

GCSE English Literature

Summer 2024 Network



Agenda

- Introduction
- Welcome
- Ideas round-up
- Resources refresher
- Further support

Ideas roundup



Crossing out



Andy @ _codexterous · Apr 14



POST!

A really fun retrieval game. I love playing this with classes.

Perfect for the summer term (and, of course, a great way to rehearse textual knowledge)



From codexterous.home.blog

[link to blog](#)

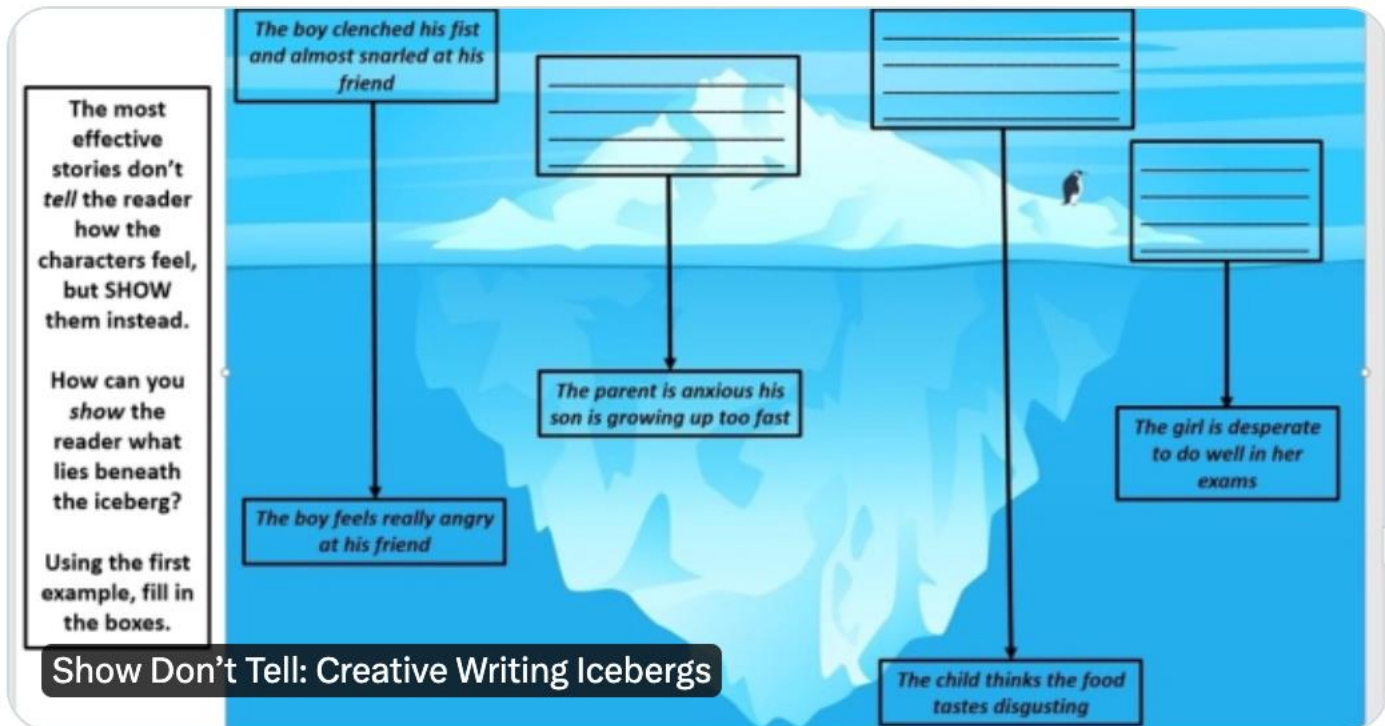
Show not tell



Andy @__codexterous · Nov 19, 2023



This is one of my favourite activities to do when teaching creative writing -- and one of the most effective



From codexterous.home.blog

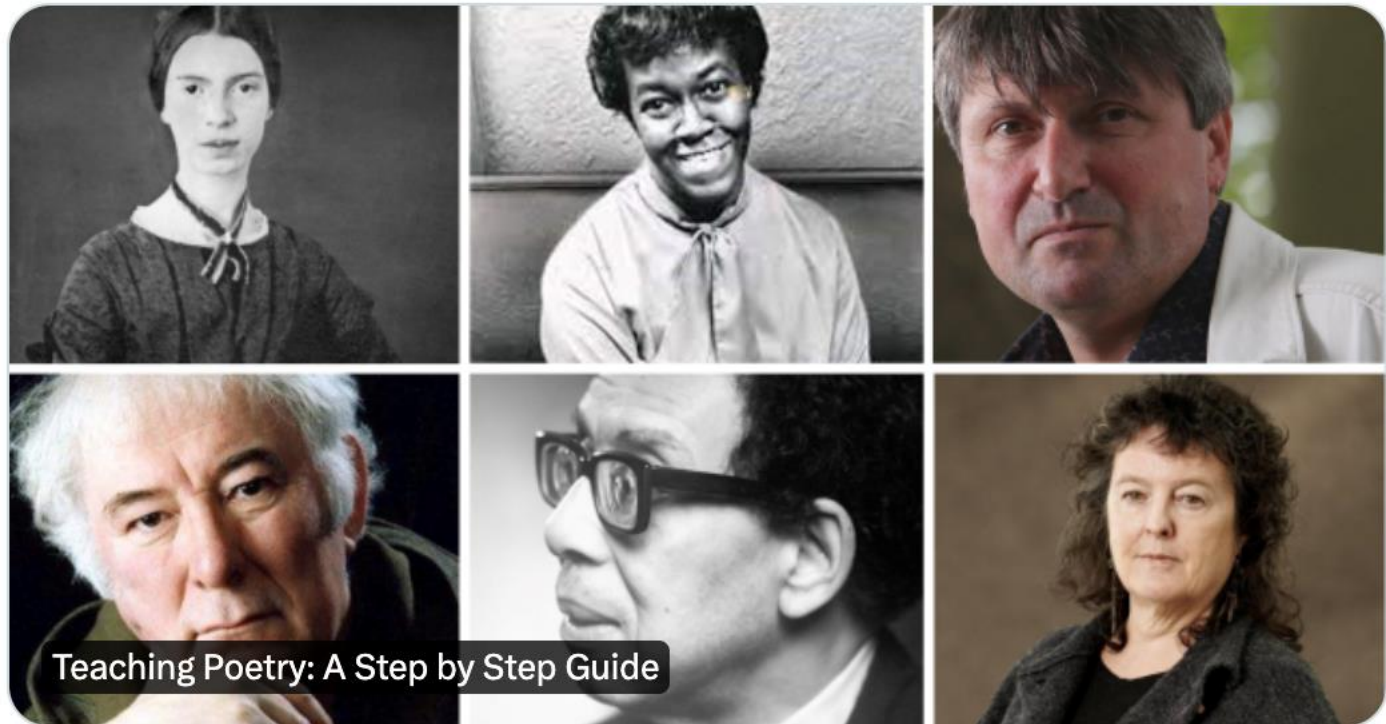


Andy @__codexterous · Apr 7



A step by step guide to teaching poetry.

Loads of ideas and practical strategies to try out in your own classroom



From codexterous.home.blog

[Andy's blog.](#)

OXFORD SCHOOL SHAKESPEARE

MACBETH



WILLIAM SHAKESPEARE

WARNS...

CHALLENGES...

SUBVERTS...

Resources round-up



FILTERS

Teaching and learning materials (140)

SORT BY

Latest



CATEGORIES

- Specification and sample assessments (3)
- Exam materials (63)
- Forms and administration (9)
- Teaching and learning materials (140)

[EXPAND ALL](#)

CONTENT TYPE

- All
- Anthology (7)
- Assessment material (6)
- Course planner (3)
- Exemplar material (31)
- [Show more](#)

LEVEL

- All
- Level 1 (8)
- Level 2 (8)

EXAM SERIES

- All
- 2015 (2)

FORMAT

- All
- DOC (5)
- DOCX (5)

Anthology

Assessment material

Course planner

Exemplar material

Guidance

Guide

Past training content

Guidance

Past training content

Scheme of work

Specimen paper and mark scheme

Summer 2021 assessment materials for centres

Teacher support



What's there

- Anthologies
- Exemplars
- Past network recordings
- New to Lit 2015 recordings
- SOW
- Top Ten Resources

[Link to website](#)



GCSE English Literature: Spring Network

| ZIP 896.5 KB | 31 May 2023



Pearson Edexcel GCSE (9-1) English Literature: How to apply the mark scheme (1ET0)

| ZIP 11.8 MB | 31 May 2023



Pearson Edexcel GCSE English Literature: Achieving Grades 4 and 5

| ZIP 35.4 MB | 31 May 2023



Pearson Edexcel GCSE English Literature: Aiming High - Targeting Grades 8 and 9

| ZIP 6.9 MB | 31 May 2023



This is a free event for Lit in Colour Pioneer schools, delivered by The Black Curriculum: Part B - Teaching race, identity + colonialism – racial literacy in action

| ZIP 941.7 KB | 31 May 2023



Part A: Teaching race, identity and colonialism - racial literacy in action

This is a free event for Lit in Colour Pioneer schools, delivered by The Black Curriculum

| ZIP 4.5 MB | 28 April 2022



Achieving Grades 4 and 5

| ZIP 18.0 MB | 19 November 2020



Aiming High - Targeting Grades 8 and 9

| ZIP 10.2 MB | 19 November 2020



Achieving Grades 4 and 5

Online Event

| ZIP 6.0 MB | 31 March 2020



Aiming High - Targeting Grades 8 and 9

Online Event

| ZIP 12.9 MB | 31 March 2020



New to Edexcel

Online Event

| ZIP 5.0 MB | 31 March 2020



Autumn 2017 network materials

| ZIP 9.0 MB | 08 July 2019



Autumn 2018 network materials

| ZIP 7.4 MB | 08 July 2019

Anthology



Modified 18pt A4 GCSE English Literature Anthology

| PDF 195.4 KB | 28 November 2023



Voice recordings of the poems in the Pearson Edexcel GCSE English Literature Poetry Anthology

| PDF 113.9 KB | 30 October 2023



Peckham Rye Lane Poem

Updated version of 'Peckham Rye Lane' with correct line numbering.

| PDF 538.2 KB | 09 January 2023



Poetry Anthology

Issue 4 - this issue includes the 'Belonging' collection and the update to 'Peckham Rye Lane'

| PDF 72.1 MB | 09 January 2023



Support for Belonging v.5

Knowledge Organisers for the 'Belonging' collection.

| ZIP 1.3 MB | 09 January 2023



Poetry Anthology

| PDF 6.0 MB | 02 December 2021



A collection of unseen poetry edited by Yogesh Patel

| PDF 2.6 MB | 28 July 2020

the late Meena Alexander

a Word Masala Award-winner

&

a beacon of the best of the diaspora poetry

Meena Alexander

*(Reprinted from the New Yorker in the aftermath of 9/11 and the Word Masala Award
Winners 2015 anthology)*

Kabir Sings in a City of Burning Towers

What a shame
they scared you so
you plucked your sari off,
crushed it into a ball

then spread it
on the toilet floor.
Sparks from the towers
fled through the weave of silk.

With your black hair
and sun dark skin
you're just a child of earth.
Kabir the weaver sings:

*O men and dogs
in times of grief
our rolling earth
grows small.*



In Wales, wanting to be Italian – Imtiaz Dharker (2014) – Knowledge Organiser

Context (A03)		Poem	Analysis
<p>Freddie Mercury - Dharker refers to Freddie Mercury, the lead singer of Queen, who was born in Zanzibar before moving to the UK with his family during the Zanzibar revolution in 1964.</p> <p>Vespa –Vespas are small Italian scooters which were popular in the 1950s and 1960s which was about the time that Dharker was growing up.</p>	<p>Poet's life – Imtiaz Dharker was born in Lahore, Pakistan in 1954, but her family moved to live in Glasgow before her first birthday. She now shares her time living in Bombay, London and Wales. The references in the poem to Glasgow, Bombay and Wales suggest the poem is based on her own life.</p>	<p>Is there a name for that thing you do when you are young? There must be a word for it in some language, probably German, or if not just asking to be made up, something like Fremdlandischgehörenlust or perhaps Einzumandererslandgehörenwunsch.</p> <p>What is it called, living in Glasgow, dying to be French, dying to shrug and pout and make yourself understood without saying a word?</p> <p>Have you ever felt like that, being in Bombay, wanting to declare, like Freddie Mercury, that you are from somewhere like Zanzibar?</p> <p>What is it called? Being sixteen in Wales, longing to be Italian, to be able to say aloud, without embarrassment, Bella! Bella! lounge by a Vespa with a cigarette hanging out of your mouth, and wear impossibly pointed shoes?</p>	<p>The speaker immediately addresses the reader with a rhetorical question - Is there a name for that thing/you do when you are young? She then uses humour as she assumes that it is an exotic word to describe a specific feeling. The tone here is light-hearted as she tries to think of a feeling which all teenagers feel – this makes the reader feel empathy and warmth for the speaker.</p> <p>As we know that Dharker grew up in Glasgow, it could be that this line refers to her own life. Here, she begins to build on the theme of her poem – how she wanted to be someone else and be more exotic and express herself differently. The use of the verbs 'shrug' and 'pout' highlight that you can communicate without speaking. It also hints at a youthful and stereotypical view of the French and how they express themselves.</p> <p>Dharker extends the idea even further as she suggests that even if you lived in Bombay, you may want to say that you are from Zanzibar. She suggests that everyone wants to make themselves seem more interesting than they actually are. The reference to Freddie Mercury also adds to the idea of being someone more exciting and confident.</p> <p>The last stanza repeats the title of the poem and underlines the awkwardness and uncomfortable time of adolescence. The rhetorical questions once again help the reader to feel empathy for the speaker. The exclamation and repetition of Bella! Bella! shows the passion of the Italian language and how the speaker wishes she could have the same boldness to say this 'without embarrassment'. The poem ends with a vivid – and rather comical image of a teenage girl leaning on a vespa scooter smoking a cigarette. The alliterative description of the 'impossibly pointed shoes' make it seem like the shoes are uncomfortable and not suitable.</p>
<p>Language, form and structure</p> <p>Form and structure: the poem is written in four stanzas of varying lengths of free verse to convey feelings of being disappointed and wanting different experiences. The use of free verse could, perhaps, reflect the desire for freedom and variety</p> <p>Languages: the poet uses imaginary German, 'Fremdlandischgehörenlust' and 'Einzumandererslandgehörenwunsch', which provides a rhythmic quality and adds to the humour; later, the poet uses the Italian word 'Bella!' to describe the stereotypical scenario</p> <p>Rhetorical questions: the poet uses a number of rhetorical questions 'is there a name for that thing/you do when you are young?' to address the reader and allow them to feel empathy for the speaker.</p>		<p>Imagery: There is a lexical field of communication and expressions as the speaker uses made up languages and Italian but also uses words such as 'shrug', 'pout' 'word', 'lounge' and 'declare' to show the other ways in which human beings can convey their thoughts and feelings.</p> <p>Tone: the tone is humorous in places with the speaker remembering what she was like and how she behaved when she was younger. The tone is also conversational and colloquial as she directly addresses the reader with questions.</p> <p>Exclamation: exclamations are used to emphasise the feelings of excitement and beauty of the Italian language: 'Bella! Bella!'</p>	
<p>Themes</p> <p>Identity: the speaker recalls her thoughts and feelings when she was growing up in Wales and longed to be someone else and be more exotic and exciting. She is a typical teenager trying to find her voice and her adult persona.</p>		<p>Memories: The poem has a nostalgic and reminiscent tone as the speaker asks questions but is obviously recalling her own childhood and adolescent and remembering what it was like growing up in Wales and wanting to have a more exciting life.</p>	
<p>Poems for comparison</p> <p>Island Man – Grace Nichols (1984) Both poems present feelings about places. Dharker imagines what it must be like to live elsewhere, whereas Nichols presents the feelings of a man from the Caribbean living in London and how he dreams of being back in his homeland.</p>		<p>I Remember, I Remember – Thomas Hood (1826). Both poems present memories of childhood and growing up. Whereas Dharker's poem is more humorous and lighthearted in tone, Hood's is tinged with regret and moments of regret as he wishes he was as happy now as he was in his youth.</p>	

GCSE (9-1) English Literature



Scheme of Work



Coram

by Jan

Week	Learning objectives/Assessment objectives	Possible tasks	Resources/homework	Assessment opportunities/ links to GCSE English Language
1	<p>AO1 – Interpretation of author’s foreword</p> <p>AO3 – Explore some contextual ideas raised by the author’s foreword.</p>	<p>Big question: What role should we all take to protect children in society?</p> <ul style="list-style-type: none"> • Discuss/write responses to big question. • Provide a ‘bag of objects’ related to childhood [bottle/dummy/toy/novel/food] or project objects onto whiteboard – ask which are essential for children. • Give students a selection of key words from first page of author’s foreword to the novel [abandoned, children, pathetic, orphanage, highways, brutalised, etc] and ask for some plot predictions. • Explain that the novel is set in eighteenth century – does that change how they relate to the words? Are any still relevant today? • Give out copies of first page of author’s foreword to novel. Read carefully, discuss/explain unfamiliar contexts, could project accompanying images of foundling hospital to broaden discussion. <p>Plenary: Revisit big question.</p>	<p>Copies of first page of author’s foreword.</p> <p><i>Homework: Give out research projects:</i></p> <ul style="list-style-type: none"> • <i>Coram hospital</i> • <i>Life at Eton College [in 1700’s and now]</i> • <i>Parish orphanages in 18C</i> • <i>Thomas Coram</i> 	
		<p>Big question: How should society treat the less fortunate?</p> <ul style="list-style-type: none"> • In groups students should have the following statement cut up into short words/phrases and be asked to re-assemble: 		

GCSE (9-1) English Literature

English Literature
Top Ten Resources

By Julie Hughes



Summarise the scene in 3 sentences

- FIND:**
1. Something that suggests that LM thinks Macbeth is weak.
 2. Something that suggests LM thinks Macbeth is unmanly.

LADY MACBETH
O proper stuff!
This is the very painting of your fear;
This is the air-drawn dagger which, you said,
Led you to Duncan. O, these flaws and starts,
Impostors to true fear, would well become
A woman's story at a winter's fire,
Authorized by her grandam. Shame itself!
Why do you make such faces? When all's done,
You look but on a stool.

MACBETH
Prithee, see there! Behold, look, lo! How say you?
[To Ghost] Why, what care I? If thou canst nod, speak too.
If charnel-houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites
[Exit Ghost of Banquo]

Resource 1

Describe Lady Macbeth in:
Nine adjectives

Six

Three

Crunch the scene – find the 9 juiciest words

Transform it:
Make these stage directions into the start of the play, using only dialogue and body language to convey similar ideas about the Birlings.

Update it:
Write your own updated stage directions for a privileged family living in the 21st century. Think carefully about how you will show the privilege of the family through décor and proxemics.

It is an evening in spring, 1912.

ACT ONE

The dining-room is of a fairly large suburban house, belonging to a prosperous manufacturer. It has a good solid furniture of the period. The general effect is a substantial and heavily comfortable but not cosy and homelike. [...] (The lighting should be pink and intimate until the INSPECTOR arrives and then it should be brighter and harder).

At rise of curtain, the four BIRLINGS and GERALD are seated at the table, with ARTHUR BIRLING at one end, his wife at the other, ERIC downstage, and SHEILA and GERALD seated upstage. EDNA, the parlour-maid, is just clearing the table, which has no cloth, of the dessert plates and champagne glasses, etc., and then replacing them with decanter of port, cigar box and cigarettes. Port glasses are already on the table. All five are in evening dress of the period, the men in tails and white ties, not dinner-jackets. ARTHUR BIRLING is a heavy-looking, rather portentous man in his middle fifties with fairly easy manners but rather provincial in his speech. His wife is about fifty, a rather cold woman and her husband's social superior. SHEILA is a pretty girl in her early twenties, very pleased with life and rather excited. GERALD CROFT is an attractive chap about thirty, rather too manly to be a dandy but very much the well-bred young man-about-town. ERIC is in his early twenties, not quite at ease, half shy, half assertive. At the moment they have all had a good dinner, are celebrating a special occasion, and are pleased with themselves.

Make it:
Using Priestley's stage directions only, draw or make a model of the setting.

Research it:
Create a fact file about what life was like for a wealthy family in 1913.



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.

Lady Macbeth as a ruthless character

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 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.

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.

'How to' powerpoints

Romeo and Juliet – preparing for part (a) and (b) questions

Romeo and Juliet – an overview

Match up the pictures to the characters

Match up the pictures to the characters

Romeo and Juliet - Overview

Romeo and Juliet is a play by William Shakespeare written around 1595 or 1596. It is perhaps one of Shakespeare's most famous plays and tells the tragic story of Romeo and Juliet, who fall in love despite being from two warring families.

Shakespeare's play is a tragedy in the classical sense and it includes an element of the start of Act 1 and Act 2, but he left what the play is about and how a pair of star-crossed lovers like that die. Romeo can also be seen as a tragic hero, but he is not by his fate – in other words, he has not been predestined to advance and, no matter what he does, he can't escape what will happen.

One of the main themes of Romeo and Juliet is love. This is most obviously in the relationship: how much he loves her. The words come directly from his lips as he says, "I have not seen her picture yet, but I love her picture." This is a key theme of the play, and it is also an important one. As well as romantic love, there is a key theme of family love which is the cause of the fighting between the Montagues and the Capulets and makes the romantic love between Romeo and Juliet problematic from the start.

Shakespeare's play has a number of important universal themes which resonate with the audience and make it popular to this day. The play has a lot of elements which could easily form the starting point for a lesson plan. Romeo and Juliet is a play about love, but it is also a play about death. What if the lover had gotten to Romeo in time? These questions help the audience to see that there is a lot more to the play than the love between Romeo and Juliet. It is a play about life and death, and it is a play about the human condition. It is a play about the human condition, and it is a play about the human condition. It is a play about the human condition, and it is a play about the human condition.

1 ★ 00:46

2 ★ 00:11

3 ★ 00:22

4 ★ 01:43

5 ★ 02:42

Part (a) questions – working with extracts

Characters – add up to three adjectives and explain their relevance. You might want to link the adjective directly to the character or explain how it links them to a theme.

Romeo	
Juliet	
Friar Lawrence	
Nurse	
Mercutio	
Lady Capulet	
Lord Capulet	
Tybalt	
Escalus, Prince of Verona	

Characters – give me more ideas for the first three on the list

Character	Meaning	Unlikely	Isolated
Romeo			
Juliet			
Friar Lawrence			

Sample question - part (a)

Romeo and Juliet Act 2, Scene 2 Lines 96-104

In this extract, Juliet is talking to Romeo about her feelings and how much she loves him.

3 (a) Explain how Shakespeare presents Juliet in this extract. Give examples from the extract to support your views.

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Juliet: O Romeo, Romeo! how I love thee! / And yet I hate thee with my whole heart, / For thou hast stampt upon my heart the seal of thy love, / And I must love thee still. O Romeo, Romeo, / How I hate thee when thou art so serious! / But when thou smilest, my heart is glad, / And my whole soul is full of bliss. / O Romeo, Romeo, let me see thee! / I'll confess my sin and my love, / For now I do, I will confess my sin, / And I will love thee still. O Romeo, Romeo, / How I hate thee when thou art so serious! / But when thou smilest, my heart is glad, / And my whole soul is full of bliss. / O Romeo, Romeo, let me see thee! / I'll confess my sin and my love, / For now I do, I will confess my sin, / And I will love thee still.

6 ★ 00:21

7 ★ 00:34

8 ★ 00:10

9 ★ 01:08

10 ★ 01:34

3 (a) Explain how Shakespeare presents Juliet in this extract. Give examples from the extract to support your views.

CONCEPTS:

1. Something that suggests Juliet is vulnerable.

2. Something that suggests Juliet is vulnerable.

3. Something that suggests Juliet is vulnerable.

Model paragraph activity

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 'so' to show the depth of Juliet's feelings and love for Romeo. Shakespeare also shows how his language makes her seem 'too quickly' when she is adamant that her 'heart 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'. 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 'I'll confess my sin' (line 103) and tells him to 'swear by my gracious self' (line 104). 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 recognized, but also recognized honestly rather than hidden in love imagery. It also shows the audience that Juliet is equal to Romeo and that her thoughts are equally as important.

Model paragraph activity

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 'so' to show the depth of Juliet's feelings and love for Romeo. Shakespeare also shows how his language makes her seem 'too quickly' when she is adamant that her 'heart 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'. 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 'I'll confess my sin' (line 103) and tells him to 'swear by my gracious self' (line 104). 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 recognized, but also recognized honestly rather than hidden in love imagery. It also shows the audience that Juliet is equal to Romeo and that her thoughts are equally as important.

Part (b) questions – working with the whole of the play

Themes – fill the white space with links between characters and themes. Explain the link.

Romeo	Love
Juliet	Hate
Friar Lawrence	Violence
Nurse	Conflict
Mercutio	Family
Lady Capulet	Fate
Lord Capulet	Young in Old

An Inspector Calls – an overview





Equality
Responsibility
Love
Power
Mystery
Reputation



Sample character question

8. Sheila Birling: *Oh – it's wonderful! Look Mummy – isn't it a beauty?*

How does the character of Sheila develop during the play?

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

[40 marks]



Plot — which events are relevant to the question, and why? Fill the white space with ideas, adding any events you feel are missing and explaining their relevance.

- Sheila accuses Eric of being drunk
- Sheila shows excitement about her engagement ring
- 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

- 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

- 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.



Plot — here are some ideas.

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
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Empahsises her youth, as she defers to her father.

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
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- The telephone rings; an inspector is on the way.



Context and Themes

- look again at these contextual and theme ideas and tick those that are relevant. Explain why they are relevant to the exam question in the right-hand column.

	Titanic sunk in April 1912	
	No unemployment benefits in 1912	
	Position in society very important to Edwardians	
	1912 coal miners' strike secured minimum wage	
	Women were subservient to men	
	Family dynamics were very patriarchal, and children were expected to defer to their elders.	
	Unmarried women were vulnerable	
	Suffragettes were protesting for the vote	

	Responsibility	
	Morality	
	Power	
	Age	
	Love	



Context and Themes — add relevant contextual

ideas to your plot links. One has been done for you.

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
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Emphases her youth, as she defers to her father.

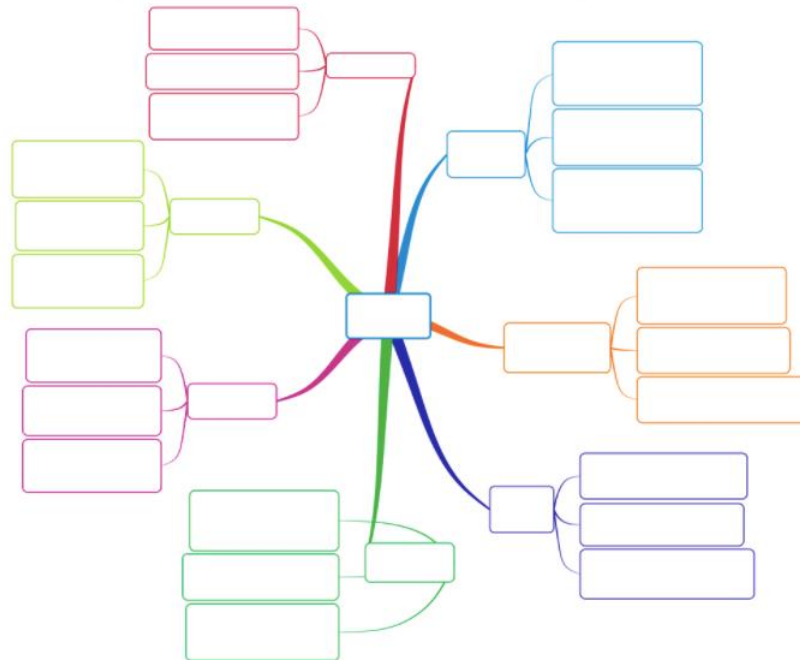
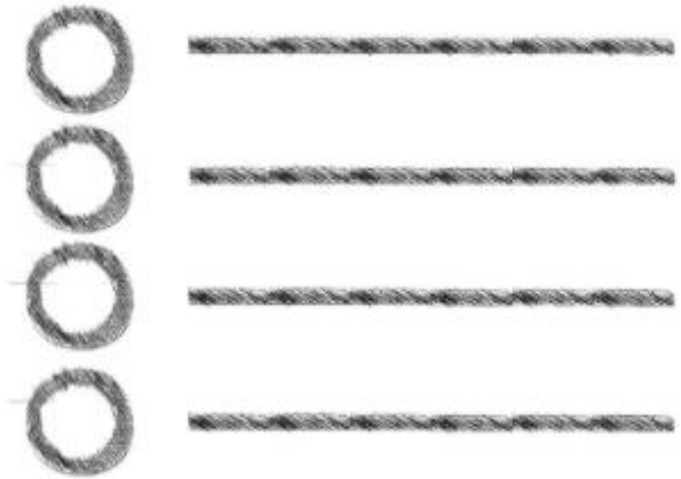
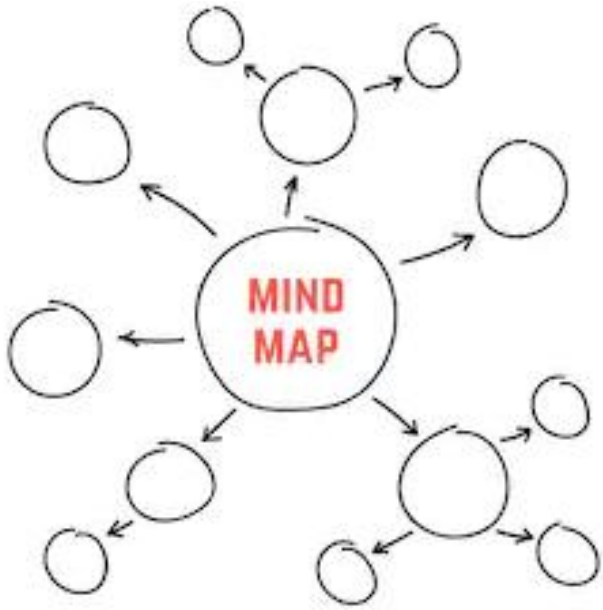
Theme of age – youth taking over from older generation

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.

- Eric confesses to his relationship with the girl and realises she was pregnant
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- 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.



Making a plan



Model paragraph activity

Specific text references	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. 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.	Clear point that focuses on the question
Interpretation		Context/ audience response
Detached critical style		Development



Model paragraph activity

Specific text references

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

Clear point that focuses on the question

Interpretation

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.

Context/ audience response

Detached critical style

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.

Development



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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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