

GCSE English Literature

Spring 2024 Network



Agenda

- Introduction
- Welcome
- Ideas round-up
- Using references
- Guest: Chris Curtis
- Further support

Ideas roundup



Grappling



Barbara Bleiman 🎓 **Education is Conversati** @BarbaraBleima · Jan 16 ...

Replying to @HeyMissSmith

Grappling is a good word. I use it a lot for English teaching. Grappling, not struggling or floundering but being given some space to think for yourself, comfortably play with ambiguity, explore possible interpretations, put them to the test, learn how to weigh ideas about texts.

ERA Teaching Resources @ERAresources · Sep 9, 2023

We're thrilled to announce our website's new resource, the BBC Literary Archive, bringing together sixty years' worth of the BBC's greatest dramatic adaptations of and documentaries about some of our best loved literary works. Start browsing here for free: bit.ly/3sQxQys

The BBC Literary Archive on ERA provides educators with access to hundreds of BBC TV and radio broadcasts that bring authors' voices to life and inspire pupils' enthusiasm for literature.

Helen Toland, Executive Editor
BBC Archive Content and Partnerships



Concision – advice

Again, Mr. Micawber had a relish in this formal piling up of words, which, however ludicrously displayed in his case, was, I must say, not at all peculiar to him. I have observed it, in the course of my life, in numbers of men. It seems to me to be a general rule. In the taking of legal oaths, for instance, deponents seem to enjoy themselves mightily when they come to several good words in succession, for the expression of one idea; as, that they utterly detest, abominate, and abjure, or so forth; and the old anathemas were made relishing on the same principle. We talk about the tyranny of words, but we like to tyrannize over them too; we are fond of having a large superfluous establishment of words to wait upon us on great occasions; we think it looks important and sounds well. As we are not particular about the meaning of our liveries on state occasions, if they be but fine and numerous enough, so, the meaning or necessity of our words is a secondary consideration, if there be but a great parade of them. And as individuals get into trouble by making too great a show of liveries, or as slaves when they are too numerous rise against their masters, so I think I could mention a nation that has got into many great difficulties, and will get into many greater, from maintaining too large a retinue of words.

Using AI to consider language choices

Micawber enjoyed elaborate language, not unique to him. Many revel in stringing numerous words for one idea, like in legal oaths. People adore a surplus of words for grand occasions, caring less for their meaning. Similar to trouble caused by excessive displays or slaves outnumbering masters, a nation faces immense problems from an overflow of words.

Micawber relished elaborate speech, not exclusive to him. People love piling words onto words, this is often seen in legal oaths. We adore surplus words for grand occasions but find ourselves neglecting their meaning. Like trouble from excessive displays or slaves outnumbering masters, a nation faces huge obstacles from an abundance of words.

A Chat GPT sonnet

In London's streets, where shadows softly tread,
A tale unfolds of man's tortured plight.
Within his breast, two souls in constant fight,
A struggle fierce, by virtue often led.
The night's dark hour reveals a twisted state,
A soul divided, in its torment singing.
Oh, what darkness dwells within man's heart,
Where virtue and vice wage a ceaseless war.
A tragedy unfolds, a tale to impart,
As Hyde emerges from the shadows far.
Thus, on this stage, a sonnet's tale is spun,
Of inner turmoil and a soul undone.

I was a cottage maiden
Hardened by sun and air,
Contented with my cottage mates,
Not mindful I was fair.
Why did a great lord find me out,
And praise my flaxen hair?
Why did a great lord find me out
To fill my heart with care?

He lured me to his palace home—
Woe's me for joy thereof—
To lead a shameless shameful life,
His plaything and his love.
He wore me like a silken knot,
He changed me like a glove;
So now I moan, an unclean thing,
Who might have been a dove.

In sun-kissed fields, a cottage maiden dwelt,
Her heart untouched by thoughts of beauty rare.

Content with simple life, free from all care,

No notion of her fairness had she felt.

Why did a noble lord seek out her grace,
Praising her flaxen locks with words so kind?
To what dark end did his intentions bind,

Turning her joy to sorrow, love to chase?

Into his palace, she was lured away,

Woe's burden on her shoulders did it lay.

A life of shame, a plaything in his play,

Her fate transformed, like night to endless day.

Worn like a silken knot, a puppet's glove, She
mourns her fate, a tainted, mournful dove.



Initial responses to any text

I liked...

I didn't like...

This reminded me of...

This made me question...

I think what is important is...

I feel...

People should...

This challenges...

This reflects...

Using references



When should a reference be a quotation?

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

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.

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.

AO2 – Issues with quotations

- Long quotations
- Quotations that don't support the point being made
- Quotations chosen because of technique, rather than relevance.
- Quotations used as part of a narrative response
- No reference

In the beginning of the extract Lady Macbeth is talking to Macbeth about the plan which will later work that very night before they know that they will do this and go through with it. Lady Macbeth is asking if all 3 of their guests are drunk enough to fulfil this criminal action.

In the extract Shakespeare presents Lady Macbeth as desperate. This is shown when Lady Macbeth tries to convince Macbeth continuously to kill King Duncan so that she can be queen. This is seen through "you would be so much more the man" Lady Macbeth says this to convince Macbeth to commit the murder. Desperation

AO2 – getting better

b) The importance of marriage is also shown through Romeo and Juliet. The love was love at first sight. ^{Shakespeare has} Romeo describes Juliet as a 'holy pilgrim'. ~~and~~ This shows Romeo didn't want Juliet for sex, like he did Rosaline, and that he wants to marry her. ^{and wait till marriage to have sex - due to them being very religious in this time period} In the Elizabethan era the father would choose to whom his daughter

AO2 – getting better

Dickens presents Scrooge's visit to the graveyard as a warning sign for what will come if he doesn't change. "Neglected grave" shows us that his behaviour to others means he is abandoned in death, the verb "neglected" shows Scrooge is going to die alone, sad death if he doesn't change his miserable ways. The reader is made to think twice on their actions if they don't want to be another Scrooge.

AO2 – getting better

Towards the end of the extract, the audience see a dramatic change in Romeo as he finds out that Juliet is dead. Romeo uses the exclamatory sentence "Then I defy you, stars!" to ~~ex~~ demonstrate the outburst of anger and sorrow he now feels. The use of the celestial imagery, when referring to stars, implies that Romeo turned to fate, blaming it for Juliet's death.

AO2 – getting better

later on in the extract, Romeo begins to ask a series of questions about Juliet. The repeated use of question marks may ~~high~~ portray Romeo's overflow of emotions. He is eager and desperate to know ~~of the~~ about the condition of his wife. This gives the audience an insight into Romeo's ~~R~~ rash

Simple solutions

- Ban quotations of longer than four words!
- Ban subject 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.

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		

	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

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

Model paragraph activity

Short embedded quotations	<p>In the extract, Shakespeare presents Juliet as someone who wants to be honest about how she feels. Shakespeare uses the comparative 'more' and the adverb 'too' to show the depth of Juliet's feelings and love for Romeo. Shakespeare also shows how his heroine is not afraid to speak her mind and go against convention as, although she is worried that her openness makes her seem 'too quickly won', she is adamant that her honesty will make her 'more true' as her words come from the heart and are not 'strange' or trying to seem like she doesn't care.</p> <p>Shakespeare develops the idea of Juliet being sincere and sure of her own feelings by using Romeo as a contrast. He uses some more conventional imagery of love when he says he will 'swear by the moon'. She interrupts him (we see this from the dash in the lines '-'), and tells him to 'swear by thy gracious self'. Shakespeare allows Juliet to interrupt and tell Romeo what she wants to hear, which again, shows how she wants to make sure her own feelings are recognised, but also reciprocated honestly rather than hidden in love imagery. It also shows the audience that Juliet is equal to Romeo and that her and thoughts are equally as important.</p>	Clear point that focuses on the question
Analysis of language		Subject terminology
Analysis of form and/or structure		Development or alternative interpretation

AO2 Redacted activity

In the extract, Shakespeare presents Juliet as someone who wants to be honest about how she feels. Shakespeare uses the comparative '_____' and the adverb '_____' to show the depth of Juliet's feelings and love for Romeo. Shakespeare also shows how his heroine is not afraid to speak her mind and go against convention as, although she is worried that her openness makes her seem '_____', she is adamant that her honesty will make her '_____' as her words come from the heart and are not '_____' or trying to seem like she doesn't care.

Shakespeare develops the idea of Juliet being sincere and sure of her own feelings by using Romeo as a contrast. He uses some more conventional imagery of love when he says he will '_____'. She interrupts him (we see this from _____'), and tells him to '_____'. Shakespeare allows Juliet to interrupt and tell Romeo what she wants to hear, which again, shows how she wants to make sure her own feelings are recognised, but also reciprocated honestly rather than hidden in love imagery. It also shows the audience that Juliet is equal to Romeo and that her and thoughts are equally as important.

AO2 Improve an answer activity

What would improve this?

A more appropriate quotation?

A shorter quotation?

A greater range of short quotations to support the point?

Relevant subject terminology?

(1a) macbeth Shakespear has prese
macbeth as FEELSS coward an
that he is scard we can see
this when shakespeare writes,
"They bone's are maralou's
the blood is cold". so we can
see that Shakespere is trying to
make ~~an~~ the reader feel ang
anoyed and I also think that
Shake'speare was trying to,
tell' us if you keep on killing
it will hant you for life and

AO1 reference issues

Quotation dump

No specific part
of text used

Generation ~~and~~. When Mr Birling
the head of the Birlings
family said "unsinkable
absolutely unsinkable" suggests
that they are dropping down
because Eva Smith killed
herself because of an of
the Birlings family.

Another example of the importance
of marriage is through patriarchy
and the power of men over women.
Lord Capulet has a lot more
power ~~at~~ over Lady Capulet.
Lord Capulet is the head of the
Capulet house, so no one comes
above ~~below~~ him.

Act 1: The play opens with a prologue from a Chorus who outline the play and explain how this is a tragic story of two warring households in Verona. We then see a fight between the Montague and the Capulet family. The Prince stops the fighting and declares that he will use the death penalty if there is any more fighting. Romeo attends a ball and meets Juliet (a Capulet) and the two instantly fall in love.

Act 2: This act also opens with the chorus who recite another sonnet about love. Romeo sees Juliet on her balcony, and they talk. They decide to marry despite their warring families. Romeo arranges the marriage with Friar Lawrence. Romeo and Juliet get married.

Romantic Love.
How it is shown?
What are the effects?
Refer to context

Act 3: Tybalt kills Mercutio who fights as Romeo is not prepared to. Romeo then kills Tybalt. Romeo is then exiled. Romeo and Juliet spend their last night together. Juliet's parents have arranged for her to marry Paris. When she refuses, they are furious and threaten to disown her.

Act 4: Friar Lawrence suggests a plan in which he will give Juliet a potion, so she seems dead. She will then be put into the Capulet vault so Romeo can collect her. He assures her that he will write a letter and let Romeo know of this plan. Juliet takes the potion. The nurse finds Juliet and breaks the bad news to the family. They all mourn for Juliet and the Friar tries to console them by saying she is now in heaven.

Act 5: The Friar's letter does not get to Romeo. When he is told Juliet is dead, he buys some poison. Romeo enters the tomb and is met by Paris. Romeo kills him. Romeo takes the potion and dies next to Juliet's body. Juliet wakes up to see Romeo dead and kills herself with a dagger. The two families agree to put aside their differences

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Romantic love is the main catalyst for the play's tragic event as Romeo and Juliet fall in love and marry despite being from two warring families. Juliet disobeys her family and refuses to marry Paris when her family arrange it. This causes her father to threaten to disown her as it was commonplace at the time for women to have arranged marriages to further the status of the family.

Shakespeare uses Mercutio and the nurse to highlight **the more bawdy and basic side of romantic love**. This is to both give the audience some light relief but to also counteract some of the romantic language used by poets and other writers of the day. Mercutio and the nurse perhaps reflect what 'real' people thought about love.

Romantic love is seen as sweet and idealised at the start of the play as Romeo and Juliet describe it in poetic and romantic terms and appear to be completely taken over by it. **However, by the end of the play, it could be seen as dangerous** as the young lovers would rather die than not be together which makes this a tragedy. Shakespeare creates Romeo as a traditional tragic hero who cannot escape his fate.

Romantic Love. How it is shown?
What are the effects? Refer to context

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Model paragraph activity

Text reference	<p>Romantic love is a central and important theme in Romeo and Juliet for a number of reasons.</p> <p>The first reason why it is important that it is the emotion which brings Romeo and Juliet together and is arguably one of the catalysts for the play's main events.</p>	Focus on the question
Interpretation	<p>From the outset, we are told that the play is going to be about 'two star-crossed lovers' and how they are from two 'households' who are warring. Romeo and Juliet's love is so strong that they think they can overcome any hatred between their families. By falling in love and secretly marrying at the end of Act 2, Romeo and Juliet are going against conventions at the time where richer families often arranged the marriages of their children to ensure that the family retained its status and wealth.</p> <p>Shakespeare uses the characters of Romeo and Juliet to show his audience how intense romantic love can be and how it can cause negative as well as positive passions. As much as Romeo and Juliet love each other, their families hate each other and this conflict causes Romeo to avenge the death of Mercutio by killing Paris, a violent act that ultimately leads to the final tragedy. By showing the violent and destructive consequences of romantic love, Shakespeare is reminding his audience how closely this emotion is linked to hate.</p>	Context
Detached critical style		Development

Post 1914

Sheila is represented as a stereotypical Edwardian young lady, subservient to her parents and naïve. Priestley perhaps emphasises this in order to make her later change more striking to the audience.

Sheila is shown to be rather childish in her reaction to the ring, turning to her mother for approval. Her excitement also makes her seem rather materialistic and suggests that the wedding is about status and façade, rather than love.

- Gerald admits his relationship with Eva, who had changed her name to Daisy
- Sheila is angry with Gerald and gives the ring back
- Mrs Birling tries to bully the Inspector
- Sheila realises her mother might have something to do with Eva's death.
- Mrs Birling admits turning the girl away from her charity
- It is revealed that Eva was pregnant

Sheila is the first of the family to recognise what the Inspector is doing and at this point she is contrasted sharply to her mother, who sees him merely as a social inferior who threatens her social standing. Sheila interrupts her mother, and talks to her sharply, suggesting an emerging independence of thought.

- Sheila accuses Eric of being drunk
- Sheila shows excitement about her engagement ring
- Sheila apologises for not listening to her father
- Mr Birling makes a pompous speech outlining his views
- The Inspector arrives
- Birling denies responsibility for Eva's death, and shows no remorse.
- Sheila realises her jealousy caused Eva to be sacked
- Left alone with Gerald, Sheila warns him not to lie

Emphasises her youth, as she defers to her father.

Theme of age – youth taking over from older generation

- Eric confesses to his relationship with the girl and realises she was pregnant
- Eric accuses his mother of killing Eva and his child
- The Inspector makes a dramatic speech about social responsibility
- The Inspector leaves
- Gerald and Mr Birling work out that the man was not a police inspector
- Eric and Sheila feel guilty; the others shrug off any guilt and relax
- The telephone rings; an inspector is on the way.

Model paragraph

Specific text references	<p>Sheila represents youth in the play, and begins as a rather shallow character. In the stage directions at the start Priestley describes Sheila in terms of her physical appearance and her excitement about her engagement. This gives the audience an initial impression of a rather frivolous girl. Priestley's depiction of her excited reaction to the engagement also portrays her as happy to follow the traditional expectations for the daughter of a wealthy family in the early twentieth century; marrying somebody that will help the family achieve a higher social status.</p> <p>However, there are very early signs that Sheila will change. Before the Inspector's arrival she raises suspicions about Gerald's behaviour but does not pursue them, which suggests that she is worried, but still too naïve to see beyond the romance of their relationship. She is warned by her mother that wives must come second to their husband's business interests. This is emphasised when Arthur talks about how much the engagement means to him, suggesting that to him and to Gerald it is more of a business arrangement than a love match. This is the first hint in the play that love means different things to men and women, and that Sheila's engagement to Gerald will not necessarily bring her the romantic dream she appears to be expecting.</p>	Clear point that focuses on the question
Interpretation		Context/ audience response
Detached critical style		Development



Powerpoint lessons/student guides

Macbeth

Romeo and Juliet

An Inspector Calls

Boys Don't Cry

Coram Boy

Refugee Boy

Poetry

[Link to recordings.](#)

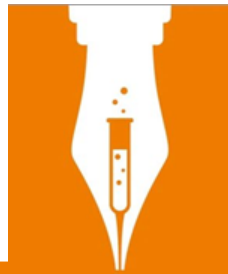
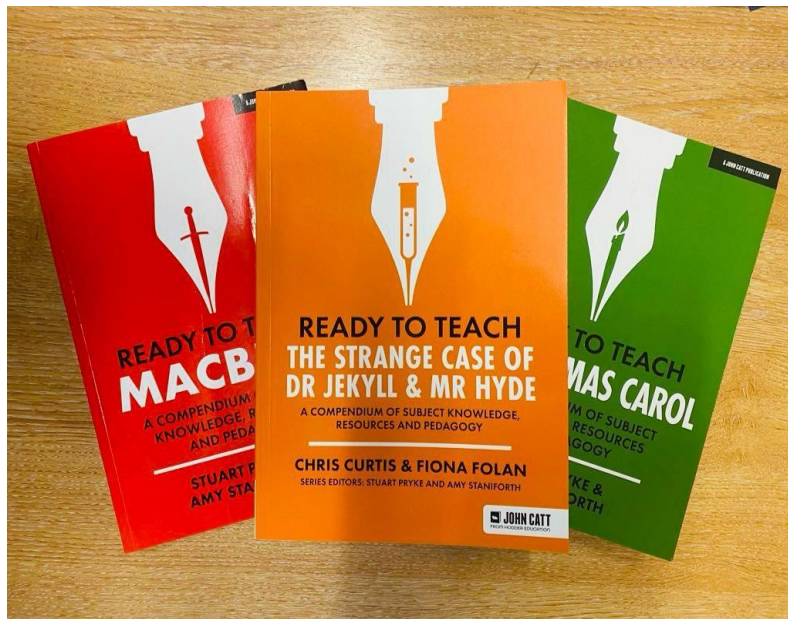
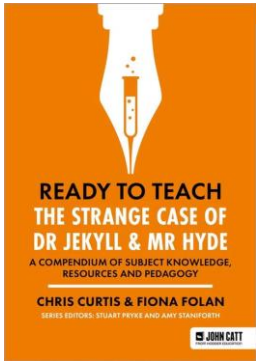
Guest: Chris Curtis



Exploring the construction of meaning in Literature texts

@Xris32

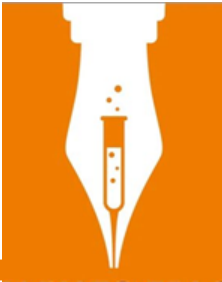
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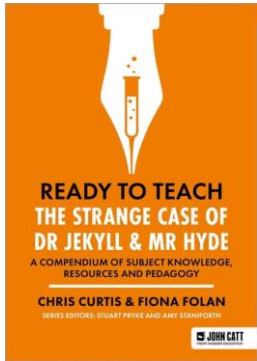




How would you describe the tone here? What creates the tone?

London was startled by a crime of singular ferocity and rendered all the more notable by the high position of the victim. The details were few and startling.

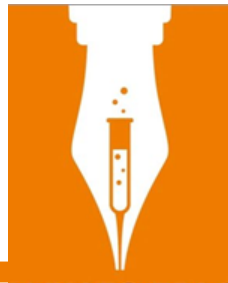


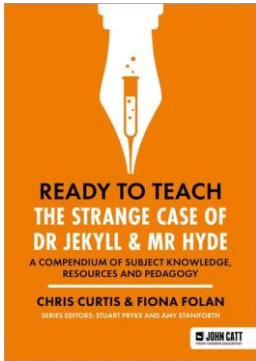


Why should Stevenson create this tone
here?

Why should Stevenson create this tone
now?

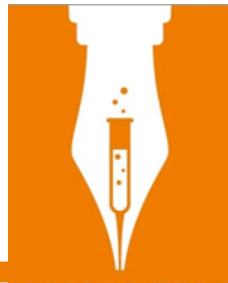
London was **startled** by a crime of singular **ferocity**
and rendered all the more notable by the high
position of the **victim**. The details were few and
startling.

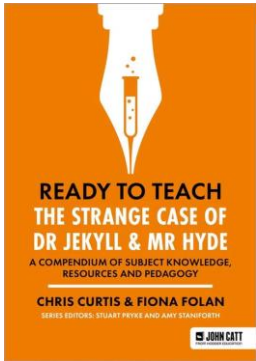




Does the tone change here?

A maid servant living alone in a house not far from the river, had gone upstairs to bed about eleven. Although a fog rolled over the city in the small hours, the early part of the night was cloudless, and the lane, which the maid's window overlooked, was brilliantly lit by the full moon. It seems she was romantically given, for she sat down upon her box, which stood immediately under the window, and fell into a dream of musing. Never (she used to say, with streaming tears, when she narrated that experience), never had she felt more at peace with all men or thought more kindly of the world.

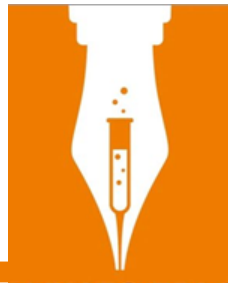
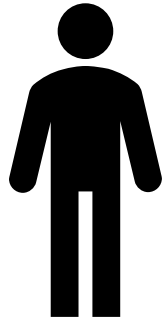


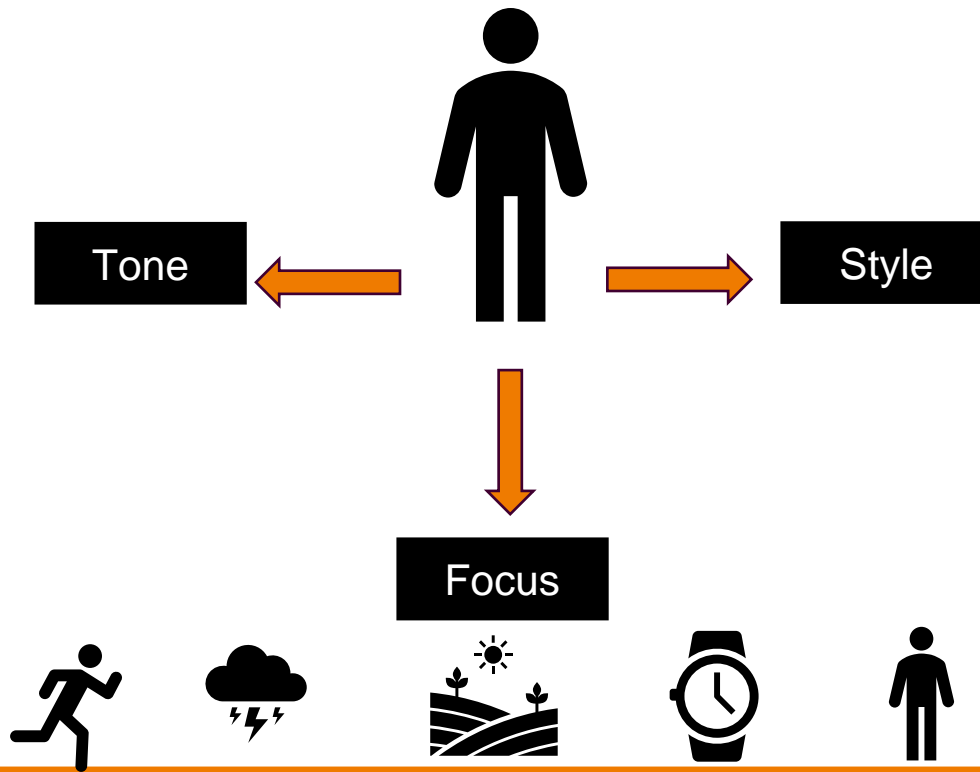
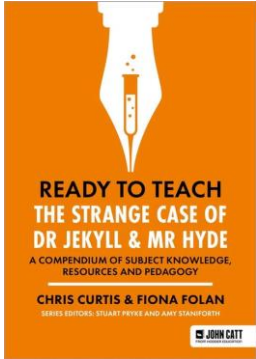


Tone

In Literature texts, there are so many ways to look at tone:

- The tone of the characters
- The tone of a scene
- The tone of the chapter
- The tone of the writer

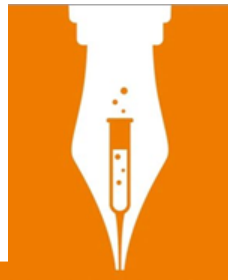


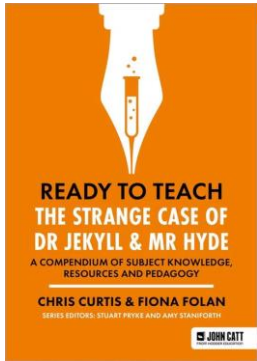


Confessional

Journalist

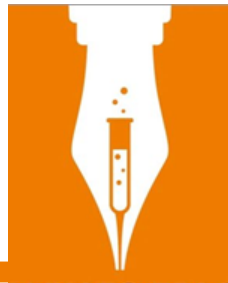
Eyewitness





What is the tone behind each of these lines?

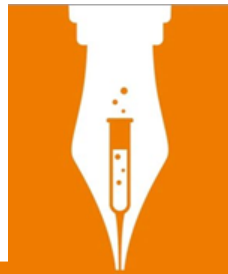
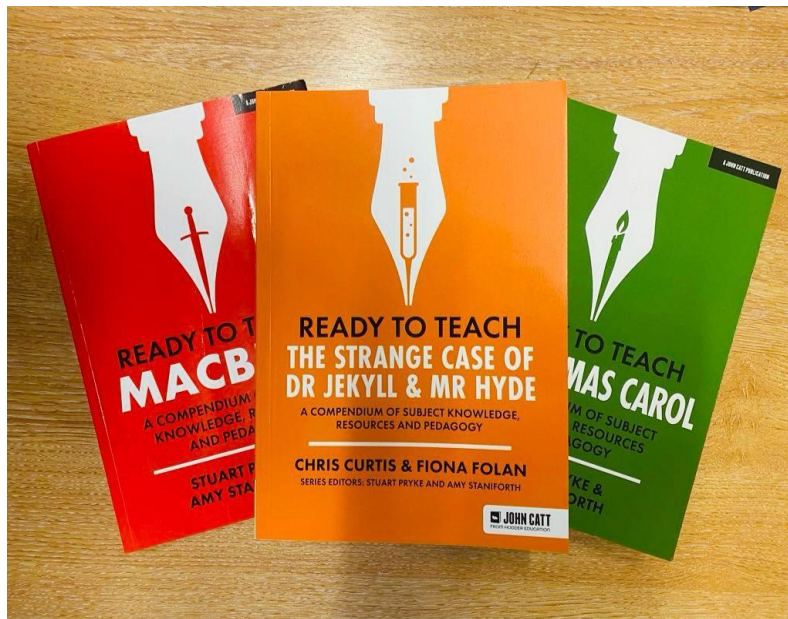
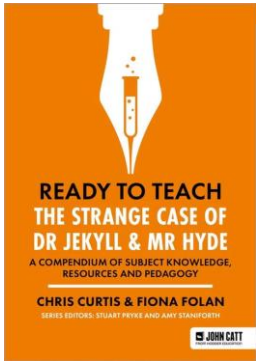
All at once, I saw two figures: one a little man who was **stumping** along eastward at a good walk, and the other a girl of maybe **eight or ten who was running as hard as she was able** down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man **trampled calmly** over the child's body and **left her screaming on the ground**. It sounds nothing to hear, but it was hellish to see.



Exploring the construction of meaning in Literature texts

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Join Pam as she chats with Ange Gordon who is a Product Developer at Pearson Edexcel and recently worked on our new Accessible Shakespeare texts.

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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 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.

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Upcoming training events



Free

Diversity in KS4 English Texts

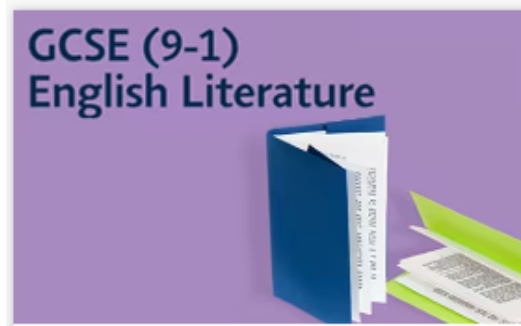
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13 February 2024 at 16:00-17:30 GMT A session exploring the major KS4 texts in English Literature, with a close look at how we can create effective n...

🕒 1.5hrs

📅 13-Feb-2024

🎓 Online Scheduled



GCSE (9-1) English Literature

Pearson Edexcel GCSE English Literature: Achieving Grades 4 and 5

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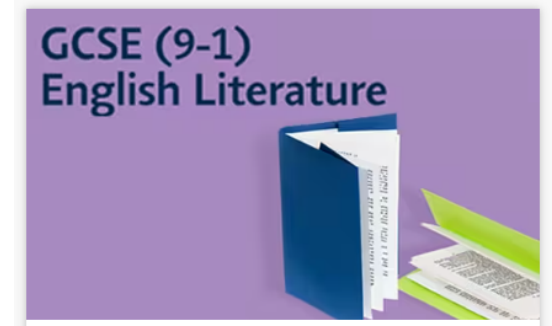
06 March 2024 at 16:00-18:00 GMT This online event will consider ways in which students achieved grades 4 and 5 in the latest exam series. We will pr...

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Subject Advisor contact details

Clare Haviland

Pronouns: She, her, hers



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