

# GCSE

# English Literature

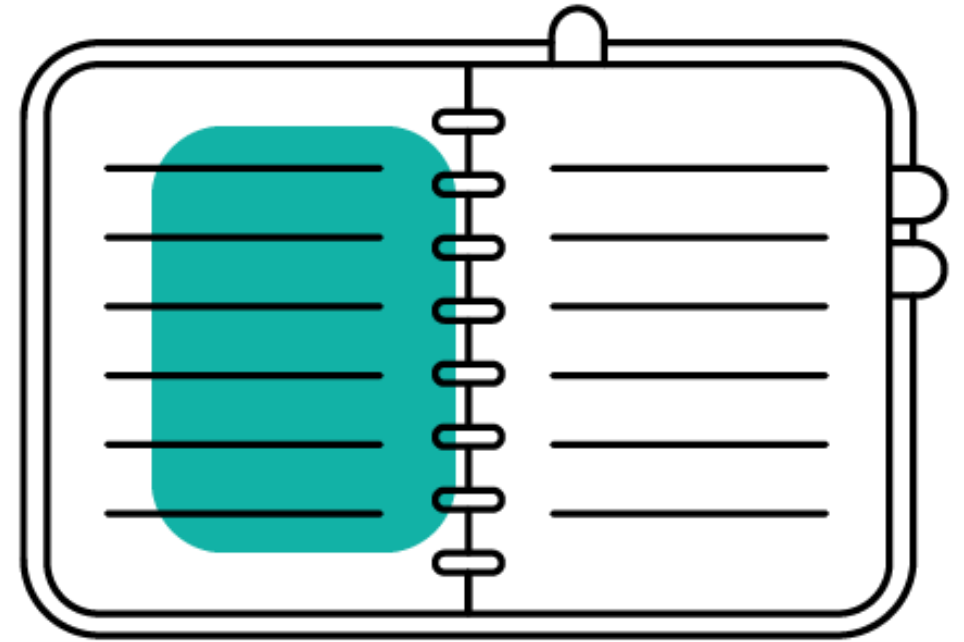
## Summer Network 2025



# Agenda

In this session we are going to look at:

- AO2 – close analysis
- further support.



# AO2 – close analysis



# Initial responses to any text extract

I liked...

I didn't like...

This reminded me of...

I think what is important is...

I struggled with...

I feel...

This challenges...

This reflects...

This surprised me...

This seems to link to...

# Textual references and quotations

- For all of the questions in GCSE Literature, students are required to use textual references to support the points they are making about the text.
- As both of the papers are closed book examinations, students will not have the texts with them.
- Where there is an extract, or the poem is provided, students will be expected to use short, relevant quotations from the text.
- For questions where the text is not provided, **students will be rewarded for either relevant textual references, paraphrasing** or short quotations from the text.
- Some students do remember short quotations BUT it is not an expectation.

# When should a reference be a quotation?

Quotation needed	Paraphrase as reference
Analysing language [words/phrases]	Analysing form, structure
	Interpreting ideas/themes/settings

# Could your students answer the following?

1. What is a quotation?
2. How long should a quotation be?
3. When is a quotation needed?
4. What is feature spotting?
5. Is feature spotting a good idea?
6. Should I use the quotations I have learnt?
7. Do I need to analyse every feature in the extract?
8. What do I do if I can't label my quotations?

# Extracts – Teaching ideas

- Use unfamiliar plays/novels.
- Show two side by side to play 'spot the difference'.
- Always consider the play as a performance.
- Ask for another sim/diff presentation of character.
- Provide advanced analytical vocabulary, particularly verbs/adjectives.
- Always take an overview – is there a linguistic thread/structural thread?
- Consider nuance – how many different character traits are shown?
- How do characters react to each other? What do we learn about one character through the dialogue of another?



# Side by side

LADY MACBETH

Was the hope drunk,  
Wherein you dressed yourself? Hath it slept since?  
And wakes it now to look so green and pale  
At what it did so freely? From this time  
Such I account thy love. Art thou afeard  
To be the same in thine own act and valour,  
As thou art in desire? Wouldst thou have that  
Which thou esteem'st the ornament of life,  
And live a coward in thine own esteem,  
Letting 'I dare not' wait upon 'I would,'  
Like the poor cat i'the adage?

MACBETH

Prithee, peace.  
I dare do all that may become a man –  
Who dares do more is none.

LADY MACBETH

What beast was't then  
That made you break this enterprise to me?  
When you durst do it, then you were a man!  
And, to be more than what you were, you would  
Be so much more the man. Nor time nor place  
Did then adhere, and yet you would make both.  
They have made themselves, and that their fitness now  
Does unmake you. I have given suck, and know  
How tender 'tis to love the babe that milks me.  
I would, while it was smiling in my face,  
Have plucked my nipple from his boneless gums,  
And dashed the brains out! – had I so sworn as you  
Have done to this.

MACBETH

If we should fail, –

LADY MACBETH

We fail?  
But screw your courage to the sticking-place

**Enter MACDUFF.**

MACDUFF Turn, hell-hound! Turn!

MACBETH

Of all men else I have avoided thee. –  
But get thee back, my soul is too much charged  
With blood of thine already.

MACDUFF

I have no words:  
My voice is in my sword – thou bloodier villain  
Than terms can give thee out!

**They fight.**

MACBETH

Thou lovest labour.  
As easy may'st thou the intrenchant air  
With thy keen sword impress, as make me bleed.  
Let fall thy blade on vulnerable crests:  
I bear a charmed life, which must not yield  
To one of woman born.

MACDUFF

Despair thy charm! –  
And let the angel whom thou still hast served  
Tell thee: Macduff was from his mother's womb  
Untimely ripped.

MACBETH

Accursèd be that tongue that tells me so! –  
For it hath cowed my better part of man.  
And be these juggling fiends no more believed  
That palter with us in a double sense –  
That keep the word of promise to our ear,  
And break it to our hope! – I'll not fight with thee.

# Don't ignore structure

- Where are they?
- Who enters, and when?
- What is the first thing they say?
- Who leaves?
- Who speaks the most?

## **Macbeth – from Act 5 Scene 8, lines 3 to 34**

*In this extract, Macbeth encounters Macduff on the battlefield.*

### **Enter MACDUFF.**

MACDUFF      Turn, hell-hound! Turn!

MACBETH

Of all men else I have avoided thee. –  
But get thee back, my soul is too much charged  
With blood of thine already.

MACDUFF

I have no words:  
My voice is in my sword – thou bloodier villain  
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### **They fight.**

MACBETH

Thou lovest labour.  
As easy may'st thou the intrenchant air  
With thy keen sword impress, as make me bleed.  
Let fall thy blade on vulnerable crests:  
I bear a charmed life, which must not yield  
To one of woman born.

# Reading carefully – an unfamiliar play

Sum up the extract in three sentences.

Reduce to three words.

*In this extract, Ferdinand is being held captive and forced to carry logs for Prospero.*

FERDINAND

**(Putting down the log)** There be some sports are  
painful, and their labour  
Delight in them sets off. Some kinds of baseness  
Are nobly undergone, and most poor matters  
Point to rich ends. This my mean task

Would be as heavy to me as odious, but  
The mistress which I serve quickens what's dead,  
And makes my labours pleasures. O, she is  
Ten times more gentle than her father's crabbed –

And he's composed of harshness! I must remove  
Some thousands of these logs, and pile them up,  
Upon a sore injunction. My sweet mistress  
Weeps when she sees me work, and says such baseness  
Had never like executor. I forget –

**(He picks up the log again)**

– But these sweet thoughts do even refresh my labours,  
Most busiest, when I do it.

**Enter MIRANDA – and PROSPERO, who watches from a distance, unseen.**

MIRANDA

Alas now, pray you  
Work not so hard! I would the lightning had  
Burnt up those logs that you are enjoined to pile!  
Pray, set it down, and rest you. When this burns,  
'Twill weep for having wearied you. My father  
Is hard at study. Pray, now, rest yourself.  
He's safe for these three hours.

FERDINAND

O most dear mistress,  
The sun will set before I shall discharge  
What I must strive to do.

# Close reading – an unfamiliar play

What do we learn about the relationship between Ferdinand and Miranda?

What do we learn about Prospero?

*In this extract, Ferdinand is being held captive and forced to carry logs for Prospero.*

FERDINAND

**(Putting down the log)** There be some sports are  
painful, and their labour

Delight in them sets off. Some kinds of baseness  
Are nobly undergone, and most poor matters  
Point to rich ends. This my mean task

Would be as heavy to me as odious, but

5

The mistress which I serve quickens what's dead,  
And makes my labours pleasures. O, she is  
Ten times more gentle than her father's crabbed –

And he's composed of harshness! I must remove  
Some thousands of these logs, and pile them up,  
Upon a sore injunction. My sweet mistress

10

Weeps when she sees me work, and says such baseness  
Had never like executor. I forget –

**(He picks up the log again)**

– But these sweet thoughts do even refresh my labours,  
Most busiest, when I do it.

**Enter MIRANDA – and PROSPERO, who watches from a distance, unseen.**

MIRANDA

Alas now, pray you

15

Work not so hard! I would the lightning had  
Burnt up those logs that you are enjoined to pile!

Pray, set it down, and rest you. When this burns,  
'Twill weep for having wearied you. My father  
Is hard at study. Pray, now, rest yourself.

20

He's safe for these three hours.

FERDINAND

O most dear mistress,

The sun will set before I shall discharge  
What I must strive to do.

# Think about what other characters say

How does what Lady Capulet says affect our feelings about Capulet?

CAPULET

How, now! How, now – chop-logic? What is this?  
'Proud', and 'I thank you', and 'I thank you not' –  
And yet 'Not proud'? – mistress minion, you!  
Thank me no thankings, nor proud me no pouds! –  
But fettle your fine joints 'gainst Thursday next,  
To go with Paris to Saint Peter's Church –  
Or I will drag thee on a hurdle thither.  
Out, you green-sickness carrion! Out, you baggage!  
You tallow-face!

LADY CAPULET

**(To her husband)** Fie, fie! What, are you mad?

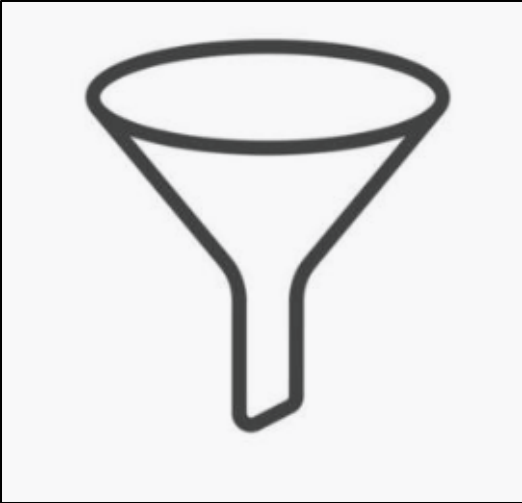
JULIET

**(Kneeling)** Good father, I beseech you on my knees –  
Hear me with patience but to speak a word.

CAPULET

Hang thee, young baggage! Disobedient wretch!  
I tell thee what: get thee to church o' Thursday,  
Or never after look me in the face!  
Speak not, reply not, do not answer me!  
My fingers itch. Wife, we scarce thought us blest  
That God had lent us but this only child –  
But now I see this one is one too much,  
And that we have a curse in having her.  
Out on her, hilding!



	Crunch it	Three things
<p>LADY MACBETH</p> <p>Was the hope drunk, Wherein you dressed yourself? Hath it slept since? And wakes it now, to look so green and pale At what it did so freely? From this time, Such I account thy love. Art thou afeard To be the same in thine own act and valour, As thou art in desire? Wouldst thou have that Which thou esteem'st the ornament of life, And live a coward in thine own esteem? Letting 'I dare not' wait upon 'I would,' Like the poor cat i' th' adage?</p> <p>MACBETH</p> <p>Pr'ythee, peace! I dare do all that may become a man, Who dares do more, is none.</p>		

# Juicy word focus

**Juliet:** Dost thou love me? I know thou wilt say 'Ay';  
And I will take thy word; yet if thou swear'st,  
Thou mayst prove false: at lovers' perjuries  
They say Jove laughs. O gentle Romeo,  
If thou dost love, pronounce it faithfully;  
Or if thou think'st I am too quickly won,  
I'll frown and be perverse, and say thee nay,  
So thou wilt woo, but else not for the world.  
In truth, fair Montague, I am too fond,  
And therefore thou mayst think my behaviour light:  
By trust me, gentleman, I'll prove more true  
Than those that have more coying to be strange.  
I should have been more strange, I must confess,  
But that thou overheard'st, ere I was ware,  
My true-love passion; therefore pardon me,  
And not impute this yielding to light love,  
Which the dark night hath so discovered.

**Romeo:** Lady, by yonder blessed moon I vow,  
That tips with silver all these fruit-tree tops –

**Juliet:** O swear not by the moon, th'inconstant moon,  
That monthly changes in her circled orb,  
Lest that thy love prove likewise variable.

**Romeo:** What shall I swear by?

Select three words or short phrases that...

- present Juliet as bold
- present Romeo as romantic
- present Juliet as a realist
- present Juliet as mature

# Details & patterns

MACBETH

Blood hath been shed ere now, i' the olden time,  
Ere humane statute purged the gentle weal –  
Ay, and since too, murders have been performed  
Too terrible for the ear. The time has been  
That, when the brains were out, the man would die,  
And there an end. But now they rise again  
With twenty mortal murders on their crowns,  
And push us from our stools. This is more strange  
Than such a murder is.

LADY MACBETH

My worthy lord,  
Your noble friends do lack you.

MACBETH

I do forget. –

**(To the LORDS)** Do not muse at me, my most worthy  
friends.

I have a strange infirmity, which is nothing  
To those that know me. Come, love and health to all.  
Then I'll sit down. – Give me some wine: fill full. –  
I drink to the general joy o' the whole table –  
And to our dear friend Banquo, whom we miss.  
Would he were here.

**Re-enter the GHOST.**

To all, and him, we thirst –  
And all to all.

blood  
purged  
murders  
terrible  
brains  
end  
rise  
mortal murders  
crowns  
stools  
murder



## Three about three – look for development

Was the hope drunk,  
Wherein you dressed yourself? Hath it slept since?  
And wakes it now to look so green and pale  
At what it did so freely? From this time  
Such I account thy love. Art thou afeard  
To be the same in thine own act and valour,  
As thou art in desire? Wouldst thou have that  
Which thou esteem'st the ornament of life,  
And live a coward in thine own esteem,  
Letting 'I dare not' wait upon 'I would,'  
Like the poor cat i'the adage?

I dare do all that may become a man –  
Who dares do more is none.

That made you break this enterprise to me?  
When you durst do it, then you were a man!  
And, to be more than what you were, you would  
Be so much more the man. Nor time nor place  
Did then adhere, and yet you would make both.  
They have made themselves, and that their fitness now  
Does unmake you. I have given suck, and know  
How tender 'tis to love the babe that milks me.  
I would, while it was smiling in my face,  
Have plucked my nipple from his boneless gums,  
And dashed the brains out! – had I so sworn as you  
Have done to this.

But screw your courage to the sticking-place

[illegible]

# AO2 approaches

- Encourage students to start with the question rather than feature spotting and then trying to make a quotation fit.
- Rather than annotating, which often leads to selections that do not specifically relate to the question, encourage use of a 'what/how/why' technique, perhaps using a simple table like this which can be used to select appropriate examples:

What?	How?	Why?

## AO2 – What/how/why

LADY MACBETH

Was the hope drunk,  
Wherein you dressed yourself?  
Hath it slept since?  
And wakes it now, to look so green and pale  
At what it did so freely? From this time,  
Such I account thy love. Art thou afeard  
To be the same in thine own act and valour,  
As thou art in desire? Wouldst thou have that  
Which thou esteem'st the ornament of life,  
And live a coward in thine own esteem?  
Letting 'I dare not' wait upon 'I would,'  
Like the poor cat i' th' adage?

What	How	Why
aggressive		

# Stretching the top end

- Is the response focused throughout on the question?
- Is a range of language, form and structural features discussed?
- Does the terminology enhance the response?
- Does the response cover aspects from across the entire extract?
- Does the analysis integrate language, form or structural features when discussing points?
- Are quotations appropriate to the point being made and subtly integrated within the response?
- Are clear and sophisticated discourse markers and topic sentences used to link back to the question or introduce new ideas?
- Is the response concise?

# Poetry references

- Students will compare two poems. If only one poem is considered, the mark cannot go beyond Level 2.
- Students will use evidence/quotations from the printed poem to support points and comment on language, form and structure and, for the Anthology poetry, relevant contextual points.
- For the Anthology poetry, although students may wish to include memorised quotes, as this is a closed book examination, this is not an expectation. **Paraphrasing will be sufficient when referencing the second poem.** Students must demonstrate their knowledge of a second poem.

# Poetry crunch

The sun, today –  
it leaks desperation,  
Gunmetal droplets of perspiration  
gather.

I take the bus – through Peckham.

Knickers lie flaccid  
in Primark.  
Like salted jellyfish – tentacle pink,  
grandmother mauve

sun  
leaks  
Gunmetal  
gather

bus  
Peckham

flaccid  
Primark  
jellyfish  
pink  
mauve

# Simple solutions

- Ban quotations of longer than four words!
- Try a lesson without terminology – focus on words/phrases.
- Teach the use of topic sentences that answer the question, ‘Shakespeare presents Macbeth as...’
- Redact effective answers and ask students to find appropriate quotations.
- Ask students to improve poorer answers, rather than using top answers as models.
- Always encourage students to have three things to say.

# Support and other resources

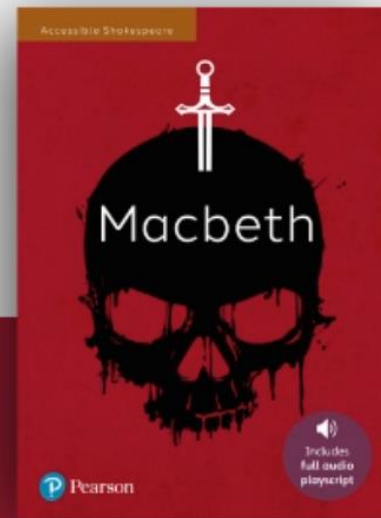




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In our third episode, Pam is joined by Bennie Kara to discuss diversity and a diverse curriculum in education, the concept of 'usualising' diversity in the curriculum and paralleling texts and non-fiction to complement narratives.

**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 the Classroom'.

**Ep 09: Closing the Writing Gap with Alex Quigley**

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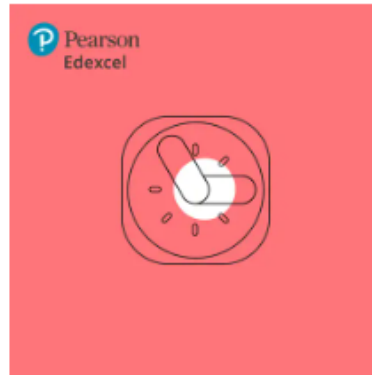
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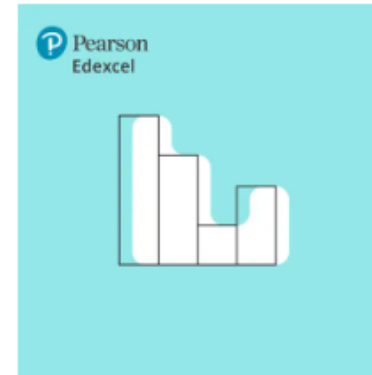
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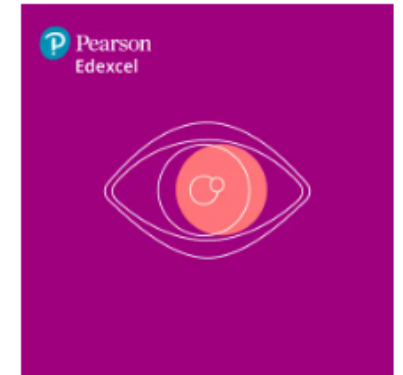
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English

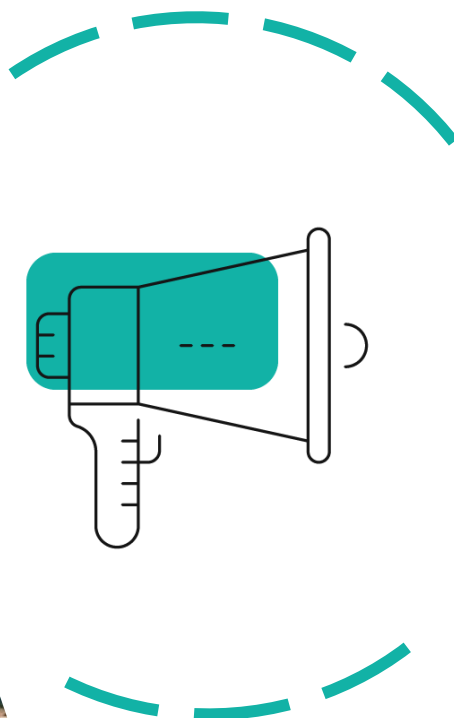


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