

English Literature

Top Ten Resources

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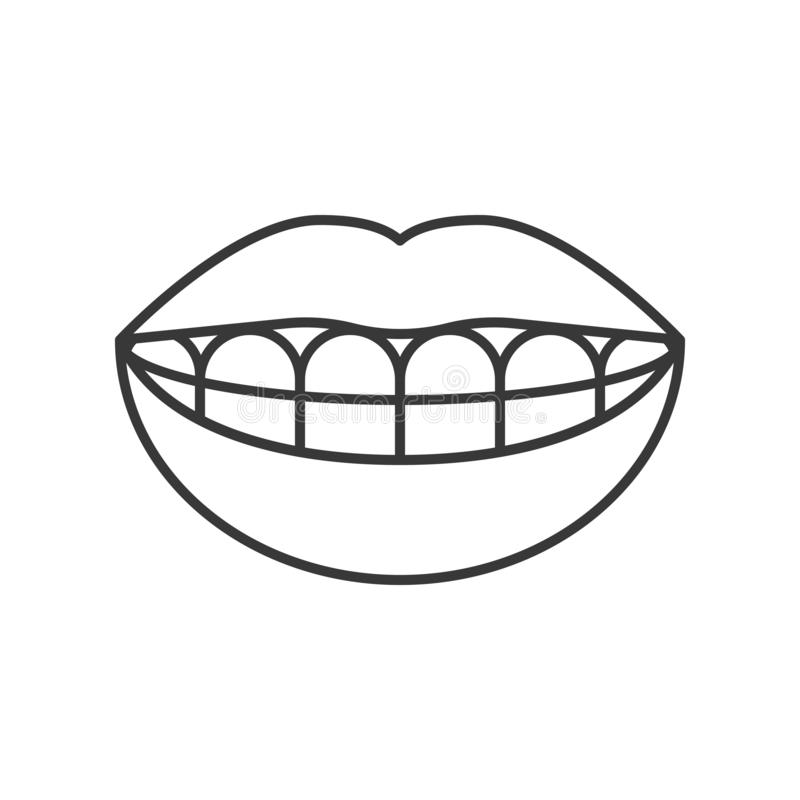
**GCSE (9-1) English**

**Literature**

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# Contents

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| Resource number | Notes | Page |
| 1 | ‘Crunch it’ magic threes worksheet. Useful for any Literature text extract. Drop in a short extract and use it to prepare students for an AO2 answer. Try to keep questions/tasks in multiples of three [with three being the minimum achievement required] to aid differentiation and to stop the task being too daunting for weaker students. Keep the number of feature spotting questions in the ‘find it’ section to a minimum – try to ask questions that require students to think deeply and read carefully. | 4 |
| 2 | ‘Four corners’. A very adaptable resource. Drop any text into the box and use it in the classroom or as a homework. ‘Draw it’ sounds simple but is very useful for prompting discussion of which part of the extract a student focussed on – was it the most tense? The most violent? Link it means find other parts of the play where the theme/character is exemplified. Transform it allows the students to be more creative – can they make it into a poem? Alternatively, you could replace this with a corner asking them to analyse particular lines. | 5 |
| 3 | Another four corners activity, this time focussed on the opening stage directions of AIC but adaptable for any Lit text. Useful for remote learning, cover lesson or homework. | 6 |
| 4 | ‘Fill the white space’. A great way to ensure students revise the plot and overall structure of a text in preparation for a part b answer on Shakespeare or the 19th century, or even for post-1914. Drop in a different focus [this one covers Lady M but you could put any theme or character in] and students have to fill the white space with links to relevant parts of the play. They must underline a very specific part, not just draw an arrow to a whole act. The white space is then filled with explanations of the links. [For instance – LM is shown to be more ruthless than her husband in Act II when he is ‘encouraged by his wife’]. Can be adapted for any text – just find brief summaries of the chapters/acts and print them around the edges. Increase the challenge by printing on A3. | 7 |
| 5 | ‘Critique and correct’. Adaptable for any text – students needs to fill the white space with corrections, developments, explanations, etc for each of the nine boxes. For instance, on this example for AIC ‘The Birling factory has a worker’s consultation group’ is almost certainly incorrect, but why do we assume that? | 8 |
| 6 | Similar to resource 5 but context based. Students need to find ways to link as many of the information boxes to specific characters, events, settings, or themes of the play/novel. This one is based on ‘Refugee Boy’, a post-1914 play by Lemn Sissay. If they feel there is no relevant link, they can cross it out.  Challenge – allocate a specific question to the task and ask students to select the best three pieces of context and fill the white space with detailed links. | 9 |
| 7 | Create a Morality Play. This is intended as a pre-reading activity and can be adapted for most plays and perhaps even novels. It grew out of a need to impress upon students that characters are constructs, deliberately created by a playwright to carry a particular idea or theme. By creating their own play concept at the start, students approach the text with a greater insight into the intentions of the author. To adapt, just alter the number of characters, acts, etc, to suit the play or novel to be studied and add a suitable danger to be exposed [this one was for AIC and originally used social media as the danger]. | 10 |
| 8 | Poetry crunch. Any poem can be slotted into this resource. In the ‘crunch’ column students select their favourite word or phrase from each line and then select three to analyse in detail. Based on the principle that however difficult a poem appears, it is always possible to find at least 3 different things to write about or analyse. The ‘crunch’ activity is also very adaptable and encourages students into using short quotations and analysing at word level. It is a very useful activity to encourage with unseen poetry. | 11 |
| 9 | Poetry blank out. This is another resource that helps to simplify the analysis process by allowing students to focus on the basic shape of the poems. This leads to consideration of the form and can be used to compare the structure/form of 2 or more poems. Again, it can be used with unseen poems as a simple way into structure. | 12 |
| 9 | Model paragraphs – these can be written for any exam question and are an ideal way of providing students with an exemplar to follow. Students can match up the criteria with the appropriate part of the response and then perhaps write the next paragraph. | 13 |



Resource 1

**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]

Summarise the scene in 3 sentences

Crunch the scene – find the 9 juiciest words

Describe Lady Macbeth in:

Nine adjectives

Six

Three

Summarise

FIND :

1. Something that suggests that LM thinks Macbeth is weak.
2. Something that suggests LM thinks Macbeth is unmanly.
3. Sentence structure that suggest Macbeth is losing his mind.

Resource 2

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| Draw it **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. | Link it |
| Transform it | Summarise it |

Resource 3

**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.

**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.

**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.

*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.*

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.

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.

Resource 4

Lady Macbeth as a ruthless

character

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 Malcom’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.

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| Priestley became a Conservative life peer. | The play ends on a very positive note. | Sheila’s chance of happiness has improved by the end of the play. |
| Edna is in a better position than Eva ever was. | Sybil Birling’s charity will drop her when they find out who the father was. | The Birling factory has a worker’s consultation group. |
| Gerald and Sheila will hold their wedding reception in The Palace Bar. | The Inspector plays golf with the Chief Constable | Joe Meggarty would probably have married Eva. |

Resource 5

Resource 6

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| 4572 young people between 10-17 were sentenced in 2019 for carrying a knife. | Amharic is the official language of Ethiopia and is spoken by 9 million people | 126,720 refugees in the UK in 2018 with 45,000 pending asylum cases (UN refugee agency, 2018) |
| Lemn Sissay was born in Wigan, a few months after his mother moved from Ethiopia. He then grew up in foster homes and care facilities and met his birth mother when he was 21. | The civil war over the Ethiopian and Eritrean borders happened between 1998 and 2000. As many as 100,000 people were killed during the wars | *‘maybe if we accepted that immigration is natural to humans…there would be more peace in the world’. (*Lemn Sissay, 2013) |
| Black Lives Matter | *‘Exceptional – a plea for understanding of the refugee’s plight’* (review in the Guardian newspaper) | 78,000 children were living in care in 2019, 20,000 more than in 2009. |

Resource 7

Create a Morality Play

You are a playwright who wants to expose the dangers of \_\_\_\_\_\_\_\_\_ to the world. You are going to use the following:

* 5 characters – probably some from the same family
* 3 acts
* 1 setting
* 1 character who is mentioned but never seen

Come up with a brief plot outline and character sketches.

Challenge 1:

Describe your set – you are allowed only one.

Challenge 2:

Mix it up a little. Add:

* an element of mystery
* a mysterious visitor in Act I
* an enigmatic ending

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| **Main idea?** | **Crunch** | **Expand 3/Link 3/Explain 3/Vocab 3**  Resource 8 |
| I can remember you, child, As I stood in a hot, white Room at the window watching The people and cars taking Turn at the traffic lights. I can remember you, our first Fierce confrontation, the tight Red rope of love which we both Fought over. It was a square Environmental blank, disinfected Of paintings or toys. I wrote All over the walls with my Words, coloured the clean squares With the wild, tender circles Of our struggle to become Separate. We want, we shouted, To be two, to be ourselves.  Neither won nor lost the struggle In the glass tank clouded with feelings Which changed us both. Still I am fighting You off, as you stand there With your straight, strong, long Brown hair and your rosy, Defiant glare, bringing up From the heart’s pool that old rope, Tightening about my life, Trailing love and conflict, As you ask may you skate In the dark, for one more hour. |  |  |
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| **Themed comparison bonus?** | **Terminology bonus?** | **Context bonus?** |

Resource 9

A screenshot of a cell phone

Description automatically generated

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| **Compare how war is presented in ‘Exposure’ and one other poem of your choice.** | | |
| Text reference | Both Owen and Tennyson use the thoughts of the soldiers to show images of war. In ‘Exposure’, Owen shows the fear and despair of the men through powerful images. The poet, who fought and died in the first world war, uses the opening stanza to describe the emotions of the soldiers to the reader. He describes how the fear makes ‘our brain ache’ as they wait in the dark ‘curious’ and ‘nervous’, but ‘nothing happens’. The repetition of the phrase throughout the poem underlines the futility of the war and the soldiers’ despair about being terrified in the trenches, waiting for something to happen.  Tennyson also uses the thoughts of the soldiers to show images of war in ‘The Charge of the Light Brigade. Unlike Owen, he was not part of the charge, which was part of the Crimean war. Therefore, his poem focusses on the heroic nature of the soldiers rather than his own experiences. He shows how fearless and resigned to their fate the men were with the alliterative phrase ‘theirs was but to do or die’. Unlike Owen’s soldiers who see war as futile, Tennyson’s soldiers see it as a noble cause and charge into battle even though they know the consequences of this. | Focus on the question |
| Analysis | Context |
| Comparison |
| Development |

Resource 10

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| **Explore how Stevenson presents the relationship between Utterson and Enfield in this extract. *[extract from chapter 1]*** | | |
| Short embedded quotations | In the extract Stevenson presents the friendship as a habit, rather than a close relationship based on real affection between the two men. Stevenson makes this clear to the reader by referring to Utterson’s friendship circle as likely to be ‘ready-made’. It has grown ‘like ivy’; a simile which suggests it has developed unchecked and untended like a fast spreading plant, rather than being full of carefully selected and valued friends. By making this clear before describing the relationship itself, Stevenson prepares the reader for the idea that the friendship will not be one of close affection. Habit is also implied by ”their Sunday walks” where they “said nothing” as this implies dull routine and regularity. Stevenson's use of “Sunday” as the day for their walks also emphasises this as the walks could be interpreted as an almost religious adherence to convention, rather than a more spontaneous desire for company. | Clear point that focuses on the question |
| Analysis of language | Subject terminology |
| Analysis of form and/or structure | Development or alternative interpretation |