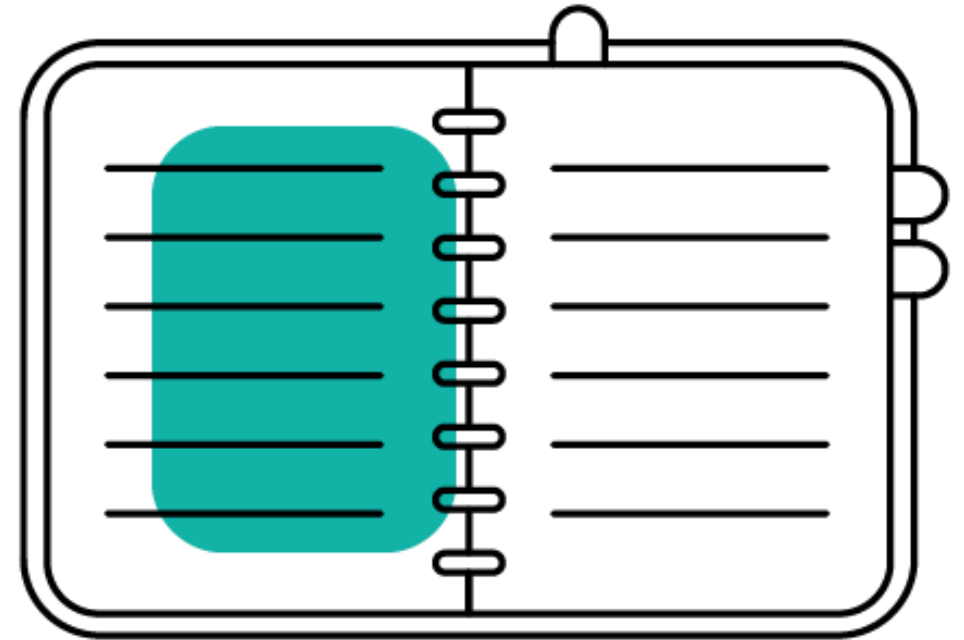
# English Literature

## Spring Network 2025



# Agenda

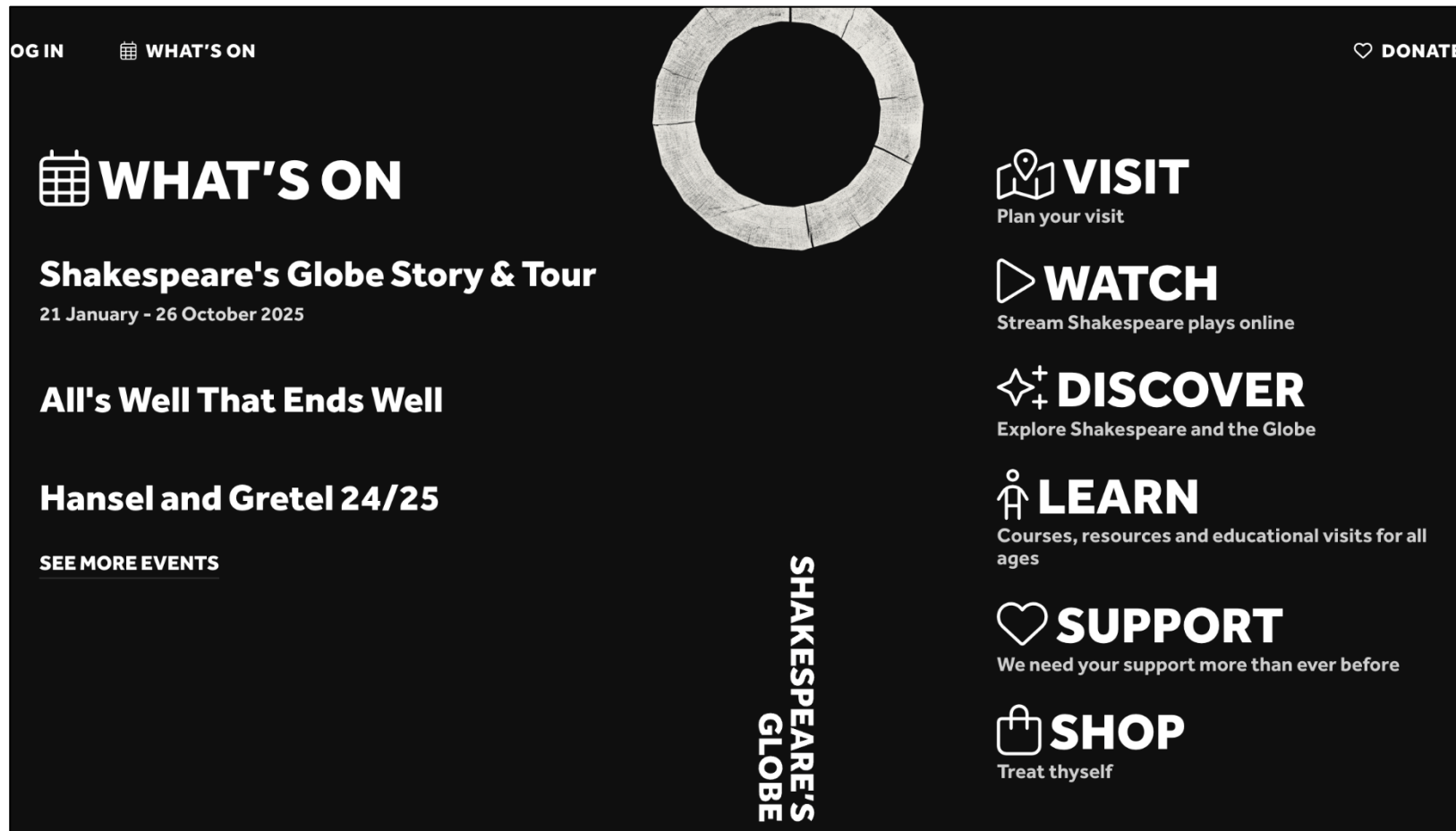
- Introductions & Welcome
- Useful websites
- Critical style – what is it, and how do we help students to achieve it?
- Q & A
- Support




# Useful websites





# Good source for resources



# British Library



International Encyclopedia  
of the First World War



THEMES   REGIONS   ARTICLES A-Z   INDEX   BIBLIOGRAPHY   CONTRIBUTORS   IMAGES   TIMELINE

## Welcome to 1914-1918-Online

### A Global War – A Global Project

*1914-1918-online. International Encyclopedia of the First World War* is the largest digital English-language reference work on the First World War. The multi-perspective, peer-reviewed, open-access knowledge base is the result of an international collaborative project involving more than 1,200 authors, editors and partners from over 50 countries. The encyclopedia currently comprises in excess of 1,600 articles and offers a global historical overview of the First World War, strengthening the networking of international research.

[Read more](#)

## NEW ARTICLES

UPDATED

[Egypt](#)  
By [Christopher S. Rose](#)

[Centenary \(Austria\)](#)  
By [Stefan Wedrac](#)

[Foreign Policy \(Norway\)](#)  
By [Roald Berg](#)

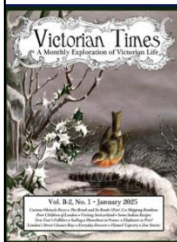
[Kara Kemal](#)  
By [Burak Aclanmirza](#)

Search



# Victorian Voices

**Victorian Times is back!**



**Free monthly E-magazine**  
**Find Out More**  
**Sign up today!**

Name:

Email:

☐ **Subscribe**

**Explore over 12,000 Victorian articles**  
**BY TOPIC / BY MAGAZINE**

**Discover thousands of Victorian images in our CLIP ART section!**

**Search VictorianVoices.net:**



[HOME](#) • [ABOUT](#) • [STORE](#) • [CLIPART](#) • [CONTACT](#)

173 people like this. Be the first of your friends.

## Welcome to VictorianVoices.net



**VictorianVoices.net** is the Web's largest *topical* archive of articles from Victorian periodicals - a veritable treasure trove of over 12,000 articles from hundreds of Victorian-era magazines from Britain and America.

Want to host an authentic Victorian tea? You'll find a host of scrumptious recipes for tea-cakes, scones, and more. Want to explore Victorian fashion? Our fashion gallery offers over 1500 fashion images from the 1860's through early 1900's. (Our section will inspire you with ways to make your home a classic sanctuary of elegance and repose! Look for inspiration with their favorite pets), and get a glimpse of the other crowned heads of Europe!

**Here's a look at our top ten most popular categories:**

1. **Victorian Britain:** Explore Victorian life from the streets of London with their child-sweeps and their favorite pets, to the remotest of the outer islands. Get a glimpse of the British government in action.

[America](#)  
[America - Regional](#)  
[Architecture](#)  
[Britain](#)  
[Business](#)  
[Children](#)  
[Christmas](#)  
[Civil War](#)  
[Cooking](#)  
[Crafts](#)  
[Education](#)  
[Etiquette & Entertaining](#)  
[Fashion](#)  
[FASHION IMAGES](#)  
[Folklore](#)  
[Garden](#)  
[Health](#)  
[History](#)  
[Holidays](#)  
[Home](#)  
[Inventions](#)  
[Issues](#)  
[Life](#)  
[London](#)  
[Military](#)  
[Music](#)  
[Native Americans](#)  
[Nature](#)  
[Objects](#)  
[People](#)  
[Pets](#)  
[Recreation](#)  
[Royalty](#)  
[Science & Technology](#)  
[Servants](#)  
[Sports](#)  
[Statistics](#)  
[Transportation](#)

Sound crazy? You won't think so once you explore Victorian women's advances in work, education, and recreation!

3. **Victorian America:** From Aunt Mehitabel's visit to the nation's capital to John Muir's hair-raising adventure on an Alaskan glacier, enjoy a guided tour of 19th-century America. Explore Native American cultures, pay a visit to our special section on the Civil War, and get a glimpse of America as viewed by our often bewildered cousins across the pond!
4. **Victorian Fashion:** Our fashion section brings you detailed explanations of the latest styles from a host of Victorian women's magazine, along with an extraordinary gallery of over 1500 Victorian fashion images!
5. **Victorian Life:** To truly understand the Victorians, it's vital to understand how they lived. This section looks at such topics as transportation, etiquette, social occasions, religion, country life, city life, and more!
6. **Victorian Cooking:** Planning a teaparty or a 10-course supper "a la Russe"? Victorian cooking often gets a bad rap, but as you'll discover here, many recipes were healthy *and* tasty!
7. **Victorian Crafts:** If you love creating beautiful things, you'll love this collection of elegant patterns and detailed projects. Nor were Victorian women limited to needlework; this section offers tips on metalwork, woodcarving, and a host of "forgotten" Victorian crafts!
8. **The Victorian Home and Garden:** Explore the many things a Victorian lady needed to know about housekeeping, cleaning, and home economics - from setting up one's first household to the finer points of home decor. Plus, find out how to manage the servants - or how to be one!
9. **Victorian Pets:** Victorians loved their pets, and told amazing tales of the antics of their cats, dogs, birds, horses, and more unusual pets (including a mongoose and a stag beetle). Discover how Victorians cared for (and pampered) their pets, visit the Battersea Home for Lost Dogs, and meet the pets of the royal family!
10. **The Civil War:** Surely the defining event in the American Victorian period! Our Civil War section brings you a host of articles from *Century Magazine* and others that aren't available anywhere else on the Web - truly a researcher's dream!

**PLUS...**

- **Architecture** - the latest in "modern" construction, along with buildings of the past
- **Business** - an inside look at Victorian industries and trades on both sides of the Atlantic
- **Children** - from the nursery to the schoolroom, how to raise the Victorian child
- **Education** - college life, adult education options, and the burning controversy of higher education for women
- **Health** - some surprisingly modern and sensible Victorian health advice
- **Holidays** - Christmas, New Year's, and all the wonderful holidays in between
- **Inventions** - a look at the latest technologies and discoveries in the "age of invention"
- **Issues** - from poverty to temperance, a look at Victorian social issues and causes
- **Military** - the life of the Victorian soldier, and the latest in weapons technologies
- **Music** - 40 years of the "latest hits" from Victorian magazines

# Critical Style – where is it assessed?



# Assessment Objectives

AO	Assessment Objective	% in GCSE
AO1	<p>Read, understand and respond to texts</p> <p>Students should be able to:</p> <ul style="list-style-type: none"><li>• <b>maintain a critical style</b> and develop an informed personal response</li><li>• use textual references, including quotations, to support and illustrate interpretations</li></ul>	37
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate	42
AO3	Show understanding of the relationships between texts and the contexts in which they were written	16
AO4	Use of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation	5



# GCSE English Literature

Paper 1: 1 hr 45 mins (50%)	Paper 2: 2hrs 15 mins (50%)
<b>Section A: Shakespeare</b> <ul style="list-style-type: none"><li>• Two questions.</li><li>• One based on a 30-line extract and one on the whole play.</li></ul>	<b>Section A: 19th Century fiction</b> <ul style="list-style-type: none"><li>• Two questions.</li><li>• One based on a 400-word extract and one on the whole novel.</li></ul>
<b>Section B: Post-1914 British drama or prose</b> <ul style="list-style-type: none"><li>• Students study either drama or prose.</li><li>• Choice of essay questions.</li><li>• SPaG is assessed.</li></ul>	<b>Section B: Poetry</b> <ul style="list-style-type: none"><li>• One question comparing one named poem from the chosen anthology collection with another of the student's choice from the collection.</li><li>• One question comparing two unseen contemporary poems</li></ul>

# Where is each AO assessed?

Component	Assessment Objectives				Total marks
	AO1	AO2	AO3	AO4	
Component 1: Shakespeare and Post-1914 Literature					
Questions 1a to 6a		20			20
Questions 1b to 6b	15		5		20
Question 7-22	16		16	8	40

Component	Assessment Objectives				Total mark
	AO1	AO2	AO3	AO4	
Component 2: 19th-century Novel and Poetry					
Questions 1a to 7a		20			20
Questions 1b to 7b	20				20
Questions 8 to 11		15	5		20
Question 12	8	12			20

# Shakespeare – part (b)

(b) In this extract, Lord Capulet is angry with Juliet for refusing to marry Paris.  
Explain the importance of anger **elsewhere** in the play.

meet the criteria for each level.

Level	Mark	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks) Please refer to page 4
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> <li>The response is simple with little personal response.</li> <li>There is little evidence of a critical style.</li> <li>Little reference is made to the content or themes of the play.</li> <li>There is little awareness of context and little comment on the relationship between text and context.</li> </ul>
Level 2	5–8	<ul style="list-style-type: none"> <li>The response may be largely narrative but has some elements of personal response.</li> <li>There is some evidence of a critical style but it is not always applied securely.</li> <li>Some valid points are made, but without consistent or secure focus.</li> <li>There is some awareness of relevant context and some comment on the relationship between text and context.</li> </ul>
Level 3	9–12	<ul style="list-style-type: none"> <li>The response shows a relevant personal response, soundly related to the text.</li> <li>There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>The response is relevant and focused points are made with support from the text.</li> <li>There is sound comment on relevant context and sound relevant comment on the relationship between text and context.</li> </ul>
Level 4	13–16	<ul style="list-style-type: none"> <li>The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>The critical style is sustained, and there is well-developed interpretation.</li> <li>Well-chosen references to the text support a range of effective points.</li> <li>There is sustained comment on relevant context and detailed awareness of the relationship between text and context.</li> </ul>
Level 5	17–20	<ul style="list-style-type: none"> <li>There is an assured personal response, showing a high level of engagement with the text.</li> <li>A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> <li>There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.</li> </ul>

# An Inspector Calls – Mark Scheme

## BRITISH PLAY

### An Inspector Calls: J B Priestley

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

## EITHER

**7 Inspector:** ... she'd used more than one name. But her original name – her real name – was Eva Smith.

Explore how Eva Smith/Daisy Renton is significant in *An Inspector Calls*.

You **must** refer to the context of the play in your answer.

**(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

**(Total for Question 7 = 40 marks)**

## OR

**8 Sheila:** I got that girl sacked from Milwards. And now you've made up your mind I must obviously be a selfish, vindictive creature.

In what ways is selfishness important in the play?

You **must** refer to the context of the play in your answer.

**(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

**(Total for Question 8 = 40 marks)**

A critical style to meet the criteria for each level.

Level	Mark	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> <li>The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>Little awareness of relevant contexts is shown.</li> <li>There is little comment on the relationship between text and context.</li> </ul>
Level 2	7–12	<ul style="list-style-type: none"> <li>The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus.</li> <li>There is some evidence of a critical style and there is some reference to the text without consistent or secure focus.</li> <li>Some awareness of relevant contexts is shown.</li> <li>There is some comment on the relationship between text and context.</li> </ul>
Level 3	13–19	<ul style="list-style-type: none"> <li>The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>Sound comment is offered on relevant contexts.</li> <li>There is relevant comment on the relationship between text and context.</li> </ul>
Level 4	20–26	<ul style="list-style-type: none"> <li>The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>Sustained comment is offered on relevant contexts.</li> <li>There is detailed awareness of the relationship between text and context.</li> </ul>
Level 5	27–32	<ul style="list-style-type: none"> <li>There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.</li> <li>A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text.</li> <li>The understanding of relevant contexts is excellent.</li> <li>Understanding of the relationship between text and context is integrated convincingly into the response.</li> </ul>

# A Christmas Carol – 19th C part b

(b) In this extract, Scrooge expresses his happiness.

Explain how happiness is portrayed **elsewhere** in the novel.

In your answer, you must consider:

- who shows happiness
- what makes these characters happy.

(20)

(Total for Question 4 = 40 marks)

Level 1	1–4	<ul style="list-style-type: none"><li>• The response is simple with little personal response.</li><li>• There is little evidence of a critical style.</li><li>• Little reference is made to the content or themes of the text.</li></ul>
Level 2	5–8	<ul style="list-style-type: none"><li>• The response may be largely narrative but has some elements of personal response.</li><li>• There is some evidence of a critical style but it is not always applied securely.</li><li>• Some valid points are made, but without consistent or secure focus.</li></ul>
Level 3	9–12	<ul style="list-style-type: none"><li>• The response shows a relevant personal response, soundly related to the text.</li><li>• There is an appropriate critical style, with comments showing a sound interpretation.</li><li>• The response is relevant and focused points are made with support from the text.</li></ul>
Level 4	13–16	<ul style="list-style-type: none"><li>• The response has a developed personal response and thorough engagement, fully related to the text.</li><li>• The critical style is sustained and there is well-developed interpretation.</li><li>• Well-chosen references to the text support a range of effective points.</li></ul>
Level 5	17–20	<ul style="list-style-type: none"><li>• There is an assured personal response, showing a high level of engagement with the text.</li><li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li><li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li></ul>



# Poems and Question – Unseen Poetry

## Poem 1: *Not Yet My Mother*

Yesterday I found a photo  
of you at seventeen,  
holding a horse and smiling,  
not yet my mother.

The tight riding hat hid your hair,  
and your legs were still the long shins of a boy's.  
You held the horse by the halter,  
your hand a fist under its huge jaw.

The blown trees were still in the background  
and the sky was grained by the old film stock,  
but what caught me was your face,  
which was mine.

And I thought, just for a second, that you were me.  
But then I saw the woman's jacket,  
nipped at the waist, the ballooned jodhpurs\*,  
and of course the date, scratched in the corner.

All of which told me again,  
that this was you at seventeen, holding a horse  
and smiling, not yet my mother,  
although I was clearly already your child.

Owen Sheers (2000)

\*jodhpurs – trousers worn for horse-riding, flared at the hips

## Poem 2: *On Finding an Old Photograph*

Yalding\*, 1912. My father  
in an apple orchard, sunlight  
patching his stylish bags\*;

Three women dressed in soft,  
white blouses, skirts that brush the grass;  
a child with curly hair.

If they were strangers  
it would calm me — half-drugged  
by the atmosphere — but it does more —

eases a burden  
made of all his sadness  
and the things I didn't give him.

There he is, happy, and I am unborn.

Wendy Cope (c.1980)

\*Yalding – A village in south-east England, near Maidstone, Kent

\*bags – a style of loose trousers worn at that time

**12** Compare the ways the writers present photographs in Poem 1: *Not Yet My Mother* and Poem 2: *On Finding an Old Photograph*.

In your answer, you should compare:

- the ideas in the poems
- the poets' use of language
- the poets' use of form and structure.

Use **evidence** from the poems to support your **comparison**.

(Total for Question 12 = 20 marks)



# Mark Scheme – Levels – Unseen Poetry

	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>There is little or no comparison of the two poems.</li> <li>The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>Identification of form and structure is minimal.</li> <li>There is little awareness of the language used by the poets.</li> <li>Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems.</li> <li>The response may be largely narrative but has some elements of a personal response; there is some reference to the text without consistent or secure focus.</li> <li>There is some evidence of a critical style. There is some reference to the text without consistent or secure focus.</li> <li>There is some comment on the form and structure of the poems.</li> <li>Some awareness of the poets' use of language is shown, but without development.</li> <li>Limited use of relevant subject terminology to support examples given.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered.</b></p>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>The response compares and contrasts a range of points and considers some similarities and differences between the poems.</li> <li>The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>The response shows a sound understanding of form and structure and links them to their effect.</li> <li>There is clear awareness, with sound examples, of how the poets use language and of its effect on the reader.</li> <li>Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems and contrasting a wide range of points.</li> <li>The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>Analysis of form and structure and their effect is sustained.</li> <li>The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>

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

# What is 'Critical style'?



# Critical style – the AI definition

“Critical style” can refer to a particular approach or way of analysing and interpreting texts, situations, or ideas with a focus on **questioning, evaluating, and challenging assumptions**. It's often associated with critical thinking, where one actively examines the underlying structures, biases, and ideologies within a subject rather than just accepting it at face value.

# Characteristics of critical style

- **Considering multiple perspectives:** Critical writing considers at least two points of view, including your own.
- **Analysing information:** Critical writing involves analysing information from multiple sources to understand a topic or problem.
- **Making logical connections:** Critical writing involves making logical connections between ideas.
- **Evaluating evidence:** Critical writing involves evaluating the evidence to form an opinion.
- **Supporting your opinion:** Critical writing involves providing evidence to support your opinion.

# How do students develop a 'critical style'?



# The text as a 'construct'

You are going to write a play **exploring the issue of exploitation**. You need:

- 5 main characters
- 1 main setting
- 1 outsider who arrives on stage after the main characters

Write an outline of your plot.

You are going to write a novel or play exploring the issue of discrimination/ambition/honour...



# Themes

Not where they are shown, but WHY...

- What do we learn about ambition from *Macbeth*?
- What do we learn about violence from *Romeo and Juliet*?
- Who best represents loyalty in *Jekyll and Hyde*?
- What lessons do we learn about single parenthood from *Boys Don't Cry*?

## **Differing perspectives?**

- to some readers, this may prompt... however...

# Taking a conceptual stance

Internal	Violent	Family

# Applying the characteristics

- **Considering multiple perspectives:** Critical writing considers at least two points of view, including your own.
- **Analysing information:** Critical writing involves analysing information from multiple sources to understand a topic or problem.
- **Making logical connections:** Critical writing involves making logical connections between ideas.
- **Evaluating evidence:** Critical writing involves evaluating the evidence to form an opinion.
- **Supporting your opinion:** Critical writing involves providing evidence to support your opinion.

Happiness in *A Christmas Carol*.

- Differing perspectives?
- Multiple sources from the text?
- Connections between ideas?
- Evaluating – what is suggested?
- Evidence – specific events/characters?

# Multiple sources/Connecting ideas

## Fill the white space

**Act I:** Macbeth, a loyal Scottish noble, meets three witches who predict that he will become Thane of Cawdor and "king hereafter." The witches also predict that Banquo, Macbeth's friend, will be the father of kings. Due to Macbeth's bravery fighting traitors, King Duncan names him Thane of Cawdor, fulfilling the first part of the prophecy. Macbeth and his wife, Lady Macbeth, begin to plot the murder of the king. Duncan arrives at Macbeth's castle.

**Act II:** Encouraged by his wife, Macbeth kills the king, and is immediately tormented by guilt. Lady Macbeth mocks him for his weakness. They frame the king's grooms for the murder. Duncan's children flee, and Macbeth is named king.

## AMBITION

**Act III:** Macbeth hires murders to kill Banquo. Banquo dies, but his son, Fleance, escapes. That evening, Banquo's ghost appears to Macbeth at dinner. His nobles watch him raging at an empty chair while Lady Macbeth tries to act as though everything is fine. The Scottish nobles become increasingly unhappy with Macbeth as king.

**Act IV:** Macbeth visits the witches again. They tell him to beware Macduff, but also that "no man of woman born can harm Macbeth". Wanting to be safe, Macbeth has Lady Macduff and her children killed. In England, Macduff is told of his family's slaughter. He and Malcolm prepare to invade Scotland and kill Macbeth, supported by an English king and Scottish nobles who are tired of Macbeth's tyranny.

**Act V:** Lady Macbeth is driven mad by guilt. She sleepwalks endlessly, washing her hands of imaginary blood. Eventually, she dies. Macbeth is told of her death while he prepares to fight Malcolm's army. He resolves to fight until the end, despite feeling sick of life and kingship. Disguised by tree branches, Malcolm's army attacks the castle, and Macduff fights Macbeth. Macduff reveals that he "was from his mother's womb untimely ripped", and kills Macbeth. Malcolm is crowned king of Scotland.

HOMEWORK DUE 18<sup>TH</sup> DECEMBER 2019

Act I: Macbeth, a loyal Scottish noble, meets three witches who predict that he will become Thane of Cawdor and "king hereafter." The witches also predict that Banquo, Macbeth's friend, will be the father of kings. Due to Macbeth's bravery fighting traitors, King Duncan names him Thane of Cawdor, fulfilling the first part of the prophecy. Macbeth and his wife, Lady Macbeth, begin to plot the murder of the king. Duncan arrives at Macbeth's castle.

he becomes obsessed with the power he has won  
Macbeth is courageous and is trying to show bravery

## AMBITION

a strong desire to do or achieve something  
→ a intense desire of power

Although he is encouraged by the witches, Macbeth's own ambition is his driving force. Once he kills Duncan, his ambition is to hold on to his title "king" and become intertwined with his paranoia. Macbeth becomes obsessed with maintaining the power he has won, and no woman born can harm him.

Act IV: Macbeth visits the witches again. They tell him to beware Macduff, but also that "no man of woman born can harm Macbeth". Wanting to be safe, Macbeth has Lady Macduff and her children killed. In England, Macduff is told of his family's slaughter. He and Malcolm prepare to invade Scotland and kill Macbeth, supported by an

A man ranking above an ordinary freeman  
The witches made a number of prophecies.

where Duncan was murdered  
Title in a peerage of Scotland  
This shows ambition because the witches made a spell and it came true for him to become than of Cawdor

Macbeth himself accepts this by thinking that he is invincible and he gets Macduff (who is going to kill him) but Macduff is not a woman born and is Macbeth's enemy.

tormented  
pressured into something he does not want to do.  
Lady Macbeth shows more ambition and power than Macbeth  
Macbeth got controlled by Lady Macbeth

Act II: Encouraged by his wife, Macbeth kills the king, and is immediately tormented by guilt. Lady Macbeth mocks him for his weakness. They frame the king's grooms for the murder. Duncan's children flee, and Macbeth is named king.

Act III: Macbeth hires murders to kill Banquo. Banquo dies, but his son, Fleance, escapes. That evening, Banquo's ghost appears to Macbeth at dinner. His nobles watch him raging at an empty chair while Lady Macbeth tries to act as though everything is fine. The Scottish nobles become increasingly unhappy with Macbeth as king.

he didn't feel guilty by this  
Banquo voices Macbeth's guilty conscience that Macbeth killed Duncan in order to fulfill the prophecies  
Macbeth tries to put the blame on Malcolm and donaldbain and saying there will not confess to killing their father

Macbeth is out of control  
Macbeth is going mad  
Macbeth is driving mad by guilt

Act V: Lady Macbeth is driven mad by guilt. She sleepwalks endlessly, washing her hands of imaginary blood. Eventually, she dies. Macbeth is told of her death while he prepares to fight Malcolm's army. He resolves to fight until the end, despite feeling sick of life and kingship. Disguised by tree branches, Malcolm's army attacks the castle, and Macduff fights Macbeth. Macduff reveals that he "was from

# Evaluating

Shakespeare/Priestley/the poet may be...

upholding

reflecting

subverting

insinuating

illuminating

warning

revealing

celebrating

prompting

teaching

## **Differing perspectives:**

This may prompt readers to...

reflect on...

consider...

reconsider

think carefully..

however, others...



# Critical context

<b>Tragedy:</b>	<b>Witchcraft:</b>
<b>Monarchy:</b>	<b>Honour:</b>
<b>Natural Order:</b>	<b>Women:</b>

Reflect, challenge, subvert, illustrate, highlight,  
expose, critique, support, explore

# Extending your thinking

Where in the play	What do we learn?	Perspectives - contrast, solidify, challenge, alter
Killing of Banquo	Ruthlessly ambitious? [Sends others to do it] Desperate? Cowardly?	Turning point for audience? Alters their view?


- Differing perspectives?
- Multiple sources from the text?
- Connections between ideas?
- Evaluating – what is suggested?
- Evidence – specific events/characters?

# Aiming High

- There needs to be a high level of engagement with the question and the particular character or theme.
- Candidates should not be afraid to give a personal opinion or challenge other interpretations – use words or phrases such as ‘could suggest’, ‘may also convey’, ‘on the one hand... on the other’
- All quotations must relate to the point being explored and be relevant to the theme or character/s. Trying to introduce learnt quotations that do not necessarily link to the theme or character being discussed, is not reflective of an appropriate critical style.
- Context [if assessed] needs to be interspersed throughout the response and relate to the point being made. The context must illustrate how that character or theme reflects or challenges social, political, historical perceptions.
- All interpretation and discussion of context need to be balanced and relate to each other. What is the relationship between the two? How does a character or theme present the contextual element of the time/society/political situation etc?

# Questions to ask of a response

- Does the response show a high level of engagement with key areas of the play?
- Are all points linked closely to the focus of the question?
- Are references specific, appropriate to the point being made and relevant to the theme being discussed?
- Are contextual links interspersed throughout the response?
- Do the contextual links illustrate how the character or event reflected or challenged social, political or historical perceptions?
- Does the response consider alternative interpretations of the text being discussed?
- Were clear and sophisticated discourse markers and topic sentences used to link back to the question or link/introduce ideas?



Any questions?  
Any ideas to add?

# Research participation opportunity

GCSE English Qualifications  
Development - Expression of  
Interest in Research Participation





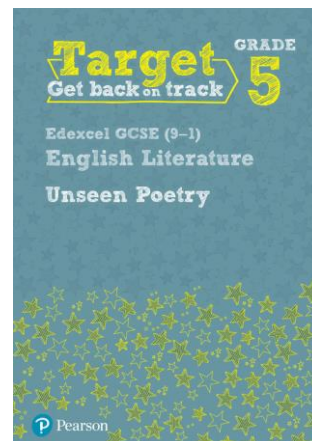
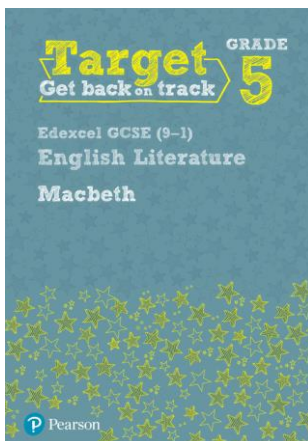
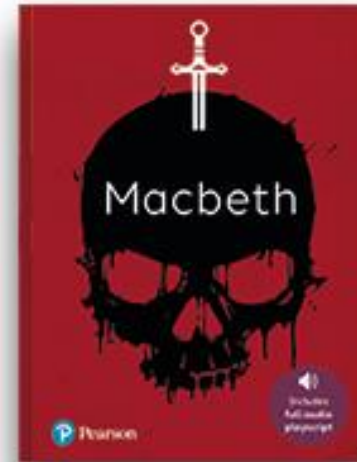
# Support



# Pearson Paid-for Published Resources

Recently published: highly acclaimed **Accessible Shakespeare** – currently on special offer with 50% discount (£6.50 each)

Our *Accessible Shakespeare* texts provide everything students need to study in-class or at home, with access to audio of the full play, glossaries and trackers throughout and plenty of space for their own notes in the annotation-friendly layout.



**Target** intervention workbooks contain structured activities to focus on the most common misconceptions and barriers that students face at GCSE (9-1), helping them to catch up, keep up and make expected progress.

# Website

Link here



FILTERS

CATEGORIES

☐ Specification and sample assessments (3)

☐ Exam materials (69)

☐ Forms and administration (10)

☒ Teaching and learning materials (153)

CONTENT TYPE

☒ All

☐ Anthology (7)

☐ Assessment material (6)

☐ Course planner (3)

☐ Exemplar material (36)

Show more

LEVEL

☒ All

☐ Level 1 (8)

☐ Level 2 (8)

EXAM SERIES

☒ All

☐ 2015 (2)

Teaching and learning materials (153)

SORT BY

Latest


EXPAND ALL

Anthology


Assessment material


Course planner

Exemplar material **NEW**


 **Paper 1 Section A Shakespeare Summer 2024 Exemplars**  
Exemplars and commentaries  
| PDF 14.1 MB | 27 September 2024


**NEW**




 **Paper 1 Section B Post-1914 British Novel Summer 2024 Exemplars**  
Exemplars and commentaries  
| PDF 13.3 MB | 27 September 2024


**NEW**




 **Paper 1 Section B Post-1914 British Play Summer 2024 Exemplars**  
Exemplars and commentaries  
| PDF 13.9 MB | 27 September 2024


**NEW**




 **Paper 2 Section A 19th-century Novel Summer 2024 Exemplars**  
Exemplars and commentaries  
| PDF 11.2 MB | 27 September 2024


**NEW**



 **Paper 2 Section B - Poetry Summer 2024 Exemplars**  
Exemplars and commentaries  
| PDF 6.1 MB | 27 September 2024

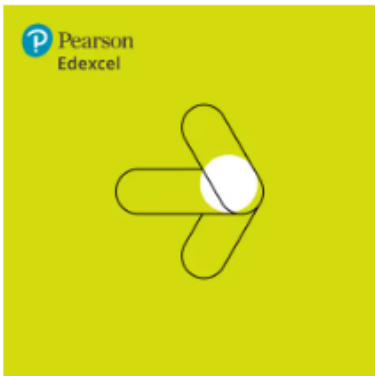
**NEW**



 **GCSE English Literature 1ET0 General Marking Guidance**

# Mocks Service and Mocks Moderation Service [website](#)

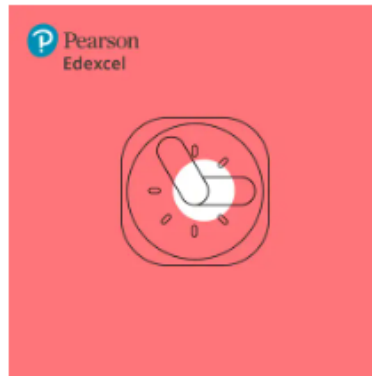
## How the mocks service works



### Confidence

---

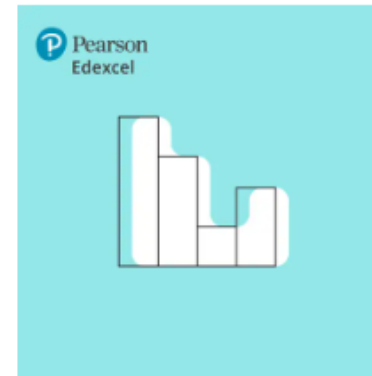
The Mocks Service gives students the confidence to succeed.



### Time

---

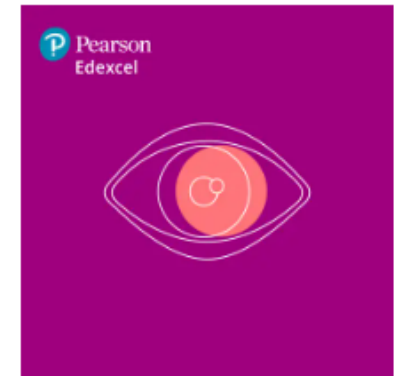
The Mocks Service gives teachers more time to do what they do best.



### Results analysis

---

The Mocks Service gives you detailed results analysis.



### Insight

---

The Mocks Service gives students insight into the exams process.

ResultsPlus is an online results analysis tool for teachers that gives a detailed breakdown of students' performance in Pearson Edexcel exams.

**Included as part of your qualification fees**, ResultsPlus group analysis:

- collates all data on mocks and high-stakes exams enabling senior leaders to view performance instantly across your entire group of schools
- enables senior leaders to make meaningful comparisons between different schools and across the whole group, as well as against Pearson Edexcel national averages
- shows how each school is tracking and progressing year on year
- can be used alongside Access to Scripts for access to a ready-made bank of trust-wide exemplar material for aspiration and for standardisation across the subject departments.
- provides question-level analysis that allows you to instantly see strengths and areas of difficulty at school and group level enabling you to share good practice within your group and inform CPD
- seamlessly combines its power with the Mock service.



**Find out more**



# The Full English Podcast

LISTEN ON  Spotify

 Connect with SoundCloud

 Listen on Apple Podcasts

## The Full English



### Ep 03: Diversity is not a bolt-on with Bennie Kara

In our third episode, Pam is joined by Bennie Kara to discuss diversity and a diverse curriculum in education, the concept of 'usualising' diversity in the curriculum and paralleling texts and non-fiction to complement narratives.

### Ep 13: Being resilient and having a positive mindset with Ashley Hickson-Lovence

Pam talks with Ashley Hickson-Lovence about his upbringing in Hackney and how he became a football referee and an English teacher. He's now a published author with a PHD and lectures in creative writing. This episode is inspiring for teachers and their students, as Ashley discusses a positive mindset and how overcoming shyness and being resilient helped him achieve his life goals.

### 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 04: Embedding effective revision strategies & engaging boys

In our fourth episode, Pam is joined by Mark Roberts, an Assistant Principal in a secondary school in Devon. He regularly writes for the TES as well as writing a blog about teaching English.

Mark co-wrote the acclaimed 'Boys Don't Try: Rethinking Masculinity in

### 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.



# Subject Advisor Support

Our subject advisors are experts in their fields and are here to support you throughout the year.

## English

**Email:** [teachingenglish@pearson.com](mailto:teachingenglish@pearson.com)

**Phone:** +44 (0) 344 463 2535  
(Mon–Fri, 9.00–17.00)

[Book an appointment with your Subject Advisor](#)

[Sign up](#) to receive regular updates from your Subject Advisor on qualification news and support for your subject.

**Clare Haviland**  
English

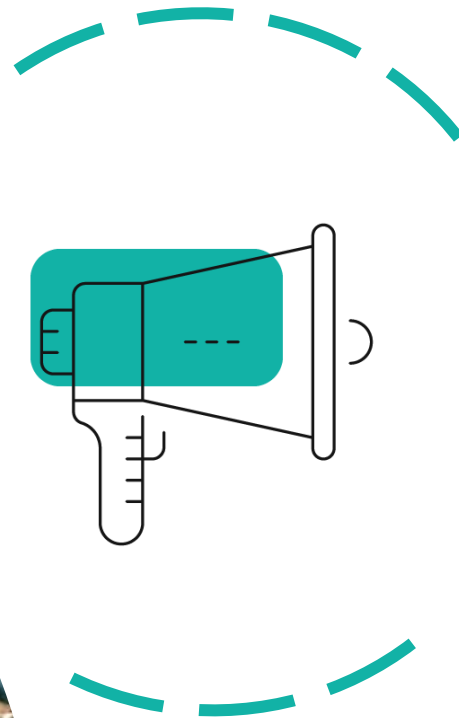


# Find out more

For more professional development courses please see Pearson's [Professional Development Academy](#)







# Your Feedback Matters

Following this event, you will receive an invitation to share your thoughts about the session. Your feedback is invaluable to us, as it helps us tailor our professional development materials to better meet your needs. Please don't hesitate to let us know what you'd like to see more of and what areas you think could be improved.



Pearson